

# **POLITENESS STRATEGIES USED IN ZOOTOPIA MOVIE**

## **THESIS**

Submitted to State Institute of Islamic Studies of Jember  
in partial fulfilment of the requirements to obtain a bachelor's degree in education  
or *Sarjana Pendidikan* (S. Pd)  
Faculty of Tarbiyah and Teacher Training  
English Education Department



**By:**

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**STATE INSTITUTE OF ISLAMIC STUDIES OF JEMBER**  
**FACULTY OF TARBIYAH AND TEACHER TRAINING**  
**NOVEMBER 2019**

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**Has been approved by advisor**

**IAIN JEMBER**

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Date : 20 November 2019

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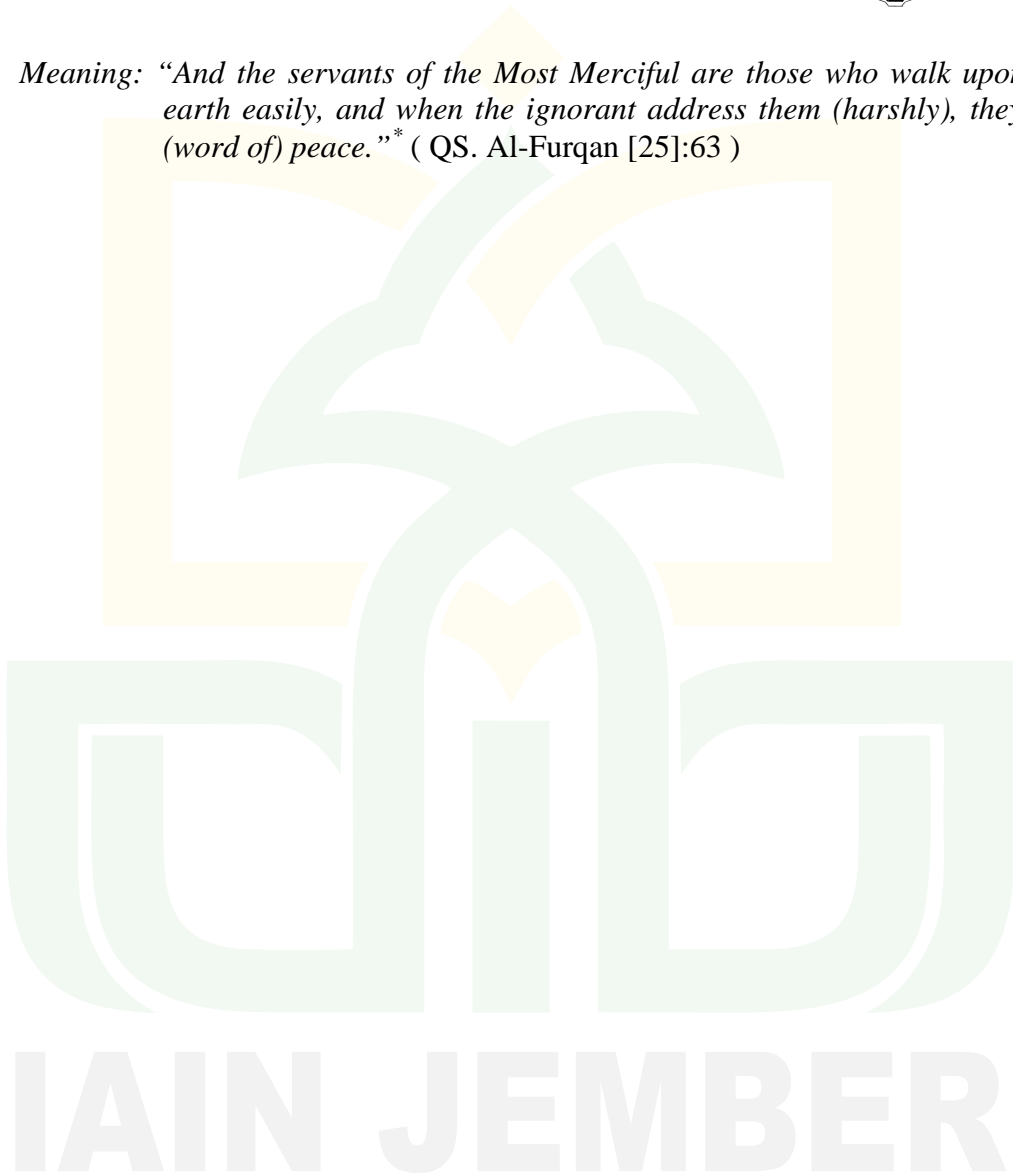
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## MOTTO

وَعِبَادُ الرَّحْمَنِ الَّذِينَ يَمْشُونَ عَلَى الْأَرْضِ هَوْنًا وَإِذَا خَاطَبَهُمُ الْجَاهِلُونَ

قَالُوا سَلَامًا ﴿٦٣﴾

*Meaning: "And the servants of the Most Merciful are those who walk upon the earth easily, and when the ignorant address them (harshly), they say (word of) peace."\* ( QS. Al-Furqan [25]:63 )*



---

\* Departemen Agama RI, *Al-Qur'an dan Terjemahnya (Revisi Terbaru)*, (Semarang: CV. Asy-Syifa', 2013), 559.

## DEDICATION

This thesis is dedicated to:

1. The greatest man of my life, my father, Yadikun, who always gives me the best things and always supports me until now.
2. The lovely lady, the strongest among others, my mother Jamiatul Hasanah, who always encourages me to be better person and pours her unconditional love.
3. My brother, Moch. Aldito Maulidan, who have been being the completion of my life, fill my days with smiles and compassions.
4. My beloved Grandma, Umi Suhama, who always care, attention and pray for me until now.
5. My big Family “ ZAKARIA FAMILY “, thank you so much because they are always give me suggestion everything for make me to be strong woman, people that are useful and success.

IAIN JEMBER

## ACKNOWLEDGEMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

In the name of Allah, the most gracious and the most merciful, all praises and thanks to Allah SWT, who has given His blessing and help so that the writer can finish this thesis.

The writer would like to express his gratitude and appreciation to the honourable people who give their help, encouragement, and countless contribution to the writer in the process of the study:

1. Prof. Dr. H. Babun Suharto SE. MM, as the Rector of IAIN Jember.
2. Dr. Hj. Mukni'ah, M.Pd.I., as the Dean of Faculty of Tarbiyah and Teacher Training of IAIN Jember who had given permission to do this research.
3. Asy'ari, M.Pd.I., as the Dean of English Education Department of IAIN Jember for giving the writer permission to write this thesis.
4. H. Moch. Imam Machfudi, S.S., M.Pd, Ph.D , as the Advisor, thank you for your patience, guidance, and suggestions.
5. Siti Khodijah, S.S., M.Pd., as the Investigator of this research, thank you for nicely scrutinizing this thesis.
6. All of the Lecturers of English Education Department, thank you so much for everything you have given to the writer.
7. All of the staff main library of IAIN Jember, thank you that helped the writer in finding so many references.
8. People who get involved in writer's life, her beloved parents and families, her gorgeous "F R E N K", and her lovely "Sun-Shine Class" for uncountable love,

support, help, prayer, understanding and everything that they give to the writer.

May Allah bless them.

9. My partner, M.A.Y , thank you so much you always support me until now. I don't know how to reply to your kindness during this time.

10. My Alma Mater English Department, especially my Sunshine Class.

The writer realises that this thesis is still far from being perfect. Hence, she accepts every suggestion, criticism, and comment from the readers. She hopes that this thesis gives contribution and can be useful for the improvement of the English teaching and learning process.

Jember, 21<sup>st</sup> of October 2019

The writer

IAIN JEMBER

## ABSTRACT

Nicken Ramadini Putriyadi 2019: *Politeness Strategies used in Zootopia Movie*.

This study analyzed the use of politeness strategies in a movie entitled *Zootopia*. A movie entitled *Zootopia* which is a new made by Disney Product. The movie showing with animated 3D animations that add to the real impression. The movie tells a story about a rabbit named Judy hopps worked as a police officer in *Zootopia* city. She was a rabbit who was always optimistic and cheerful in his work. The interesting interactions between all of characters provide a good example and find out the goals using of the application of politeness strategies through the movie.

This research was conducted to analyse the politeness strategies used by the conversations of characters in *Zootopia* movie. The aims of this study were to describe the types of politeness strategies and to discuss the most frequent politeness strategies used by conversations of the characters in *Zootopia* movie. The researcher explains this thesis about what types of politeness strategies used by the characters in *Zootopia* movie, what is the most frequent politeness strategies used in conversations of the characters in *Zootopia* movie and what are the values of motivation and character education in *Zootopia* movie.

The objectives of this research are 1) to investigate the types of politeness strategies used by the characters in *Zootopia* movie, 2) to explore the most frequent politeness strategies used in conversations of the characters in the *Zootopia* movie, and 3) to describe the values of motivation and character education in *Zootopia* movie.

This research was descriptive qualitative method as the approach in analysis the conversation characters in *Zootopia* movie. The data were in the form of utterances which contain politeness strategies. The data source was *Zootopia* movie and script movie. The trustworthiness was attained by using credibility through of triangulation: by investigator. Researcher used Brown and Levinson's politeness strategies theory, namely; bald-on record, positive politeness, negative politeness, and off-record.

The results of the research show three important points. Firstly, there are four (4) types of politeness strategies used by the characters in *Zootopia* movie: Bald on-record strategy (22 times out of 43), Positive politeness strategy (11 times out of 43), Negative politeness strategy (6 times out of 43), and Off- record strategy (4 times out of 43). It can be found that the dominant politeness strategies in this data analysis used by *Zootopia* movie is bald on-record.

The secondly, the most frequently conversations of characters utilize their own sub-strategies of politeness strategies: Bald on-record is realized by Non- minimization of the face threat (18 times) and FTA- oriented bald on- record usage (4 times); Positive politeness by Exaggerating (4 times), Using in group identity markers in group (3 times), Avoiding disagreement (2 times) and Be optimistic (1 times); Negative politeness by being indirect (2 times), and Apologize (4 times); and Off-record by Be ironic (1 times) and Being incomplete (3 times). Among all sub-strategies, Non- minimization of the face threat is the most frequent sub- strategy used in conversations of the characters in *Zootopia* movie.

Thirdly, the research results show that the values of politeness strategies in *Zootopia* movie become one of the resources in learning by which teachers can engage students motivation and character education. This values in turn can improve the quality of teaching and learning.

Keywords: *Politeness strategies, Zootopia movie, motivation and character education*



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Appendix 6 : Statement Validator

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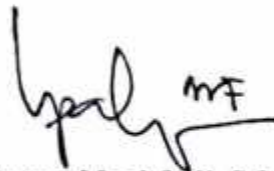
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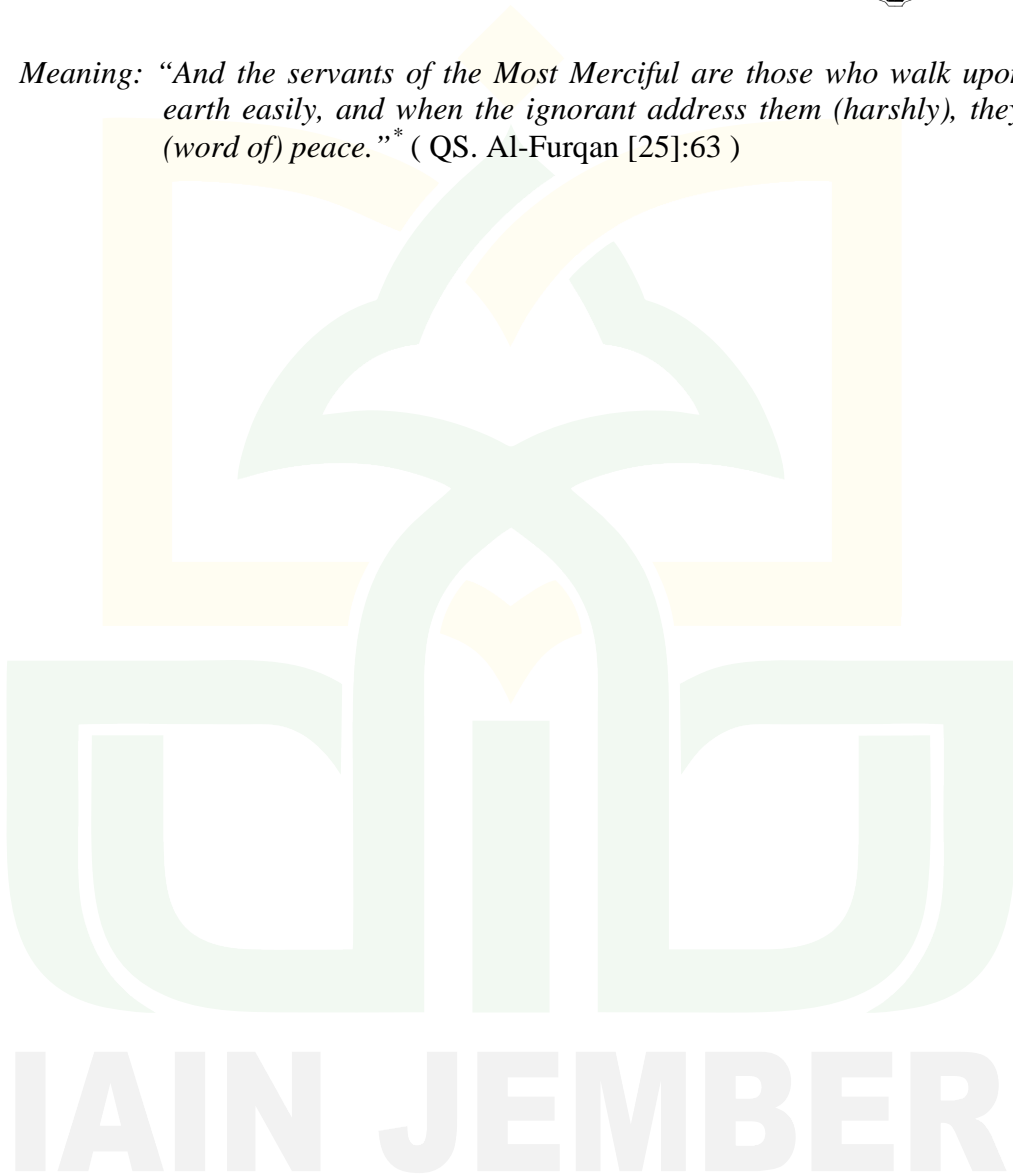
  
  
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# CHAPTER I

## INTRODUCTION

### A. Background of Research

In daily activities, language is a system that allows people to communicate or transfer propositions among themselves.<sup>1</sup> Every human being in the world needs to communicate with each other. Human beings communicate with each other through language. The primary purpose of language is to “communicate information.”<sup>2</sup> However, language serves a great many function, giving and getting information.

Communication is one of the most important aspects in our daily lives. People share ideas, feelings, evaluations, and many things using language. Hence, language is perceived as a communication tool among speakers and hearers. In order to convey meanings, people may use both spoken and unspoken. Utterances, gestures and sign languages may become alternatives how speakers convey meanings through language. However, utterance is the most effective way for speakers to convey meanings since not all hearers are able to interpret sign languages and gestures accurately.

A language is what the members of a particular society speak. However, as we will see, speech in almost any society can take many very different forms, and just what form we should choose to discuss when we

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<sup>1</sup> Thomas M. Hotgraves, *Language as Social Action: Social Psychology and Language Use*, (London: Lawrence Erlbaum Associates, 2008), 1.

<sup>2</sup> James Paul Gee, *An Introduction to Discourse Analysis: Theory and Method*, ( Canada: Taylor and Francis e-library, 2005 ), 1.



attempt to describe the language of a society may prove to be a contentious matter.<sup>3</sup> As a human of social, the community would someone need to interact with other society in this life because everyone cannot live without language. We always depend on language in this life.

Language can be defined as a socially shared code or conventional system for representing concept through the use of arbitrary symbols and rule-governed combinations of those symbols.<sup>4</sup> According to Thomas, “Language is as a systematic way of combining smaller units into larger units for the purpose of communication.”<sup>5</sup> For example, we combine the sounds of our language (*phonemes*) to form words (*lexical items*) according to the rules of the language speak. Those lexical items can be combined to make grammatical structures, according to the *syntactic* rules of our language. When two or more people communicate with each other in speech, we can call the system of communication that they employ a code. In most cases that code will be something we may also want to call a language.

Actually, language is a communication tool whose development depends on the prior development of communication.<sup>6</sup> Both speech and language are parts of the larger process of communication. According to Owens, “Communication is the process participants use to exchange

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<sup>3</sup> Ronald Wardhaugh, *An Introduction to Sociolinguistics*, (Australia: Blackwell Publishing, 2006), 1.

<sup>4</sup> Robert E. Owens. Jr, *Language Development: An Introduction Eight Edition*, (New Jersey: Perason Education, 2012), 6.

<sup>5</sup> Linda Thomas, *Language, Society and power*, (NewYork: Taylor and Francis e-Library,2004), 6.

<sup>6</sup> Robert E. Owens, *Language Development : An Introduction Eight Edition*, (New Jersey: Perason Education, 2012), 112.

information and ideas, needs and desires.”<sup>7</sup> The process is an active one that involves encoding, transmitting, and decoding the intended message. It requires a sender and a receiver, and each must be alert to the informational needs of the other to ensure that messages are conveyed effectively and that intended meanings are preserved. Human communication is complex, systematic, collaborative, context-bound tool for social action. Complexity can be demonstrated by the multifaceted and multifunctional aspects of the process. All aspects of communication and language plus additional mental processes. Although complex, the communication process represents a systematic pattern of behavior.<sup>8</sup>

In conversation, a spoken communication is constructed. Spoken communication involves at least two participants, a speaker and a hearer, in variety social context. The speaker intends to convey certain meanings to the hearer while the hearer tries to recognize what the speaker means by saying utterances. Both of the speaker and the hearer should convey and understand the thoughts, feelings, and desires of each other. Thus, they can achieve a good communication. However, in linguistics there is a field of study called pragmatics.

According to Yule, pragmatics as the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It is concerned with analyzing what speakers mean with their utterances and involves the interpretation of what people said in a particular

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<sup>7</sup> Robert E. Owens, Jr, *Language Development: An Introduction Eight Edition*, 10.

<sup>8</sup> Owens, *Language Development: An Introduction Eight Edition*, 12.

context, so they can decide the appropriate way and language to convey messages.<sup>9</sup>

One of the central concepts in pragmatics is politeness. It is a “polite social behavior within a certain culture.”<sup>10</sup> Politeness is one of the constraints on human interaction, whose purpose is to consider others feelings, to establish levels of mutual comfort, and to promote rapport.<sup>11</sup> It is the way people save other people’s face and feeling in communication. The stereotype also makes people think that being polite means keeping distance, being dishonest, and being unfeeling between the speaker and the hearer.<sup>12</sup> Generally, being polite involves taking into account the feelings of others. It also means employing awareness of other’s face. When someone feels comfortable, a good relationship will appear between them.

In human life, modesty is very important for everyone. Every culture and nation has a different level of politeness, but most of it is in a conversation with the other person and the level of politeness. Social habits and communication in family, school, and society must pay attention to who we are talking to, and where we are talking. So that as social beings can maintain politeness wherever they are. As human beings, we must respect and behave politely to older people, if with friends or relatives of the same age, we may still be able to act as they are without the speech act of politeness.

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<sup>9</sup> George Yule, *Pragmatics* ( New York : Oxford University Press, 1996 ), 3.

<sup>10</sup> Yule, *Pragmatics*, 60.

<sup>11</sup> Ricard J. watts, *Politeness*, ( Cambridge: Cambridge University Press, 2003 ), xv.

<sup>12</sup> *Ibid.*, 2.

In this era of Millennial, the lack of politeness in speaking in the surrounding environment must be our concern. Because politeness must be owned by everyone and not to let us no longer know with politeness or manners. In era young generation, the impoliteness or manners found is very lacking, and that should be given special attention to always maintain modesty in speaking and communicating with others. Courteous language will be more pleasant to hear and make it easier for someone to live socially, while language or speech that is not polite the language of conversation tends to be subtle and impolite, especially when communicating with older people.

In this situation, where people are obligated to create a polite conversation, they will choose certain strategies to have polite conversation in order to maintain the communication. People do this in order to get their conversation to run well and more acceptable by the others. Politeness strategies are very important to investigate as it is used by people in their social interactions and in the specific contexts, knowing what to say, how to say, when to say, and to be with other people.

In learning manners in communication, we do not only learn in the aspects of theory and practice directly from ethics or the way speech acts in speaking. Courtesy learning can also be obtained from a movie or script to provide another example of the use of communication languages in the context of the movie especially in the act of courtesy in speaking. Whatever the language used within them are certainly to convey the purpose of the creator regardless any linguistics intention.

A movie entitled *Zootopia* which is a new made by Disney product. With animated 3D animations that add to the real impression, this movie carry animal characters in a city called Zootopia. This movie tells the story of mammals and a metropolis where all the inhabitants are mammals ranging from large animals such as elephants to small animals such as mice. In this city is divided into various ecosystems, such as the famous arid Sahara desert but in the *Zootopia* movie able to make the Sahara desert a luxurious place, then the cold city of Tundra is suitable for wolves or caribou.

A rabbit named *Judy Hopps* worked as a police officer in *Zootopia* even though she was a rabbit who was always optimistic and cheerful in his work, Judy Hopps was stuck in a boring career because of *Zootopia* police because she was the first rabbit to work as a police officer. Finally armed with a strong desire Judy Hopps investigated the case of beaver loss even though she had to work with Nick Wilde, the fox who spoke and was good at acting.

The researcher is interested in conducting the study to the politeness issue. This research aimed to find out the utterances indicated politeness strategies in the characters of conversation used a movie entitled *Zootopia*. In this theory, the researcher focuses on analyzing the types of politeness strategies namely, bald on record, negative politeness, positive politeness, and off record proposed by Brown and Levinson theory (1987).

The researcher chooses to analyze a movie entitled the *Zootopia* as data source to conduct the thesis of the research because the movie include animation literary genre. This movie is good and interesting to watch all genre

especially for the student to media learning teaching in the school. And then, Zootopia movie contains of character education for children.

The researcher analyze this movie to know the utterances of characters in Zootopia movie. Furthermore, we can learn about linguistic from this movie. We can find out the goals using politeness strategies through the movie. We can also know the types of politeness strategies from the characters who play the movie through their utterances which relates to the context and situation in the movie. Based on the description above, the research entitled on “Politeness Strategies used in Zootopia Movie” was significant to be conducted.

## **B. Research Questions**

A research question is the fundamental core of research project, study, or review of literature. It is important to make statement of the case that has been explained above, so in order to make it easier finding any possibility of example politeness for society in Zootopia Movie especially for student to character education in the school. Based on the background of research above, the research questions can be formulated as follow:

1. What are the types of politeness strategies used by the characters in the *Zootopia* movie ?
2. What is the most frequent politeness strategies used in conversations of the characters in the *Zootopia* movie ?
3. What are the values of motivation and character education in *Zootopia* movie ?

### C. Research Objectives

Based on the research questions above, the research objectives can be formulated as follow:

1. To investigate the types of politeness strategies used by the characters in the *Zootopia* movie.
2. To explore the most frequent politeness strategies used in conversations of the characters in the *Zootopia* movie.
3. To describe the values of motivation and character education in *Zootopia* movie.

### D. Significances of Research

The result of the research was expected to give some contribution for:

1. State Institute of Islamic Studies of Jember

This research could be used as a reference material for all academic activities to explore further knowledge about something that related with this study.

2. English Teacher

The result of this study was expected to give inputs to the English teachers in learning process, especially about politeness strategies.

3. Other Researchers

The result of this study was expected as reference for other researchers who were interested in conducting advances research or relevant research especially for Students of English Education Department.

## E. Definition of Key terms

The definition of key terms is containing about the understanding of terms that serve as points of interest to research in the title of the research. The goals is to prevent misunderstanding about the meaning of the term as what the research mean.<sup>13</sup> Therefore, the researcher need to describe and confirm the definition of each word that supports the title of this research. In this research, there are four key terms, as follow: Politeness Strategies, *Zootopia* movie, motivation and character education. In this key terms, the researcher would like to give definition of each word that supports the title of this research, as follows:

### 1. Politeness Strategies

Politeness is universal features of human social interaction. That theories of politeness have four types of politeness strategies and focus far more on polite behavior based on this movie. In an interaction society, we can define it as the means employed to show awareness of another person's face. It means, politeness can be accomplished in situation of social distance or closeness.

### 2. *Zootopia* Movie

A movie entitled *Zootopia* which is a new made by Disney product, which is directed by Byron Howard and Rich Moore and co- directed by Jared Bush, because the movie is entertaining. The composition and lighting are more thoughtful tend to get with animated 3D animations that

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<sup>13</sup> Tim Penyusun, *Pedoman Karya Ilmiah IAIN Jember*, ( Jember: IAIN Jember Press, 2018 ), 45.



add to the real impression, this movie carry animal characters in a city called Zootopia.

### 3. Motivation

Motivation is defined as a booster of human beings to achieve some goals in their life. Motivation is an internal process that spurs us to attain needs. This is such a booster that makes a person moves to decide choices, to take actions, and to achieve the goals.

### 4. Character Education

Character education is a new discussion in educational system covered by curriculum 2013. Character education represented a relationship among knowledge, values and skills those are necessary for success in life. Character education is a national movement creating schools that foster ethical, responsible, and caring young people by modeling and teaching good character through an emphasis on universal values that we all share.

## F. Research Methodology

### 1. Research Design

In this study, the researcher uses qualitative method. “Qualitative research seeks to understand a phenomenon by focusing on the total picture rather than breaking it down into variables. The goal is a holistic picture and depth of understanding rather than numeric analysis of data”.<sup>14</sup>

Furthermore, Lodico stated that in reporting the data, qualitative research

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<sup>14</sup> Donal Ary, et.al., *Introduction to research in Education, 8<sup>th</sup> edition*, (Belmont, USA: Wadsworth, 2010), 29.

explains in a narrative form.<sup>15</sup> Based on the statement, the data in this research was analyzed and described in the form of description and identification or analysis of text. So, the result of this study was provided in the form of description.

The type of this research used content analysis. Content or document analysis is a research method applied to written or visual material for the purpose of identifying specified characteristics of the material.<sup>16</sup> Content or document analysis is used to make replicable and valid inferences by interpreting and coding textual material.<sup>17</sup> According to Ary “The materials analyzed can be textbooks, newspapers, web pages, speeches, television programs, advertisements, musical composition, public record tapes, movie or other type of document.”<sup>18</sup>

The researcher focuses on analyzing and interpreting recorded material by movie entitled *Zootopia*. And then, the purpose of the researcher is to analyze and explore about types of politeness strategies in the conversations of the characters used by *Zootopia* movie as document that can be analyzed this thesis.

## 2. Data and Source of Data

The researcher took a movie entitled *Zootopia* which is a new made by Disney product, which is direct by Byron Howard and Rich Moore and

<sup>15</sup> Marguerite G Lodico, Dean T Spaulding and Katherine N. Voegtle, *Methods in Educational Research, 2<sup>nd</sup> Edition: From Theory to Practice* (San Francisco: Jossey-Bass, 2010), 143.

<sup>16</sup> Donal Ary, et.al., *Introduction to research in Education, 8<sup>th</sup> edition*, 30.

<sup>17</sup> University of Georgia, “What is Content Analysis?”, <https://www.terry.uga.edu/management/contentanalysis/research/>, (07<sup>th</sup> March 2019).

<sup>18</sup> Donald Ary, *Introduction to Research Education 8<sup>th</sup> Edition*, 457.

co- directed by Jared Bush, because the movie is entertaining. The composition and lighting are more thoughtful tend to get with animated 3D animations that add to the real impression, this movie carry animal characters in a city called Zootopia.

The data of the research were dialogues among the characters which utterances containing politeness strategies used by the characters in the movie were found. Meanwhile, the source of the data was the script of *Zootopia* which was retrieved from <https://zootopia.fandom.com/wiki/Zootopia/Transcript>.

### 3. Data Collection Technique

In collecting the data, the researcher used document analysis. “Document analysis can be of written or text-based artifact (textbooks, novels, journals, meeting minutes, etc) or of non-written records (photographs, audiotapes, videotapes, image, etc)”<sup>19</sup> Documents were good source and stable data. They could provide a good descriptive information and could help a ground research in its context. It also referred to a wide range of written, physical, and visual material.

The data for this research were derived from a script of movie which consist of the conversation from characters in the movie. The researcher collected data of the utterances from conversations of the characters in the script and movie entitled *Zootopia* provided that indicating the types of politeness strategies. The resource can be helped the research

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<sup>19</sup> Ibid., 442.

make understanding and explore about politeness strategies used by Zootopia movie.

#### 4. Data Analysis Technique

Data analysis technique deals with the procedures of analyzing the object of research. In this study, the researcher used content analysis based on theory of Donald Ary et, al, to analyze the data. There were some steps used to analyze the data. Those would be explained below.<sup>20</sup>

##### a. Familiarizing and Organizing

###### 1) Familiarizing

First, the researcher must be immersed in the data. So, in order to make the researcher familiar with the data, the researcher views and reviews videotapes from the movie. The researcher also reads the script of movie to understand about the conversation of the characters.

###### 2) Organizing

In this research, the researcher watches the movie entitled Zootopia, in order to know how many indicating utterances the conversation of characters in Zootopia movie. The researcher also can know about the types of politeness strategies from the characters who play the movie through their utterances which relates to the context and situation in the movie.

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<sup>20</sup> Ibid, 482.

b. Coding and Reducing.

1) Coding

In this step, the researcher read again all the data that have been organized. Then researcher gave the code to every data that would be analyzed. The researcher had three kinds of the code. They were: the number of each datum, the code for types of politeness strategies and the code for sub- strategy politeness strategies.

- a) The number of each Datum
- b) The code for types of politeness strategies, as follow: Bald on record (BOR), Positive Politeness (PP), Negative Politeness (NP), Off- record (OR).
- c) The code for sub- strategy of politeness strategies:
  - (1) Bald On Record, as follow: Non- minimization of the face threat (NMFT), FTA- oriented bald on record usage (FOBORU).
  - (2) Positive Politeness strategies, as follow: Notice or attend to hearer (NATH), Exaggerate (EXAG), Intensify interest to hearer (IITH), Use in-group identity markers (UGIM), Seeking agreement (SAGR), Avoiding disagreement (AVDG), Presuppose/ raise/ assert common ground (PRA), Joke (JOKE), Asserting or presupposing S (AOP), Offering and promising (OFPR), Be optimistic (BOPT), Giving or

asking reason (GAR), Assuming or asserting reciprocity (AOAR), Giving gifts to H (GGTH).

(3) Negative Politeness strategies, as follows: Be conventionally indirect (BCI), Question and hedge (QAH), Be pessimistic (BP), Minimizing the imposition (MTI), Giving deference (GD), Apologize (APLGZ), Impersonalizing Speaker and Hearer (ISAH), Stating the FTA as general rule (SFTAGE), Nominalize (NOMZ), Going on record as an incurring a debt or as not indebting H (GOR).

(4) Off Record strategies, as follows: Give hints (GH), Give association clues (GAC), Presupposing (PRSP), Understating (UDST), Overstating (OVST), Using tautologies (UT), Using contradictions (UCR), Be Ironic (BIRN), Using metaphor (UMTP), Using rhetorical questions (URQ), Be ambiguous (BAMB), Be vague (BVGU), Over-generalizing (OVGR), Displace hearer (DSH), Be incomplete or use ellipsis (BINCE).

The following is the example of coding: **Datum 1 / BOR/ NMFT**

The coding means it is datum number one (1) in the data found in the dialogue. BOR means the characters in the movie used bald-on record strategy in the conversation. NMFT means the characters in the movie used “Non- minimization of the face threat” strategies.

## 2) Reducing

The researcher shorts the data by looking for conversations of characters in the script of movie that indicated types of politeness strategies theory. Afterward, the researcher gave a sign to the data in the script movie.

### d) Interpreting and Representing.

#### (1) Interpreting

In this step, the researcher interpret the data that were gotten from the conversation of characters in the script of movie.

#### (2) Representing

The researcher represented finding and the result of analysis by using descriptive explanation.

## 5. Validity of Data

Validation is the process of collecting and analyzing evidence to support such inferences.<sup>21</sup> Qualitative validity is an examination of the accuracy of the results of research by applying certain procedures.<sup>22</sup> According to Creswell & Miller, validity is one of the strengths of qualitative research and is based on determining whether the findings can be accurate from the point of view of researchers, participants or readers.<sup>23</sup> Data validation process means to validate or to verify the trustworthiness of data gathered from the sites. Validation were employed by member

<sup>21</sup> Jack R. Freenkel & Norman E. Wallen, *How to design and Evaluate Research in Education*, (New York: McGraw-Hill, 2006), 151.

<sup>22</sup> John Creswell, *Research Design: Pendekatan Metode Kualitatif, Kuantitatif, dan Campuran*, (Yogyakarta: Pustaka Belajar, 2016), 269.

<sup>23</sup> *Ibid.*, 269.

checking, data sources, searching for disconfirming evidence. The term validity, as used in research refers to the appropriateness, meaningfulness, correctness and usefulness of any inferences a researcher draw based on data obtained through the use of an instrument. It is important for researchers to use valid instruments, for the conclusions draw are based on the information obtain using these instruments.

The researcher used methods of testing data to measure validity in this research by using triangulation. Triangulation is a technique of checking the validity of data that used something else outside the data to check or compare data.<sup>24</sup> Triangulation as a central methodological concept comes high on the list of key features of good research design.<sup>25</sup> There are four types of triangulation based on Denzin in Litosseliti, such as Data triangulation, methodological triangulation, theoretical triangulation and investigator triangulation.<sup>26</sup> This research was used by investigator triangulation. According to Silverman in Cohen stated that investigator triangulation is this type engages more than one observer, data are discovered independently by more than one observed.<sup>27</sup> Meanwhile, investigator triangulation refers to the use of more than one observes (participants) in research setting.<sup>28</sup>

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<sup>24</sup> Lexy J. Moleong, *Metode Penelitian Kualitatif*, ( Bandung: PT Remaja Rosdakarya, 2017 ), 175.

<sup>25</sup> Lia Litosseliti, *Research Methods in Linguistic*, ( London: Continuum Internasional Publishing Group, 2010 ), 34.

<sup>26</sup> Ibid., 34.

<sup>27</sup> Louis Cohen, Lawrance Manion and Keith Morrison, *Research Methods in Education*, 6<sup>th</sup> Edition, ( New York: Routledge, 2007 ), 142.

<sup>28</sup> Ibid., 143.



In this research, by using this type of triangulation, the researcher invited two expert researchers to check the data, analyzed and gave the result of the data. The first expert researcher is represented by the researcher's advisor. For the second expert researcher is one of the lecturer of English department IAIN Jember. This research is important to check the data objective credible and defensible.

### **G. Structure of the Report**

There were four chapters in this research and each chapter had several sub chapters having relevance to each other. Generally, a research had three parts. They were initial part, core part, and final part that would be explained as follows:

The first was initial part. It included the research title, approval sheet, ratification sheet, motto, dedication, acknowledgement, abstract, table of content, list of tables and list of appendixes.

The second was core part that included:

1. **Chapter 1** discussed about introduction of the thesis which consists of research background, research focus, research objectives, significance of the research, definition of key terms, research methodology and research outline of this study.
2. **Chapter II** discussed about review of related literature which consists of previous research of this study and theoretical framework.

3. **Chapter III** discussed about findings and discussions. The data in this study is about explain of the results analysis of Politeness Strategies used in conversations of the characters in the *Zootopia* Movie.
4. **Chapter VI** discussed about Conclusion and Suggestion of this study.

The third was final part including references, statement of authenticity of writing and appendixes consisting of research matrix, statement validator, biography of researcher, research journal, research instrument, data sheet of results analysis, script of movie.



## CHAPTER II

### RELATED LITERATURE REVIEW

#### A. Previous Research

In this section, the researcher lists some research results related to this research title. The previous researches as follows:

1. Mifta Hasmi's thesis with the title "A Pragmatic Analysis of Politeness Strategies Reflected in Nanny Mcphee Movie" published in 2013.<sup>29</sup> This research is a pragmatic study on strategies employed by the main characters in *Nanny Mcphee* movie. The researcher question that used in this thesis are: 1. What are the types of politeness strategies employed by the main characters in Nanny McPhee movie ? 2. How are politeness strategies realized in the utterances employed by the main characters in Nanny McPhee movie ? And the research Objectives of this thesis are: 1. To identify the types of politeness strategies employed by the main characters in Nanny McPhee movie. 2. To describe the way politeness strategies are realized in the utterances employed by the main characters in Nanny McPhee movie. The similarities between Mifta Hasmi's research with this research are both researchers discuss about focus on identify the types of politeness strategies and describe the way politeness strategies in the utterances employed by characters in the movie and the data resources used movie script. The differences between Mifta Hasmi's research with

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<sup>29</sup> Mifta Hasmi, "A Pragmatic Analysis of Politeness Strategies Reflected in Nanny Mcphee Movie", ( thesis, Universitas Negeri Yogyakarta, Yogyakarta, 2013).

this research is Mifta Hasmi use descriptive approach and the data collected by note-taking technique then they were classified and analyzed. The trustworthiness using by credibility through two kinds of triangulation by observers and theories.

2. Riny Nur Norra's thesis with the title "An Analysis of Politeness Strategies In *Her* Movie" published in 2015. The research explored about a study of pragmatics on the use of politeness strategy in movie entitled *Her*.<sup>30</sup> The research questions that used in this thesis are: 1. How are the strategies used by the character in the movie *Her* using politeness strategies ? 2. Why do the characters in the movie *Her* use politeness strategies in their utterances ? And the research objectives in this thesis are: 1. To know how the strategies used by the character in the movie. 2.

To know the purpose related to the context of conversation of the character use of politeness strategy of Brown and Levinson's theory in the movie entitled *Her*. The similarities between Rini Nur Norra's research with this research are both of them discuss about the thesis used of politeness strategy in movie and the instrument research used data collection and analysis. The differences between Riny Nur Norra's research with this research are the previous research discuss about the researcher used Wardaugh theory about solidarity and the data card of the instrument research. The thesis used a qualitative research. In this case used to movie

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<sup>30</sup> Rainy Nur Norra, "An Analysis of Politeness Strategy in *Her* Movie", ( thesis, UIN Syarif Hidayatullah, Jakarta, 2015 ).

script. The thesis focused on analyzing the relation between distance and the choice of strategy and how the strategy work in the conversation.

3. Heni Budi Astuti's thesis with the title "The Use of Politeness Strategies in the Conversation between Ben Whittaker and Jules Ostin in the Intern Movie" published in 2017.<sup>31</sup> The research question used in this thesis is: 1. What are the politeness strategies that are used by Ben Whittaker and Jules Ostin in *The Intern* (2015) movie according to politeness strategies as proposed by Brown and Levinson (1978) ? And the research objective in this thesis is to know how does the politeness strategies that are used by Ben Whittaker and Jules Ostin in *The Intern* (2015) movie according to politeness strategies as proposed by Brown and Levinson (1978). The similarity between Heni Budi Astuti's thesis and researcher thesis is both of the researchers discuss about the analysis use of politeness strategies in the movie and the thesis used script movie in data source of the thesis. The difference between both of the researcher is the researcher employs document analysis as the method of the thesis and only analysis two characters in *The Intern* movie. The researcher employs by brown and Levinson theory of politeness strategies to analyses the movie.

**Table 2.1**  
**Similarities and Differences**  
**Previous Researches and This Research**

No	Research Titles	Similarities	Differences
1.	Mifta Hasmi's thesis with the title "A Pragmatic	<ul style="list-style-type: none"> <li>• Focus on identify the types of politeness strategies and describe</li> </ul>	<ul style="list-style-type: none"> <li>• The researcher used descriptive qualitative approach.</li> </ul>

<sup>31</sup> Heni Budi Astuti, "The Use of Politeness Strategies in the Conversation between Ben Whittaker and Jules Ostin in the Intern Movie" ( thesis, Universitas Sanata Dharma, Yogyakarta, 2017 ).

	<i>Analysis of Politeness Strategies Reflected in Nanny Mcphee Movie</i> “ published in 2013.	<ul style="list-style-type: none"> <li>the way politeness strategies in the utterances employed by characters in the movie.</li> <li>The data resources used movie script</li> </ul>	<ul style="list-style-type: none"> <li>The data collected by note-taking technique</li> </ul>
2.	Riny Nur Norra’s thesis entitled “ <i>An Analysis of Politeness Strategies In Her Movie</i> ” published in 2015.	<ul style="list-style-type: none"> <li>The thesis used of politeness strategies in movie.</li> <li>The instrument research used data collection and analysis.</li> </ul>	<ul style="list-style-type: none"> <li>The researcher used Wardaugh theory about solidarity.</li> <li>The researcher used the data card of the instrument research</li> </ul>
3.	Heni Budi Astuti’s thesis, entitled “ <i>The Use of Politeness Strategies in the Conversation between Ben Whittaker and Jules Ostin in the Intern Movie</i> “ published in 2017.	<ul style="list-style-type: none"> <li>The analysis used politeness strategies in the movie.</li> <li>Used script movie in data source of the thesis.</li> </ul>	<ul style="list-style-type: none"> <li>The researcher employed document analysis as the method of the thesis.</li> <li>The thesis only analyzed two characters in <i>the intern</i> movie.</li> </ul>

Based on the explanation above, it could be seen that all of the researches had their own ways to analyze the conversations of characters in the movie. Therefore, this research focused on analyzing to explore and find out indicating the types of politeness strategies from utterances the conversations of characters in *Zootopia* movie. The researcher used theory of politeness strategies proposed by Brown and Levinson.

## B. Theoretical Framework

### 1. Politeness

Politeness is universal feature of human social interaction.<sup>32</sup> According to Yule, Politeness is defined as a way to show awareness of another person public self- image.<sup>33</sup> It means that, emotional and social sense of self that everyone has and express everyone else to recognize. Meanwhile, according to Brown and Levinson, Kasper concluded that communication should as “a fundamentally dangerous and antagonistic endeavor”, which brings us back to Schmidt’s comment on Brown and Levinson’s conceptualization of politeness as being “an overly pessimistic, rather paranoid view of human social interaction”. As with Leech, Kasper sees politeness as a set of strategies “to defuse the danger and minimize the antagonism”. Hill *et al.* (1986) define politeness as “one of the constraint on human interaction, whose purpose to consider others feelings, establish levels of mutual comfort, and promote rapport”. Once again, politeness is defined as behavior which promotes such positive interactional qualities as “mutual comfort” and “rapport”, the possibility that politeness used by the speaker to exert power over the address and is therefore contestable behavior. Fraser and Nolen (1980) in Richard J. Watts concluded that, the most enigmatic definition of all is given who see politeness as “a property associated with a voluntary action”.<sup>34</sup>

<sup>32</sup> Richard J. Watts, *Politeness in Language: Studies in its History, Theory and Practice*, ( New York: Mouton de Gruyter, 2005 ), xv.

<sup>33</sup> George Yule, *Pragmatics*, ( New York: Oxford University Press, 1996 ), 60.

<sup>34</sup> Richard J. Watts, *Politeness in Language: Studies in its History, Theory and Practice*, xvi.

That theories of politeness have focus far more on polite behavior than on impolite behavior. One of the central claims made in Brown and Levinson is that politeness is a universal feature of language usage.<sup>35</sup> Based on information, all of the world's languages possess the means to express politeness. Politeness, in an interaction, can be defined as the means employed to show awareness of another person face. It means, politeness can be accomplished in situation of social distance or closeness. Showing awareness for another person face when that other seems socially distant is often described in terms of respect of deference. Showing the equivalent awareness when the others is socially close is often described in terms of friendliness or solidarity.<sup>36</sup>

## 2. Politeness Strategies by Brown and Levinson's theory

According to George Yule, politeness is a system of interpersonal relations designed to facilitate interaction by minimizing the potential for conflict and confrontation inherent in all human interchange.<sup>37</sup> Politeness is an interaction, which can be defined as the means employed to show awareness of another person's face.<sup>38</sup> Based on the explanation above, politeness can be used in interaction among people in a situation of social. Therefore, by using politeness utterance, it will maintain social harmony in a relationship in social society. Politeness theory has provided a major framework for examining the interpersonal underpinnings of language use.

<sup>35</sup> Richard J. Watts, *Politeness*, ( New York: Cambridge University Press, 2003 ), 12.

<sup>36</sup> George Yule, *Pragmatics*, 60.

<sup>37</sup> George Yule, *Pragmatics*, ( New York: Oxford University Press, 1996 ), 106.

<sup>38</sup> Yule, *Pragmatics*, 60.



Politeness is technical term, a theoretical construct invoked as a means of explaining the link between language use and the social context.<sup>39</sup>

Politeness is an extremely broad phenomenon existing at the interface or linguistic, social and cognitive process.<sup>40</sup>

As a technical term, face means the public self-image of a person. It refers to that emotional and social sense of self that everyone has and expects everyone else to recognize. Politeness, in an interaction, can then be defined as the means employed to show awareness of another person face. Politeness also can be accomplished in situation of social distance or closeness. Showing awareness from another person face when that other seems socially distant is often described in terms of respect or deference.<sup>41</sup> Showing the equivalent awareness when the others or socially close is often described in terms of friendliness, camaraderie, or solidarity.<sup>42</sup>

The concept of politeness owes a great deal to Goffman's original work (1955, 1967) on face. In social interaction they present a face to others and to others faces. The consequence is, as Scollon and Scollon (2001) tell us: "one of the most important ways in which they reduce the ambiguity of communication is by making assumptions about the people they are talking to "They add: "any communication is a risk to face, it is a risk to one own face, at the same time it is a risk to the other person. They have to carefully project a face for ourselves and to respect the face right

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<sup>39</sup> Thomas M. Holtgraves, *Language as Social Action*, ( London: Lawrence Erlbaum Associates, 2002 ), 38.

<sup>40</sup> *Ibid.*, 38.

<sup>41</sup> George Yule, *Pragmatics*, ( New York: Oxford University Press, 1996 ), 60.

<sup>42</sup> *Ibid.*, 60.

and claims of other participants .... “There is no faceless communication”.<sup>43</sup>

Before explaining about politeness strategies by Brown and Levinson (1987), the researcher discusses the notion of face. The concept of interest to them, Brown and Levinson (1987) define face as the public self-image that every member want to claim for himself. Analysis politeness and said that in order to enter into social relationships, they have to acknowledge and show an awareness of the face, the public self-image, the sense of self, of the people that they address. They said that it is a universal characteristic across cultures that speakers should respect each other expectations regarding self-image, take account, of their feelings, and avoid face threatening acts (FTAs). When FTAs are unavoidable, speakers can redress the treat with Negative Politeness (which does not mean being impolite) that respect the hearer’s Negative Face, the need to be independent, have freedom of action, and not be imposed on by others.

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Everyday social interaction, people generally behave as if their expectations concerning their public self-image, or their *face wants*, will be respected. If a speaker says something that represents a threat to another individual expectation regarding self-image, it is described as a face threatening act (FTAs). Alternatively, given the possibility that some

<sup>43</sup> Ronal Wardaugh, *An Introduction to Sociolinguistics*, (Australia: Blackwell Publishing, 2006), 276.

<sup>44</sup> Joan Cutting, *Pragmatics and Discourse (A resource book for students)*, (London and New York: Taylor and Francis Group, 2002), 45.

action might be interpreted as a threat to another face, the speaker can say something to lessen the possible threat. This is called a *face saving act*.

Brown and Levinson offer a descriptive analysis of strategies used by the participants to maintain their respective faces in social interaction. Brown and Levinson have four Types politeness strategies as follow: bald on Record, negative politeness, positive politeness and off- record.

a. Bald On-Record

In the bald on record strategy, the speaker does nothing to minimize threats to the hearers face. The reason for its usage is that whenever a speaker (S) wants to do the FTA with maximum efficiency more than he or she wants to satisfy the hearers (Hs) face, even to any degree, the bald on record strategy chosen according to Brown and Levinson.<sup>45</sup>

According to Cutting, if a speaker makes a suggestion, request, offer, or invitation in an open and direct way, we say that they are doing an FTA bald on- record.<sup>46</sup> These are direct speech act, such utterances tend to contain the imperative with no mitigating devices, For example this door handle's falling off. "Fix it" or "Give that note to me", which leave the hearers little option but do as they are told or be seen as uncooperative. For the reason, this is the most face- threatening mode of action.

<sup>45</sup> Brown and Levinson. *Politeness: Some Universals in Language Usage*, (Cambridge: Cambridge University Press), 95.

<sup>46</sup> Joan Cutting, *Pragmatics and Discourse (A resource book for students)*, 46.

Sometimes bald on-record events can actually be oriented to saving the hearer's face. In "Have another biscuit" or "Marry me", the risk that the hearer may not wish to be imposed upon is small, and the FTA is quite pleasant. The directness also makes the hearer less reluctant to threaten the speaker face by impinging through accepting: they are unlikely to say "No, I cannot possibly deprive you of another biscuit" or No, I really should not occupy your life like that. For this reason, the firmer the invitation, the more polite it is (Brown and Levinson, 1987). Besides, directness often indicates a wish to be seen as socially close, as we shall see later in this unit.

Most of the time, however, speakers do FTAs on record taking account of face, with "face- management". They can do this on record, with redress action, using negative politeness or positive politeness.

There are two kind strategies of bald on record usage:

1) Non-minimization of the face threat

Non-minimization of the face threat is the standard uses of bald on record usage where other demands override face concerns.

S and H both agree that the relevance of face demands may be suspended in the interest of urgency or efficiency. This strategy is often most utilized in situations where the speaker has a close relationship with the audience.

a) Strategy 1: Maximum efficiency

This strategy is known to speaker (S) and hearer (H) where face redress is not required. In case of great urgency or desperation, redress actually decreases the communicated urgency.<sup>47</sup> For examples: *HURRY!!!, Listen to me!*

b) Strategy 2: Metaphorical urgency for emphasis

Quoted in the theory of Brown and Levinson, this strategy is used when speaker (S) speaks as if maximum efficiency is very important, it will provide metaphorical urgency for emphasis. Examples: *Here, a cup of tea for you... Wait, she wants you to consider it...*

c) Strategy 3 metaphorical urgency for high valuation of hearer's friendship

According to the theory of Brown and Levinson, this strategy describes why orders and begging, which have inverted assumptions about the relative status of S and H, seem to occur in many languages with the same superficial syntax—namely, imperatives. This is the example: *Pardon me.*

d) Strategy 4: case of channel noise

Brown and Levinson stated this strategy happens where communication difficulties exploit pressure to speak with

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<sup>47</sup> Brown and Stephen Levinson, *Politeness: Some Universals in Language Usage*, 96.

maximum efficiency such as calling across a distance. For

Example: *Come here now!*<sup>48</sup>

e) Strategy 5: task oriented/paradigmatic form of instruction

In this kind of interaction, face redress will be irrelevant. Example: *Before you are very eyes.*

f) Strategy 6: power different between S and H (S is higher)

In the theory of Brown and Levinson, this strategy used commonly when there are difference between speaker (S) and hearer (H), either because S is more powerful than H and does not fear retribution or non-cooperation from H. s does not have to redress the expression in order to satisfy H's face. For example: *Absolutely, my lord... Send me the report, Suti.*

g) Strategy 7: Sympathetic advice or warnings

Based on the theory of politeness strategy by Brown and Levinson, speakers (S) does care about H and therefore about H's positive face, so that no redress is required. For examples: *Watch out! The cliff is very steep. Thank you for your kindness.*<sup>49</sup>

h) Strategy 8: Permission that H has requested

Granting permission that hearer (H) has requested may baldly on record based on the theory of Brown and Levinson. This is the example: *Yes, you should listen to her.*

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<sup>48</sup> Ibid., 96.

<sup>49</sup> Ibid., 97.

## 2) FTA- oriented bald on record usage

The theory of Brown and Levinson, stated the use of bald on record is actually oriented to face. In other words, it is used where face involves mutual orientation, so that each participant attempts to foresee what the other participant is attempting to foresee. For in certain circumstances it is reasonable for S to assume that H will be especially worried with H's potential violation or S's maintaining.<sup>50</sup>

### a) Strategy 1: Welcoming based on the theory of Brown and

Levinson, it is used when speaker insist that hearer may impose on his negative face. For example: *Good evening.*<sup>51</sup>

### b) Strategy 2: Farewells based on Brown and Levinson

It is used when speaker insist that hearer may transgress on his positive face by taking his leave. For example: *See you when I see you.*

### c) Strategy 3: Offers

Used when speaker insist that hearer may impose on speakers negative face. For example: *Take this!, Go away!*<sup>52</sup>

Sometimes bald on-record events can actually be oriented to saving the hearer's face. In "Have another biscuit" or "Marry me", the risk that the hearer may not wish to be imposed upon is small, and the FTA is quite pleasant. The directness also makes

<sup>50</sup> Ibid., 98.

<sup>51</sup> Ibid., 99.

<sup>52</sup> Ibid., 100.

the hearer less reluctant to threaten the speaker face by impinging through accepting: they are unlikely to say “No, I cannot possibly deprive you of another biscuit” or No, I really should not occupy your life like that. For this reason, the firmer the invitation, the more polite it is (Brown and Levinson, 1987). Besides, directness often indicates a wish to be seen as socially close, as we shall see later in this unit.

Most of the time, however, speakers do FTAs on record taking account of face, with “face- management”. They can do this on record, with redress action, using negative politeness or positive politeness.

#### b. Negative Politeness

Negative politeness is on record recognition of the act performed is presumed to occur without an inference process and oriented to the recipients negative face.<sup>53</sup> Brown and Levinson, also classify negative politeness strategy into ten (10) strategies:

##### 1) Strategy 1: Be conventionally indirect

This is the first mechanism of negative politeness namely be direct, speak directly without rambling. This strategy is a way out for two circumstances which conflict with each other, namely the desire to not pressing the speaker on one side and a desire to proclaim the message directly without rambling and obviously

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<sup>53</sup> Thomas M. Holtgraves, *Language as Social Action*, ( London: Lawrence Erlbaum Associates, 2002 ), 45.



meaning the other side. Therefore, the strategy is conducted by using phrases and sentences that have contextually unambiguous meanings that are different from their literal meaning.

2) Strategy 2: Question, Hedge

A hedge makes the membership of a noun phrase in a set that it is partial or true only in certain respects and more complete than might be expected. Hedge may be functioned to soften command and turn it into a polite suggestion.

3) Strategy 3: be pessimistic

Speaker (S) This strategy gives redress to H's negative face by explicitly expressing doubt that the conditions for the appropriateness of S's speech act obtain.<sup>54</sup>

4) Strategy 4: Minimize the imposition

One way of defusing the FTA is to indicate that the intrinsic seriousness of the imposition is not great, though it is.

Example: *You can just talk like that, but we do not necessarily agree.*

5) Strategy 5: Give deference

According to Brown and Levinson, there are two sides of deference realization. First, the speaker humbles and abases himself and another. Second, speaker raises H (pays him positive face/ H's

<sup>54</sup> Brown and Levinson, *Politeness: Some Universals in Language Usage*, 173.

wants to be treated as superior). From those two ways, the speaker is giving respect actually.

Example: *I don't think you ought to do that, Mr. President.*<sup>55</sup>

6) Strategy 6: Apologize

By apologizing for doing an FTA, the speaker can indicate his reluctance to impinge on H's negative and thereby redress that impingement. There are four ways to convey apologizing, recognizes the pressures and distractions provided, showed reluctance and use of certain expressions, deliver the reason that force the speaker for doing that and begging forgiveness and begged the speakers delay the FTA from the utterance are delivered.

Example: *Previously I apologize for the events here.*

7) Strategy 7: Impersonalize S and H

Other way of indicating that S doesn't want to impinge on H is to phrase the FTA as if the agent were other than S, or not S alone at least, and the addressee were other than H, or only speaker and inclusive of H. This strategy uses impersonal form by didn't show the speaker and hearer.

8) Strategy 8: State the FTA as a general rule

This strategy states that the FTA One way of dissociating S and H from particular imposition in the FTA is to state the FTA as

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<sup>55</sup> Ibid., 187.

an instance of some general social rule, regulation, or obligation. The characteristic is avoiding the uses of pronoun.

Example: *DPR is obliged to resolve the case of Bank Century. The third characteristic is to express utterances as the rules that apply to everyone including speaker and hearer. For example, Smoking is prohibited in this place. Those prohibition is pointed to everyone which was in that place.*

#### 9) Strategy 9: Nominalize

This strategy is done by changing a word to be noun. According to Brown and Levinson, the degree of negative politeness (or at least formality) run hand in hand with noun. The more nouns are used in an expression, the more removed an actor from doing or being something and the less dangerous an FTA seems to be. Example:

*You performed well on the examinations and we...*

*Your performing well on the examinations impressed us...*

*Your good performance on the examination impressed us...*

According to Brown and Levinson, the third sentence is more formal than the second sentence and the second sentence is more formal than the first sentence. The changes of the word performed to be performing then becomes performance is a strategy to change the verb becomes a noun.<sup>56</sup>

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<sup>56</sup> Ibid., 207.

#### 10) Strategy 10: Go on record as incurring a debt, or as not incurring H

The strategy is the highest negative politeness which can fulfill the desire of the hearer to be respect. It is done by claiming S's indebtedness to H or by disclaiming any indebtedness of H, so that speaker (S) can redress an FTA. Example, *I'll never be Able to repay you if you can bring this book to me.*

#### c. Positive Politeness Strategy

Positive politeness, like negative politeness is on- record. Unlike negative politeness, it is an approach- based strategy. The essence of positive politeness is the making of a claim for some degree of familiarity with one interlocutor. It is thus the language of intimacy, though in certain respects an exaggerated version of intimate talk, with the exaggeration serving to mark the positive politeness that is being conveyed. Positive politeness is also free ranging and need not (necessarily) address the threatening either positive or negative face.<sup>57</sup>

Positive politeness strategies purpose to positive face, by demonstrating closeness and solidarity, appealing to friendship, making other people feel good, and emphasis that both speakers have a common goal. Asking about the website, in the resource central, with on- record positive politeness would mean emphasizing the strengthening of friendship and closeness.<sup>58</sup>

<sup>57</sup> Thomas M. Holtgraves, *Language as Social Action*, 46.

<sup>58</sup> Joan Cutting, *Pragmatics and Discourse (A resource book for students)*, (London and New York: Taylor and Francis Group, 2002), 48.

Brown and Levinson (1987) say that one of the main types of positive politeness strategy is claiming common ground with other person. Speakers can do this by attending to the hearer interest, want and needs.<sup>59</sup> This is accomplished by conveying the idea that the speaker and hearer are connected by virtue of having something in common. Group membership may be emphasized by using various in- group markers such as familiar address terms (honey, luv, mate, pal, bud) or slang. Brown and Levinson, divide positive politeness strategy into 15 strategies. They are:

- 1) Strategy 1: Notice, attend to Hearer (his interest, wants, needs, goods)

The strategy suggests that S (speaker) should take notice as aspects of hearer's condition of the listener (the changes can also note, common ownership, and everything that listeners want to be noticed and recognized by the speakers). For example: *Bayu, you are really good at solving computer problems. I wonder if you could just help me with a little problem I have got.*

- 2) Strategy 2: Exaggerate (interest, approval, sympathy with H)

This strategy is often done with exaggerated intonation, stress, and other aspects of prosodic, as well as intensifying modifiers. Example: *Oh Anne, so beautiful you are. Just the girl I wanted to see. I knew I would met you here. Could you spare me a couple of minute?*

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<sup>59</sup> Ibid., 48.

### 3) Strategy 3: intensify interest to H

Another way for S to communicate to Hearer (H) that he shares his wants is to intensify the interest of S's own contributions to the conversation, by making good story. Example: *I came down the stairs, and what do you think I see? – a hug mess all over the place, the phone's off the hook and clothe are scattered all over...* Before the speaker tells the story, he or she tries to get the hearer's attention by saying "*and what do you think I see?*".<sup>60</sup>

This phrase makes the hearer interested in listening to his or her story. It shows that the speaker has saved the hearer's positive face because the speaker has made the hearer involved in the discussion.

### 4) Strategy 4: use in-group identity markers (addressed forms, dialect, jargon or slang)

This strategy is done by using innumerable address forms to indicate that S and H belong to some set of persons who share specific wants. In conveying of group member, the speaker can use terms such as, mac, mate, buddy, pal, honey, dear, duckie, luv, babe, Mom, blondie, brother, sister, cutie, sweetheart, guys, fella, etc. Example: *Help me with this bag here, will you darling?*

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<sup>60</sup> Ibid., 106.

5) Strategy 5: seek agreement (safe topics, repetition)

Another way to save positive face of H is to seek ways in which it is possible to agree with him. Seek agreement may be stressed by raising weather topics and repeating what the preceding speaker has said in a conversation. There are two ways: safe topics and repetition.

a) The raising of “safe topics” allows the speaker to stress his agreement with the hearer that the hearer’s opinion is right. The speaker corroborates in his opinions and therefore to satisfy the hearer’s positive face. For example: if your neighbor comes home with a new car and you think that it is hideously huge and pollution producing, you might still be able to say sincerely “*Isn’t your new car a beautiful color!*”. Hence, your neighbor positive face is safe because we do not tell him about his dreadful car.

b) Agreement may also be stressed by repeating a part or what the entire preceding the speaker has said in a conversation. It is not only used to demonstrate that one has heard correct what was said but also used to stress emotional agreement with the utterance (or to stress interest and surprise). For example:

*A : I had a flat tyre on the way home.*

*B : Oh God, a flat tyre!*<sup>61</sup>

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<sup>61</sup> Ibid., 112- 113.

6) Strategy 6: avoid disagreement

The desire to agree or appear to agree with H leads to mechanisms for pretending to agree. Using this strategy, speakers may go in twisting their utterances to agree or to hide disagreement. There are four ways to avoid disagreement namely by means of token agreement, pseudo agreement, white lies, and hedging opinion.

- a) For instances of “token” agreement are the desire to agree or appear to agree with the hearer leads also to mechanism for pretending to agree. The remarkable degree to which speakers may go in twisting their utterances so as to appear to agree or to hide disagreement-to respond to a preceding utterances with “Yes, but...” in effect, rather than No.”

For example:

*Adam : What is she, small ?*

*Bryan : Yes, yes, she is small, smallish, um, not really small but certainly not very big.*

- b) Pseudo agreement is found in English in the use of then as a conclusory marker, an indication that the speaker is drawing a conclusion to a line of reasoning carried out cooperatively with the addressee.

For example:

*Banu : “All right”.*

*Della : “I will be seeing you then”.*



*Banu : "I love you".*

*Della: "love you, too".*

c) White lies ways happen when a speaker confronted with the necessity to states an opinion, wants to lie rather than to damage the hearer's positive face. It is also used to avoid confrontation when refusing a request by lying, pretending there are reasons why one cannot comply. For example, in response to a request to borrow a radio, "Oh I can't. The batteries are dead."

d) Hedging opinion occurs when the speaker may choose to be vague about his own opinions, so as not to be seen to disagree. Normally hedges are a feature of negative politeness, but some hedges are a feature of positive politeness function as well. For example:

*Della : Are--are you saying I'm fired?*

*Banu : No, no, not yet. I mean not yet, Dan.*

7) Strategy 7: presuppose/ raise/ assert common ground.

This strategy includes three ways among them are gossip or small talk, point of view operations and presupposition manipulation.

a) Gossip or small talk the value of speaker's spending time and effort on being with the hearer, as a mark of friendship or interest him. It gives rise to the strategy of redressing FTAs by talking for a while about unrelated topic before leads to the real topic. For example, actually the speaker wants to request something to the

hearer, thereby he can stress his general interest with the hearer and indicates that he has not come to see the hearer simply to do it even though his intent might be obvious by his having brought gift to the hearer.

b) Point of view operations by means of deixis. It is used for reducing the distance between the speaker and the hearer's point of view.

(1) Personal-center switch: the speaker to the hearer. This where the speaker speaks as if the hearer were the speaker, or the hearer's knowledge were equal to the speaker's knowledge. For example, when the speaker gives directions to a stranger, unfamiliar with the town *"It's at the far end of the street, the last house on the left, isn't it"*.

(2) Time switch, the use of "vivid present", a tense shift from past to present tense. The vivid present functions to increase the immediacy and therefore the interest of the story. For example, *"John says he really loves your roses"*.

(3) Place switch, the use proximal rather than distal demonstrative (here, this, rather than that, there), where either proximal or distance would be acceptable, seems to convey increased involvement or empathy. For example:

*Dan : Uh, this is my boss, Carter Duryea.* The word "this" shows positive politeness strategy, place time.

(4) Presupposition manipulation means that the speaker presupposes something that it is mutually taken for granted.

(a) Presuppose knowledge of the hearer's wants and attitudes.

Negative questions, which presume "yes" as an answer, are widely used as a way to indicate that the speaker knows the Hearer's wants, tastes, habits, etc. and thus partially to redress the imposition of FTAs. For example: "*Wouldn't you like a drink?*"

(b) Presuppose the hearer's values being the same as the speaker's values. For example, the use of scalar prediction such as „tall“ assumes that the speaker and the hearer share the criteria for placing people (or things) on this scale.

(c) Presuppose familiarity in speaker-hearer relationship. The use of familiar address forms like honey or darling presupposes that the addressee is "familiar".

(d) Presuppose the hearer's knowledge. The use of any term presupposes that the referents are known to the addressee. For example, "*Well I was watching High Life last night*". The speaker assumes that the hearer does know the program even though the hearer indeed does not know about the TV program. However, it may operate as an expression of good intentions, indicating that the speaker

assumes that the speaker and the hearer share common grounds.

8) Strategy 8: joke

Jokes are based on mutual shared background knowledge and values that they redefine the size of FTA. Example, when a speaker wants to borrow his friend's new Cadillac by saying, "*How about landing me this old heap of junk?*". Actually, what the speaker means about old heap of junk is new Cadillac's hearer.

9) Strategy 9: Assert S's knowledge of H's wants and willingness to fit one's own wants in with them.

Example: "*I know you do not like parties. But this is different. You must like. Coming huh?*". The example above shows the cooperation stressed by the speaker. He indicates his knowledge of the hearer. He knows that the hearer do not like party. He asserts or implies knowledge of the hearer's wants and willingness to fit is coming to the party. Thus, the hearer's positive face has been satisfied because he has been appreciated by the speaker.

10) Strategy 10: Offer, promise.

This strategy is done to redress the potential threat of some FTAs. Speaker may claim that whatever H wants, S wants for him and will help to obtain. For example, "*I will send the money tomorrow. Do not worry.*"

This example shows that the speaker conveys to the hearer that they are cooperated. The speaker stresses his or her cooperation by promising to the hearer that he or she will send the money tomorrow. This expression can minimize the imposition when the speaker asks the hearer to not worry it. Thus, the hearer's positive face has been fulfilled because the speaker has appreciated him or her.

#### 11) Strategy 11: Be optimistic

This strategy assumes that H will cooperate with S because it will be in their mutual shared interest. Example: A wife said to her husband before appearing in public: *"Wait a minute, you haven't brushed your hair!"* (As husband goes out of the door). In this utterance, the speaker asks the hearer to wait before the hearer goes out of the door. The speaker assumes that the hearer cooperated with him because both of them know that the hearer have not brush his hair. It shows that the speaker has appreciated the hearer and satisfied the hearer's positive face.

#### 12) Strategy 12: Include both S and H in the activity

This is done by using an inclusive "We" form, when S really means "You" or "Me". The use of let's is an inclusive form of "we". For example, "Let us stop for a bit". In the example, the speaker wants the hearer to stop. The use of the pronoun "us" in that sentence shows that the speaker includes the hearer in his or her activity. It

makes the request more polite because it indicates the cooperation between the speaker and the hearer that the goals not only for the speaker but also for both of them.

### 13) Strategy 13: give or ask for reasons

Another aspect of including H in the activities demanding reasons “why not” and assuming that H has no good reasons why can’t help. For example, “*I know there is no one in your home. Why not stay here tonight?*”. Since the speaker thinks that there is no one in the hearer’s home, the speaker can say directly “*Why not stay here tonight?*”. However, the speaker decides to give the suggestion indirectly by asking the reason of why the hearer does not stay at his or her home. Therefore, the speaker has satisfied the hearer’s positive face.

### 14) Strategy 14: Assume or assert reciprocity

The strategy is done by giving evidence of reciprocal right or obligations obtaining between S and H. Therefore, the speaker can say “I will do X for you if you do Y for me,” or ‘I did X for you last week, so you do Y for me this week (or vice versa).

For example: “*I washed the dishes yesterday so you do that for me today*”.

The example is clearly seen that the speaker and the hearer are cooperated by assuming reciprocity. The speaker and the hearer get

their own right. The speaker gets a help from the hearer and the hearer gets a help from the speaker.

15) Strategy 15: Give gifts to H (sympathy, understanding, cooperation)

To satisfy H's positive face, S may do this classic strategy.

That is to give gift not only tangible gifts but also human-relation wants such

For example, "*I'm sorry for what happened to you yesterday.*"

The example shows that the speaker decides to save the hearer's positive face by giving gift to the hearer. By giving sympathy as a gift, the speaker makes the hearer feel appreciated. Therefore, the speaker can minimize the imposition when he or she confide in the hearer.<sup>62</sup>

d. Off- Record

Off- record politeness is the prototype of indirect communication, theoretically, the face- threatening act that is performed must be inferred.<sup>63</sup> Brown and Levinson adopted the *Gricean* framework for categorizing off- record strategies, hence, strategies can be grouped according to the specific maxim that is violated. Thus, violations of the quality maxim, result in sarcastic irony, rhetorical question, and so on. Violations of the manner maxim result in the use of euphemisms and vagueness regarding the face- threatening act.

<sup>62</sup> Brown and Levinson, *Politeness: Some Universals in Language Usage*, 113- 129.

<sup>63</sup> Thomas M. Holtgraves, *Language as Social Action*, ( London: Lawrence Erlbaum Associates, 2002 ), 44.

Besides that, the language that use in off record strategy is indirect language. When the speaker uses this strategy, he would only give a clue, so the hearer must have to interpret it self. The following is explanation of fifteen off record strategy according to Brown and Levinson theory.

#### 1) Strategy 1: Give hints

“One of the off record strategies which is used by the speaker to state some desired acts of the speaker to be done by addressee by giving hints. Speaker hopes that addressee knows what he means what the speaker means.”

This strategy is used by the speaker to implicit an information to the hearer. The information may be a “demand” or “request” from the speaker to the hearer to do something. Example: “*Ouh, I’m so thirsty*” (give me a drink). In this example S implies that S wants H to give some water.

#### 2) Strategy 2: Give association clues

Brown and Levinson, state, “The speaker mentions something associated with either precedent addressee’s experiences or mutual knowledge of other interpretation experiences”.<sup>64</sup> The strategy is conducted by mentioning something associated with the act required of H either by precedent in S-H’s experience or by mutual knowledge irrespective of their interaction experience. Example: When someone

<sup>64</sup> Brown and Levinson, *Politeness: Some Universals in Language Usage*, 215.



needs a ride to a market, she says “*Are you going to market tomorrow? There’s a market tomorrow, I suppose*”

### 3) Strategy 3: Presuppose

Brown and Levinson state “*The speaker presupposes something which is relevant with the context of the conversation*”.<sup>65</sup>

This strategy is done through an utterance which relevant in context and invites H to search for an interpretation of the possible relevance just at the level of its presuppositions.

Example: when someone implicates a criticism on his friend responsibility to wash the car, he says “*I washed the car again today*”.

### 4) Strategy 4: Understate

“The speaker chooses one way of generating implicature by saying less than is required it is choosing a point on scalar predicates”.

The speaker uses this strategy to express understatement; S says less than is required and as result generates implicatures.

Example: when someone doesn’t really like a friend’s new haircut, she just says “*It’s pretty nice*”.

### 5) Strategy 5: Overstate

According to Brown and Levinson, “*The speaker exaggerates or chooses a point scale which is higher than the real situation or to*

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<sup>65</sup> Ibid., 217.

*make important situation*".<sup>66</sup> The strategy is done by saying more than is necessary, or by exaggerating or choosing a point on scale which is higher than the actual state of affair. It also called hyperbole.

Example: "*I tried to call a hundred times, but there was never any answer*". In this context, speaker exaggerates like he was called his friend for a hundred times.

#### 6) Strategy 6: Use tautologies

A very obvious statement in which speaker encourages the hearer to look for an informative interpretation of the non-informative utterance, because the speaker just other. Using the strategy tautology means S encourage H to look for an informative interpretation of the non-informative utterance.

Example: "*You are men. Why don't you do something about it?*"

#### 7) Strategy 7: Use contradictions

The speaker by stating two things that contradict each other, speaker makes it appear that he cannot be telling the truth. Thus the speaker encourages to addressee looking an interpretation. The strategy is done by stating to contradict things. By doing so, S makes it appear that he cannot be telling the truth, thus encourage H to look for an interpretation that reconciles the two contradictory propositions.

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<sup>66</sup> Ibid., 219.

Example: *Oh, I'm ok. Disappointed, No. Not disappointed, not also.*

#### 8) Strategy 8: Be ironic

Brown and Levinson, state that, “*By saying the opposite of what he means speaker can indirectly convey his intended meaning*”.<sup>67</sup> To be ironic means by saying the opposite of what s means. Through that way, speaker (S) can indirectly convey his intended meaning, if there are clues (prosodic, kinesics, or textual) which relevant to the context.

Example: *Ouh, you always come on time.* In this context the speaker actually wants to tell that the hearer always coming late.

#### 9) Strategy 9: Use metaphor

Brown and Levinson, state that, “*The speaker uses a word that described a first subject as being equal to a second subject*”.<sup>68</sup> The use of metaphor is usually on record, but there is possibility that the connotations of the metaphor uttered by S may be off record.

Example: when someone says “*Harry's a real fish*” which means Harry drinks like a fish. In this context the speaker shows that Harry like a fish, because the fish love the water. Harry as being equal to the fish, because both of them love the water.

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<sup>67</sup> Ibid., 221.

<sup>68</sup> Ibid., 222.

10) Strategy 10. Use rhetorical questions

*The speaker uses a linguistic expression used to make a request or information or else itself made by such an expression”.*

The use of this strategy is by raising questions that leave their answers hanging in the air or implicated to do FTAs.

Example: *“How many times do I have to tell you?”*

In this context, the speaker has to tell to the hearer for many times, but the hearer still understands.

11) Strategy 11: Be ambiguous

When the speaker produces an ambiguous utterance it means the speaker is trying to minimize the threat of FTA, because the utterance has more one possible meaning”. The term

“ambiguity” includes the ambiguity between the literal meaning of an utterance and any possible implicatures inside.

Example: *Lovely neighborhood, uh?*

This context indicates ambiguity, because it could mean that S really has lovely neighborhood or otherwise (his neighbors is very annoying).

12) Strategy 12: Be vague

According to Brown and Levinson, *“The speaker may go off record with FTA by being vague about who the object of the FTA or what the offence is”*.<sup>69</sup> This strategy is conducted by being vague

<sup>69</sup> Brown and Levinson, *Politeness: Some Universals in Language Usage*, 226.

about who the object of the FTA is, or what the offence is. Example: *You must have known, where I go.* In this context the speaker is being vague, because he didn't want to tell where he goes.

#### 13) Strategy 13: Over-generalize

This strategy is done by saying utterance that may leave the object vaguely off record, and then H has the choice of deciding whether the general rule applies to him. The speaker did not give clear information by saying something general Example: *You are mature. Why do you always cry?* In this context, the speaker indicates that mature shouldn't be like that (never cry).

#### 14) Strategy 14: Displace H

Brown and Levinson, state, "*S may go off record as to who the target for his FTA is, or he may pretend to address the FTA to someone whom it wouldn't threaten and hope that the real target will see that the FTA is aimed to him*".<sup>70</sup> Example: "*Tito, please bring daddy's bag, honey!!*" In this context, Tito is still a child, then his wife out while brings the bag.

#### 15) Strategy 15: Be incomplete, use ellipsis

The speaker may be pretend to addressee the FTA to somehow one who would not threaten and hope the real target will see that the FTA is aimed at him/her (Brown and Levinson, 1987:227). The strategy is done by leaving the implicature "hanging

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<sup>70</sup> Ibid., 226

in the air”, without rhetorical question. For example: S got headache and ask H to go for an aspirin, he just says: “*Oh sir, a headache....*”

## 5. Motivation in language teaching and learning

### a. Definition of Motivation

Motivation is defined as a booster of human beings to achieve some goals in their life. Child (1986) says that motivation is an internal process that spurs us to attain needs.<sup>71</sup> The word motivation comes from the verb Latin “*movere*” which means to move. This is such a booster that makes a person moves to decide choices, to take actions, and to achieve the goals (Dornyei and Ushioda, 2011).<sup>72</sup> The presence of motivation can be describe in daily life. For example, an employee who always works hard in order to be successful and a singer who always practice every day in order to have a good voice. It shows that motivation has a great influence in achieving goals.

Furthermore, according Webster New World Dictionary, motivation is an affecting; a motive; an inciting.<sup>73</sup> A cognitive view of motivation includes factors, such as the need for exploration, activity, stimulation, new knowledge, and ego enhancement. Coleman Engan David (1982) state that motivation if from the base word motive, and motive is the force that impels a person to move toward a certain

<sup>71</sup> D. Child, *Psychology and the Teacher*, (London: Cassell, 1986), 32.

<sup>72</sup> Z. Dornyei & E. Ushioda, *Teaching and Researching Motivation: Second Edition*, (Great Britain: Pearson Education Limited, 2011), 3.

<sup>73</sup> B. Guralnik David, *Webster New World Dictionary of the American Language*, (New York: Warner Books, 1984), 393.

goal.<sup>74</sup> A motivation is a state of a cognitive arousal which provokes a “decision to act” as a result of which there is “sustained intellectual and or physical effort” so that the person can achieve some “previously set a goal”.<sup>75</sup> Motivation is some kinds of internal drive which pushes someone to do things in order to achieve something. This definition is introduced in some theories, the most widely known are motivation to learn, to work, and get achievement.

That will be analyzed in this research is motivation to learn, it is a kind of internal and external drive which pushed students who are studying about something to improve their attitude, generally is influenced some supporting factors, they are:<sup>76</sup>

- Desire to success
- There is pushing of study
- There are necessities in study
- There is expectation in future
- Appreciation in the learning process
- There are attractive activities in the teaching learning process
- Good learning environment

Motivation is one of the important factors that influence in language teaching and learning especially English learning achievement. Maintaining a high level of motivation during a period

<sup>74</sup> Coleman Engan David, *Introductory Psychology*, (New York: Random House, Inc, 1982), 215.

<sup>75</sup> Jeremy Harmer, *The Practice of English Language Teaching*, (England: Longman, 2001), 3rd Ed, 51.

<sup>76</sup> B. Uno Hamzah, *Teori Motivasi & Pengukurannya (Analisis di Bidang Pendidikan)*, (Jakarta: Penerbit Bumi Aksara, 2008), 23.

of language learning is one of the best ways to make the whole process more successful. As each student is motivated in different ways, the teacher has to find the right balance of incentives to succeed and disincentives to fail, encouragement, and the right environment to learn. Learner motivation makes teaching and learning immeasurably easier and more pleasant, as well as more productive: hence the importance of the topic for the teacher.<sup>77</sup> Motivation is essential of learning to achieve something.

#### b. Types of Motivation

There are two types of motivation. They are extrinsic and intrinsic motivation.

##### 1) Extrinsic Motivation

Extrinsic motivation is learning activity that occurs from the encouragement and someone need that absolutely not related to the activities of their own learning.<sup>78</sup> It is caused by any number of outside factors. For example: the need to pass an exam, financial reward, good mark, etc. Some opinions state that the concept of intrinsic motivation occurs when extrinsic motivation is fulfilled. Extrinsic motivation itself is basically a behavior that is driven by external forces of the individual. Individual motivated extrinsically if that individual chooses an easy task, routine, simple and

<sup>77</sup> Penny Ur, *A Course in Language Teaching-Practice & Theory*, (Cambridge: Cambridge University Press, 1996), 274.

<sup>78</sup> Drs. H. Martinis Yamin, M.Pd, *Profesionalisme Guru dan Implementasi KTSP*, (Jakarta: Gaung Persada Press, 2008), 163.



predictable, working to get prize, depending on help of others, less confident to express their opinions, and using external criteria in determining success and failure.<sup>79</sup>

Furthermore, Motivation can be stated as extrinsic motivation in condition of external influenced. The influences can be rewards and punishments. For example, the boy studied hard due to his father will give him the new robot as his reward in getting best score. It is same as Alderman says. Alderman has perception that “Extrinsic motivation occurs when students engage in activities for external reasons (outside of themselves) such as praise, grades, special privileges, and certificates or material rewards.”<sup>80</sup>

## 2) Intrinsic Motivation

Each of us is motivated by needs. Our most basic needs are inborn, having evolved over tens of thousands of years. According to Maslow the underlying of human behavior are basic needs that can be arranged in a hierarchy. The lowest level are physiological need (food, drink, sleep, cloth, shelter, etc), the next level are safety needs (stability, low, safe from fear, etc), love and belongness needs, self- esteem needs (achievement, competence, recognition, etc), and the most upper level are self-actualization needs.

<sup>79</sup> M. Nur Ghufon & Rini Risnawati, *Teori-Teori Psikologi*, (Jakarta: ArRuzz Media 2010), 84.

<sup>80</sup> M. Kay Alderman, *Motivation for Achievement Possibilities for Teaching and Learning* (New Jersey: Lawrence Erlbaum Associates, Inc., 2004), 2nd Edition, 247.

Students are motivated to do a task are influenced by their intrinsic motivation and extrinsic motivation. Intrinsic motivation is an activity of initiated and continued learning, based on the appreciation of the need and encouragement that is absolutely related to the activation of learning.<sup>81</sup> The importance factor in intrinsic motivation are enjoyment that shown when carrying out their duties without any compulsion. It comes from the individual itself. For example: the enjoyment of the learning process makes themselves feel better. The existence of intrinsic motivation influenced by some factors, they are:

a) Challenge

People are best motivated when they are working toward personally meaningful goals whose attainment requires activity at a continuously optimal (intermediate) level of difficulty.

b) Recognition

Learners feel satisfaction when others recognize and appreciate their accomplishments.

c) Curiosity

Something in the physical environment attracts the learner attention or there is an optimal level of discrepancy

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<sup>81</sup> Drs. H. Martinis Yamin, M.Pd, *Profesionalisme Guru dan Implementasi KTSP*, 163-164.

between present knowledge or skills and what these could be if the learner engaged in some activities.

d) Control

People have a basic tendency to want to control what happens to them.

e) Fantasy

Learners use mental images of things and situations that are not actually present to stimulate their behavior.

f) Competition

Learners feel satisfaction by comparing their performance favorably to that of others.

g) Cooperation

Learners feel satisfaction by helping others achieve their goals.

c. The Function of Motivation in learning

The function of motivation includes the following:<sup>82</sup>

- 1) Encourage the emergence of behavior or act. Without motivation there will not be an act as learning.
- 2) Motivation serves as a director. It means that motivation drives to an act of achieving desire.
- 3) Motivation as activator. This is like the engine that drives a car. The size of motivation will determine the speed of a job.

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<sup>82</sup> Ibid., 161-162.

4) The theory of motivation is closely linked to the concept of learning. A lot of need is obtained from culture: need for achievement, need for affiliation, and need for power. When someone needs is very urgent then they will try hard to motivate them himself. Motivation is a crucial aspect in teaching learning process. Without motivation, students cannot do the best.

#### d. Movie as a source of Motivation in the Learning Process

The motivation that brings students to the task of learning process especially learning English can be affected and influenced by the attitude of a number of people. It is worth considering what and who these are since they form of the world around students feeling and engagement with the learning process.<sup>83</sup>

##### 1) The society people live in

Outside any classroom there are attitudes to language learning and the English language in particular. How important is Learning of English considered to be in the society. In school situation, for example, is the language learning part of curriculum of high or low status? If school students offered the choice of two languages to learn, which one would they choose? And why?

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<sup>83</sup> Jeremy Harmer, *The Practice of English Language Teaching*, 51- 52.

## 2) Significant motivation from others

From the culture of the world around students, their attitude to language learning will be greatly affected by the influence of people who are close to them. The attitude of parents and older siblings will be crucial. The attitude of students peers also crucial. If they are critical the subject or the activity, the students own motivation may suffer. If they are enthusiasm learners, they may take the student along with them.

## 3) The teachers Support

Clearly a major factor in the continuance of student motivation. Mostly influence by motivation from teachers. The role of teachers in language learning play significant teachers to improve student's quality in learning English.

## 4) The method

It is vital both teacher and students have some confidence in the way teaching and learning take place. When either loses this confidence, motivation can be disastrously affected, but when both are comfortable with the method being used, success in much more likely.

## 6. Character Education in language learning

### a. Definition of Character

Character is someone's personality which appeared from his/her behavior. While according to Ministry of Education and Culture, "character is an individual's nature and personality which is derived from various virtues that underlie his or her way of thinking, attitude, and action". So, Character is about self- attitude, not only to her/his self, but also to other people. Fahmi stated that a person's character cannot be derived by her/his self, but it is the result of the judgment of others. Thus the good character just can be known from the society, because people judge the appearance of someone is based on her/his attitude.<sup>84</sup> Based on those definitions, it can be concluded that every people should have good character, because it is important in the social life.

Character education is a new discussion in educational system covered by 2013 curriculum. Character education is built from two words, character and education. Character education represented a relationship among knowledge, values and skills those are necessary for success in life.<sup>85</sup> Character education is a national movement creating schools that foster ethical, responsible, and caring young

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<sup>84</sup> Fahmy, *Measuring Student Perceptions*, 852.

<sup>85</sup> Eva Sakellaridi. "What is Character Education and Why is it important?", <https://ethaca.com/character-education/>. ( 05<sup>th</sup> March 2019).

people by modeling and teaching good character through an emphasis on universal values that we all share.<sup>86</sup>

National Education Ministry stated that the aim of character education is improving the quality of implementation and outcomes of education in forming student's character or moral as a whole, integrated, and balanced. Character education is beneficial for the students to develop their positive character and attitude through the curriculum in the schools.<sup>87</sup> The result of this study would be very important for teacher and students. It hoped the teachers are able to deliver character education values, which are represented in this textbook. While for students, the researcher hoped it could make students understand and apply these character values in their life.

#### b. The purpose of character education

There are some purposes in implementing character education. According to Hamid, trough character education values, the students are able to develop and implement their knowledge independently, in addition they are supposed to be able to analyze and internalize character values and noble moral to be implemented in daily life.<sup>88</sup>

<sup>86</sup> Charlie Abourjili, *Character Education Informational Handbook & Guide II*. (North Carolina: Character Education, 2006), 2.

<sup>87</sup> Fajar Soniawan, "Character Education Analysis Of 2013 Curriculum English Textbook Entitled "Bahasa Inggris" For Eleventh Graders of Senior High School", *Jurnal Ilmiah Mahasiswa Unesa*, 01, (2012), 2.

<sup>88</sup> Abdullah Hamid, *Pendidikan karakter Berbasis Pesantren*, (Surabaya, IMTIYAS, 2017), 27.

In addition, the aims of character education to develop the values that shape the character of the, included<sup>89</sup>:

- 1) To develop students' potential to be a good-hearted man, good thoughts, and behave well:
- 2) Build a nation of character Pancasila
- 3) Developing the potential for citizens to have an attitude of confidence, proud of their state and nation as well as the love of mankind.

c. The values of character education in language learning

The national Education system Decree Number 20 of 2003 Chapter 3 states that the national character building is an effort of program education system to build the nation's character. The government launches 18 character education values in Character – Based integrated curriculum. All the character education values are stated in the “*Peraturan Menteri Pendidikan dan Kebudayaan*” Number 20 year 2018 Chapter 3 verse 1 about “*Penguatan Pendidikan Karakter*”, those character education values are: 1) religious, 2) honest, 3) tolerant, 4)disciplined, 5) hardworking 6) creative, 7) independent, 8)democratic, 9) inquisitive, 10) nationalistic, 11) patriotic, 12) appreciative, 13) friendly/communicative 14) peace-loving, 15) reading interest , 16)

<sup>89</sup> Kemendiknas, *Panduan Pelaksanaan Pendidikan Karakter*, (-:Pusat Kurikulum dan Perbukuan,2011), 7.



environment care, 17) social care, and 18) responsible.<sup>90</sup> Those would be explained in the description below<sup>91</sup>:

1) Religious

Attitudes and submissive behavior in carrying out the teaching of their religion, tolerant to other religions worship practice, and live with other religions in a harmony situation.

2) Honest

Behavior based on an effort to make himself as one who can always be trusted in his/him words, actions, and employment.

3) Tolerant

Attitudes and actions respect the differences of religion, race, ethnicity, opinions, opinion, attitudes, and actions of others, who are different from themselves.

4) Discipline

Action indicates orderly and obedient behavior on various rules and regulation.

5) Hardworking

A tenacious behavior in overcoming difficulties in learning and also in completing learning tasks as well as possible.

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<sup>90</sup> Peraturan Menteri Pendidikan dan Kebudayaan Republik Indonesia Nomor 20 Tahun 2018 tentang Penguatan Pendidikan Karakter Pada Satuan Formal.

<sup>91</sup> Kementerian Pendidikan Nasional. *Bahan Pelatihan Penguatan Metodologi Pembelajaran Berdasarkan Nilai-Nilai Budaya Untuk Membentuk Daya Saing dan Karakter Bangsa*, (Jakarta: Badan Penelitian dan Pengembangan Pusat Kurikulum, 2010), 9-10.

## 6) Creative

Thinking and doing something to create or discover a new ways or new results of something that has been owned.

## 7) Independent

Attitudes and behaviors that are not easy to depend on other people in completing the tasks.

## 8) Democratic

A way of thinking, behaving and acting, views the same rights and obligations of him/her self and others.

## 9) Curious

Attitudes and actions that are always try to know or discover more in depth and larger from something he/she learned, seen and heard.

## 10) Nationalistic

A way of thinking, acting and knowing that puts national interest higher than personal or group interest.

## 11) Patriotic

A way of thinking and doing that show faithfulness, care, and respect for the national language, environmental physical, social, cultural, economic and political nation.

## 12) Appreciative

Attitudes and actions encourage him/her to produce something useful for society, and recognize and respect other people's successes.

13) Friendly/communicative

Actions showed pleasure in speaking, interacting and cooperating with other people.

14) Peace-loving

Attitudes, words, and actions that cause other people feel happy and safe over the presence of him/her.

15) Reading Interest

The habit to provide time for reading various materials to learn insights that give him/her the benefit.

16) Environment Care

Attitudes and actions which seeks to prevent damage in the natural environment and to develop efforts to repair the environmental damage that has occurred.

17) Social Care

Attitudes and actions which always want to help other people and communities in need.

18) Responsible

Attitudes and behavior of a person to carry out the duties and obligations he should do, to her/himself, the society, the environment (natural, social and cultural), the nation and God.

## 7. Review of *Zootopia* ( 2016 ) Movie

Information about *Zootopia* Movie:



- Title : *Zootopia*
- Kind of the Movie : Animation
- Producer : Clark Spencer
- Play director : Byron Howard, Rich Moore,  
Jared Bush
- Music direction : Michael Giacchino
- Production by : Walt Disney Pictures, Walt  
Disney Animation Studios
- Actor/ Actress : Ginnifer Goodwin, Jason  
Bateman, Shakira, Idris Elba, J.K. Simmons, Nate  
Torrence, Jenny Slate, Bonnie Hunt, Don Lake, Octavia  
Spencer, Tommy Chong, Tom Lister Jr, Jesse Corti.
- Country of the movie : Amerika (USA)

- Use of Language in the Movie : English Language
- Date of release movie : 4<sup>th</sup> of March, 2016<sup>92</sup>

A movie entitled *Zootopia* which is a new made by Disney product, which is direct by Byron Howard and Rich Moore and co- directed by Jared Bush, because the movie is entertaining. The composition and lighting are more thoughtful tend to get with animated 3D animations that add to the real impression, this movie carry animal characters in a city called Zootopia.

This movie tells the story of mammals and a metropolis where all the inhabitants are mammals ranging from large animals such as elephants to small animals such as mice. In this city is divided into various ecosystems, such as the famous arid Sahara desert but in the *Zootopia* movie able to make the Sahara desert a luxurious place, then the cold city of Tundra is suitable for wolves or caribou.

Animals live on their own without any people. These animals have a deep history of predators versus prey being the ruling factor. Over time, however, they learn to live together. *Zootopia* gives us an inside look of one bunny story, a story a hope for a better world. Judy Hopps, the main character of this movie, want to be the first rabbit cop. She surpasses everyone expectation and achieves her wildest dream. Through her story,

<sup>92</sup> <https://sinopsisfilmbioskoperbaru.com/film-zootopia-2016-sinopsis-lengkap-dan/> ( accessed on 29<sup>th</sup> April 2019, at 11.45 a.m )

she teaches us more about ourselves through her discovery of herself.

Judy Hopps speaking freely at a talent show of her wish to be a police officer in the city of *Zootopia*. The city of *Zootopia* is made up of different ecosystem to support different species of animals, where they all live harmoniously. Judy Hopps work very hard toward her goal and graduates from the police academy at the top of her class. However, the *Zootopia* police department chief sticks her as a meter maid on her first day of duty. In attempt to prove herself, she volunteers to find a missing otter, who is just one of fourteen missing animals in *Zootopia*. The chief gives her only 48 hours to complete this task. In her search she finds and surprisingly recruits a fox named Nick Wilde as a partner in this mission. They run into some trouble and things begin to get rough when there seems to be issues with certain predators. This leads to a momentary tear in the idea of all animals living together in peace. However, Judy and Nick get to the bottom of the big mystery and save *Zootopia* form its momentary crisis.

Katelynn McIlwain highlights these issues in teen ink. She brings up the rise in police brutality in recent years. She also mentions that although police brutality is bad, the majority of police officer do want to make the world a better place. This is embodiment of Judy Hopps, when see her as a child in the movie,

she boldly states at her school talent show. The biggest conflict of the movie comes around when a plan is made to turn “prey” against “predators” after all the hard work to ensure that everyone can live together peacefully.

The *Zootopia* movie is incredible in every aspect, from the music to the plot. Everything about it makes it the perfect kid movie. It teaches such an important lesson to its viewer, and it shows us the dangers of passing judgment on people based on stereotypes. *Zootopia* movie way to get this message across to kids, especially those living in homes where tolerance for everyone. The other underlying message of this movie also serve a great purpose, which would be to always go after dreams. No matter who or what we come from, we should always go after dreams. This movie important to learn as a child, so that as we grow we believe this more and more. *Zootopia* movie that educates those that area going to grow up and lead the world we currently in life.

IAIN JEMBER

## CHAPTER III

### RESEARCH FINDINGS AND DISCUSSIONS

This chapter, describes the findings and discussions about the types of Politeness Strategies proposed by Brown and Levinson and the way strategies are realized in the utterances employed by the characters in *Zootopia* movie. This chapter explains thoroughly the results of this study through the two main sections. The first section was finding, including the result data analysis of Politeness Strategies based on the utterances employed by the characters in *Zootopia* movie. The second was discussion that described interpretative data analysis according to the finding that are provided to answer the research questions.

#### A. Research Finding

1. What are the types of politeness strategies used by the characters in the *Zootopia* movie ?

The result of data analysis found in *Zootopia* Movie discussed about types of politeness strategies by Brown and Levinson. After analyzing the data based on this theory, there are four types of politeness strategies used in *Zootopia* movie. The researcher found four the types of politeness strategies in their utterances from the conversation of characters in *Zootopia* movie.



### a. Bald on-Record Strategy

Bald on- record strategy is a direct way of saying things, without any ministration on the imposition, in a direct, clear, unambiguous and concise way. Bald on-record strategy has two (2) sub- strategies in politeness strategies namely non- minimization of the face threat and FTA- oriented bald on record usage. Based on the result of analysis, the researcher found the twenty two (22) times utterances from the conversation of characters in Zootopia movie. The following table showed the types of politeness strategies used bald on-record strategy found, after being analyzed:

**Table 3.1**  
**The data findings of Bald-on record Strategy**

NO	UTTERANCES	TIME	TYPE OF POLITENESS STRATEGIES	SUB-STRATEGY
1.	<i>Give me your ticket right now!</i>	00:04:16	Bald-on record	Non-minimization of the face threat
2.	<i>Listen up, Cadets!</i>	00:05:52	Bald- on record	Non-minimization of the face threat
3.	<i>Don't lose your key!</i>	00:12:46	Bald- on record	Non-minimization of the face threat
4.	<i>Please, don't be mad at me!</i>	00:19:39	Bald- on record	Non-minimization of the face threat
5.	<i>Hey, Bunny, turn down that depressing music!</i>	00:27:40	Bald- on record	Non-minimization of the face threat
6.	<i>Stop! Stop in the name of the law!</i>	00:28:40	Bald- on record	Non-minimization of the face threat
7.	<i>Shut your tiny mouth now!</i>	00:30:59	Bald- on record	FTA- oriented bald- on record

NO	UTTERANCES	TIME	TYPE OF POLITENESS STRATEGIES	SUB-STRATEGY
				usage
8.	<i>Chief bogo, please! Five minutes of your time, please!</i>	00:31:11	Bald- on record	Non-minimization of the face threat
9.	<i>Stop talking, stop talking, stop talking!</i>	00:47:54	Bald- on record	FTA- oriented bald- on record usage
10.	<i>Run! Jumps! Come on! Head down!</i>	00:51:55	Bald- on record	Non-minimization of the face threat
11.	<i>Clawhauser, Listen to me!</i>	00:54:15	Bald- on record	Non-minimization of the face threat
12.	<i>Please, and clear my afternoon, I am going out.</i>	01:00:49	Bald- on record	Non-minimization of the face threat
13.	<i>Security, sweep the area!</i>	01:07:38	Bald- on record	Non-minimization of the face threat
14.	<i>Nick, Stop it! You are not like them.</i>	01:12:19	Bald- on record	Non-minimization of the face threat
15.	<i>Come on, Hopps!</i>	01:14:56	Bald- on record	Non-minimization of the face threat
16.	<i>Hey kids! Don't you run through that Midnicamoum Holicithius!</i>	01:18:38	Bald- on record	Non-minimization of the face threat
17.	<i>Hey, Doug, open up! We have got your latte!</i>	01:25:07	Bald- on record	Non-minimization of the face threat
18.	<i>Get back here! Stop thinking it!</i>	01:25:14	Bald- on record	Non-minimization of the face threat
19.	<i>Don't stop, keep going!, No no! please stop! Don't stop this car!, speed up, nick! Speed up!, trust me, speed up!</i>	01:26:20	Bald- on record	Non-minimization of the face threat
20.	<i>Take the case. Get it to Bogo!</i>	01:29:32	Bald- on record	FTA- oriented bald-on record

NO	UTTERANCES	TIME	TYPE OF POLITENESS STRATEGIES	SUB-STRATEGY
				usage
21.	<i>Don't do this, fight it!</i>	01:30:46	Bald- on record	Non-minimization of the face threat
22.	<i>Shut your mouth, wilde!, find him! Shut him down!</i>	01:34:44	Bald- on record	FTA- oriented bald-on record usage

Based on the table above, bald on-record strategy is an utterances that often appears in large numbers in the first position. There are Non-minimization of the face threat is eighteen (18) times and FTA-oriented bald on-record usage is four (4) times. And the following is an analysis conversation of characters in Zootopia movie about bald on- record strategy:

**Datum 1/ BOR/ NMFT**

**Context of situation**

Speaker : Young Gideon Grey

Hearer : Sharla

Time : In the afternoon

Place : The Carrot Days Festival

Situation : Judy peeks from a tree and sees Gideon and Travis cornering the children

**Dialogue ( 00:04:16 )**

Young Gideon Grey : **Give me your tickets right now**, or I am gonna kick your meek little sheep butt !

Sharla : Ow ! cut it out, Gideon !

Young Gideon Grey : Baaa, Baaa ! what are you gonna do cry ?

Young Judy Hopps : Hey ! You Heard her, cut it out !

**Interpretation :**

In the context of the conversation above, the location at the Carrot Day festival. There was a commotion because Gideon Grey suddenly insisted on asking for Sharla's tickets with his friend. Judy Hopps saw Gideon Grey doing with his friend behind a tree. Then,

Judy Hopps furiously saw Gideon Gray's action. Finally, Judy Hopps came and reprimanded Gideon Gray with his friend and asked to return the Sharla's ticket.

In this case, the conversation used the Bald on record strategy. This type of strategy is performed directly, clearly and unambiguously.

The utterance is indicated in a sub-strategy called **Non- minimization of the face threat** especially indicated using *Requesting*. This type of sub-strategy is employed by giving or making request to hearer to deliver the speaker's intention. Based on the example in the dialogue, *Give me your tickets right now*, the utterance was clear what Gideon Grey said to ask his friend for something (ticket). Because the Speaker (S) says that to the Hearer (H) directly, clearly and unambiguously.

This utterance is indicates using the verb **Give** as a sign in using the request utterance in a conversation.

**Datum 2/ BOR/ NMFT**

**Context of situation**

Speaker : Major Friedkin

Hearer : Judy Hopps

Time : In the afternoon

Place : In the Zootopia Police Academy ( ZPD )

Situation : Scene changes to the Zootopia Police Academy where Judy, grown up, is with other much larger animals. The caption shows 15 years later...

**Dialogue ( 00:05:52 )**

Major Friedkin : **Listen up, Cadets !** Zootopia has twelve unique ecosystems within its city limits. Tundratown, Sahara Square, Rainforest District- to name a few! You are gonna have to master all of them before you hit the streets or guess what ? ( *looks at Judy* ) you will be dead !

Major Friedkin : Scorching sandstorm ! ( *the cadets make their way across through the sahara square section, Judy*

*struggles, and the sand covers her completely, her tail sticks out. ) You are dead, Bunny Bumpkin.*

*(The cadets cross through monkey bars in the rainforest district section).*

Major Friedkin : One- Thousand- Foot fall !

Judy Hopps : Whoa ! *(Judy loses her grip and falls face flat in the mud.)*

Major Fiedkin : Frigid ice- wall ! *( Judy tries to climb the iceberg wall, but slides off and falls in the icy water. She emerges, freezing. ) You are dead, farm girl !*

Major Friedkin : Enormous criminal ! *(Judy fights a rhino, but gets knocked back.) You are dead ! ( scenes show Judy covered in tar in attire, her ears caught in a police cruiser door, and falling off the vines. ) Dead, dead, dead !*

**Interpretation :**

The context of situation above, Judy Hopps entered police academic training in Zootopia. They are trained and given an understanding of the police force. Major Friedkin explained to them about the Zootopia region which has twelve unique ecosystems within the city limits. And they must master and escape everything if they want to become an academic member of the police in Zootopia. At that time, Major Friedkin ordered them to start the physical training that had been provided at the Police Academic Training in Zootopia. Judy Hopps and his friend did the training according to the commands said by Major Friedkin.

In this case, the conversation used the Bald on-record strategy.

This type of strategy is performed directly, clearly and unambiguously.

The utterance is indicated in a sub-strategy using **Non- minimization of the face threat** especially indicated using *maximum efficiency*.

Maximum efficiency is strategy to know speaker (S) and hearer (H)

where face redress is not required. This strategy used to great urgency or desperation to make a command, redress actually decreases the communicated urgency. In bold on record strategy, especially in a sub-strategy using maximum efficiency, it is stated in direct and concise way without redress action. Maximum efficiency is a verb that is used to give commands, warnings, advice, instructions, and requests. Maximum efficiency generally not use subject *you* because they are to be understood. Based on the example in the conversations, **Listen up, Cadets!**, The Speaker (S) in the dialogue used the word *listen up* to show the Hearer (H) to focus on the speaker. The use of imperative sentences or command sentences is indeed compelling and makes the hearer to do something.

### **Datum 3/ BOR/ NMFT**

#### **Content of Situation**

Speaker : Dharma Armadillo

Hearer : Judy Hopps

Time : In the night

Place : A room in an apartment

Situation : The scene changes to the inside of an apartment, the door swings open, Judy is being shown to her room by an elderly armadillo named Dharma Armadillo.

#### **Dialogue ( 00:12:46 )**

Dharma Armadillo : And welcome to the Grand Pangolin Arms, luxury apartments with charm. Complementary de-lousing once a month ..... **Don't lose your key!**

Judy Hopps : Thank you. Oh Hi ! I am Judy, your new neighbor.

Bucky Oryx-Antlerson : Yeah ? Well, we are loud

Pronk Oryx- Antlerson : Don't expect us to apologize for it.

**Interpretation** :

In the conversation above, it consisted of Dharma Armadillo and Judy Hopps. The incident occurred at night and took place in Judy's room in the apartment. At that time, Judy Hopps was accepted as a member of the police force and was assigned to Zootopia downtown. Judy Hopps was given a temporary residence while on police duty in an apartment in Zootopia. Dharma Armadillo accompany Judy Hopps go to his room. Dharma Armadillo had said to Judy Hopps while giving the room key to commemorate not removing the key. Then, Judy Hopps agreed and said thanks to Dharma Armadillo.

In this case, the conversation used the Bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously.

The utterance is indicated in a sub-strategy namely **Non-minimization of the face threat** especially indicated using *sympathetic advice or warning/ threatening*. Sympathetic advice warning/ threatening use to speakers (S) about hearer (H) and therefore about H's positive face, So that no redress is required. This sub-strategies is clear utterance and emphasize someone not to do something that is spoken. The example in the conversation above, the Speaker (S) appealed or warned using the word **Don't** with the utterance *Don't lost your key!*. The utterance is intended to encourage or inform the Hearer (H), So as not to lose the key. The speaker reminded Judy to keep the key well. The utterance is said to Judy as a

form of caring or reminding him. This way, hearer should be careful to guard the key.

**Datum 4/ BOR/ NMFT**

**Context of situation**

Speaker : Nick Wilde  
 Hearer : Jerry Jumbeaux, Jr  
 Time : In the morning  
 Place : In the Jerry's Cafe  
 Situation : Judy hopps feel pity to Nick wilde and his son because Jerry Jumbeaux, Jr don't let him to buy ice cream in this cafe. But, Judy hopps still bought and pay out the ice cream for Nick wilde because Nick wilde not bring the wallet.

**Dialogue ( 00:19:39 )**

Judy Hopps : Hello ? Excuse me ?  
 Jerry Jumbeaux, Jr : Hey, you are gonna have to wait your turn like everyone else, meter maid.  
 Judy hopps : Actually, I am an officer. Just had a quick question: are your customers aware they are getting snot and mucus with their cookies and cream ?  
 Jerry Jumbeaux, Jr : What are you talking about ?  
 Judy Hopps : Well, I don't wanna cause you any trouble. But, I believe scooping ice cream with an ungloved trunk is a class- three health code violation. Which is kind of a big deal. Of course. I can let you off with a warning if you glove those trunks and, I don't know, finish selling this nice dad and his son a ...  
*(to Nick, whispered)* what was it ?  
 Nick Wilde : A Jumbo pop, please  
 Judy Hopps : A jumbo pop  
 Jerry Jumbeaux, Jr : Fifteen dollars  
 Nick Wilde : Thank you so much *(to Judy)* thank you. *(feels his pocket, then becomes mildly surprised)* oh no, are you kidding me ? I don't have my wallet !. I would lose my head if it were not attached to my neck. That's the truth. *(sighs)* oh boy, *(to Finnick)* I am sorry, pal. Gotta be about the worst birthday ever. **Please don't be mad at me !**, thanks anyway.



### **Interpretation :**

In the situation of the conversation, the characters in the dialogue named Jerry Jumbeaux, Nick Wilde and Judy Hopps. The incident in the morning and the location at Jerry's ice cream shop. At that time, Judy Hopps was on duty as a parking attendant in the city. Suddenly Nick and his son entered the ice cream shop. Judy Hopps followed Nick and peeked at what Nick was doing in the store. It turns out Nick and his son can not buy ice cream because Jerry does not want any trouble with Nick. Judy felt sorry for Nick and Judy entered the Cafe. Judy told Jerry to allow Nick to buy the ice cream. Jerry also allowed Nick to buy ice cream, but Nick did not carry a wallet. Nick's son was sad because He could not buy the ice cream. Finally, Judy bought ice cream for Nick and his son for fifteen dollars.

In the context of the conversation, the dialogue used the Bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy namely **Non- minimization of the face threat** especially indicated using *sympathetic advice or warning/threatening*. Sympathetic advice or warning/ threatening use to speakers (S) does care about hearer (H) and therefore about H's positive face, So that no redress is required. This sub- strategies used clear utterance and emphasize someone not to do something that is spoken. From the example in the dialogue, *Please don't be mad at me!* The example in the dialogue, explains the

Speaker (S) to the Hearer (H) not to be angry with the speaker. The utterance was said by Nick to his son because Nick did not buy his son ice cream and did not carry a wallet. Which Nick says is also a subtle appeal because it is not stressful to his child. This warning/ threatening is followed by the word **Don't** as an appeal to the Hearer (H) and the Speaker (S) also adds the word **Please** to the utterance to make an impression that is not too loud and polite in saying a utterance.

**Datum 5/ BOR/ NMFT**

**Context of situation**

Speaker : Pronk Oryx- Antlerson

Hearer : Bucky Oryx- Antlerson

Time : In the noon

Place : In a room apartment

Situation : Judy hopps turn songs on the radio in the room and Bucky Oryx- Antlerson said from the other room, request to turn off the radio quickly.

**Dialogue ( 00:27:40 )**

( *Judy puts down the phone and sits back, still depressed, as the music still plays* )

Pronk Oryx- Antlerson : ( *from the other room* ) **Hey, bunny, turn down that depressing music !**

( *Judy turn off the radio quickly* )

Bucky Oryx- Antlerson : ( *from the other room* ) *leave the meter maid alone ! didn't you hear her conversation ? She feels like a failure !*

Pronk Oryx- Antlerson : oh, shut up !

Bucky Oryx- Antlerson : You shut up !

**Interpretation :**

In this dialogue situation, the person in the dialogue named Pronk Oryx-Antlerson and Bucky Oryx-Antlerson. The incident occurred in the afternoon and the location in Judy's room. At that time, Judy Hopps had come home from work and he was heading to his room in the apartment. When she got in the room, Judy played the

song on the radio. Judy's neighbor's room was annoyed and asked Judy to turn off the radio. And finally, Judy turned off the radio.

In this case, the dialogue used the Bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy called **Non- minimization of the face threat** especially indicated using *Requesting*. This type of sub-strategy is employed by giving or making request to hearer to deliver the speaker's intention. Based on the example in the conversation, *Hey, bunny, turn down that depressing music!* This utterance is said by the Speaker (S) to ask the Hearer (H) to turn off the radio. The word *turn down* shows the word requesting speaker who is asked to do something we wants. And the utterance is directly, clear and unambiguous for the Hearer (H).

**Datum 6/ BOR/ NMFT**

**Context of situation**

Speaker : Judy Hopps

Hearer : Duke Weaselton

Time : In the morning

Place : In the road city

Situation : Judy hopps pursuit the robbed and ask to the robbed for stop.

**Dialogue ( 00:28:40 )**

Judy Hopps : **Stop ! stop in the name of the law !**

Duke Weaselton : Catch me if you can, cottontail ! coming through !

Judy Hopps : **Stop ! stop right now !**

Duke Weaselton : Come to papa !

**Interpretation :**

In the conversation, the characters in the conversation named Judy Hopps and Duke Waeselton. The incident in the morning and the location on the edge of the city road. At that time, the incident started

when a shop was robbed and the shop owner asked Judy to help catch the robber. Then, thief running after the robber. Judy told the robber to stop. But, still the robber ran faster.

In this case, the dialogue used the Bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **Non- minimization of the face threat** especially indicated using *Case of channel noise*. This sub- strategy happens where communication difficulties exploit pressure to speak with maximum efficiency such as calling across a distance. In bald- on record strategy, especially in a sub- strategy using case of channel noise, it is stated in direct and concise way without redress action. Case of channel noise is a verb that is used to give commands, warnings, advice, instructions, and requests. Case of channel noise generally do not use subject *you* because they are to be understood. Based on the example in the dialogue, *Stop ! stop in the name of the law !* the utterance explains that the speaker tells the hearer to stop. The incident occurred at the time of the speaker in pursuit of thieves in a city. The speaker appealed to the thief to stop running, from the incident, the speaker exploit pressure to speak with maximum efficiency such as calling across a distance with the thief. The speaker emphasizes the hearer with the word **Stop**. So, the speaker can command the hearer with the word imperative or command.

**Datum 7/ BOR/ FOBORU**  
**Context of situation**

Speaker : Chief Bogo  
 Hearer : Judy Hopps  
 Time : In the afternoon  
 Place : Chief Bogo's office  
 Situation : Chief Bogo angry to the Judy because Judy to do big mistake.

**Dialogue ( 00:30:59 )**

Chief Bogo : Abandonig your post, inciting a scurry, reckless endangerment of rodents but- to be fair- you did stop a master criminal from stealing two- dozen moldy onions.  
 Judy Hopps : Mmmm... hate to disagree with you sir, but those are not onions. Those are a crocus variety called *Midnicampum Holicithius*. They are class C botanical, sir. Well, I grew up in a family where plant husbandry was kind of a thing...  
 Chief Bogo : **Shut your tiny mouth now !**

**Interpretation :**

In the conversation, the character in the conversation named Chief Bogo and Judy Hopps. The incident occurred in the morning and the location in Chief Bogo's office. At the time, Chief Bogo was angry with Judy because she had made a mistake and commotion in the city. Chief Bogo was disappointed with Judy because she did not do his job to be a parking attendant but instead chased criminals who did not become his job. Judy tried to explain that she caught the criminal in an emergency and the thief stole the goods at the store. Chief Bogo said that the thief only stole two dozen moldy onions. But, Judy understood it was not onion, it was a variety of crocus called *Midnicampum Holicithius* because she was a family of farmers who also planted the crop.

In this case, the dialogue used the Bald on record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterances is indicated in a sub-strategy using **FTA- oriented bald on record usage** especially indicated using *offers*. It is used when speaker insist that hearer may impose on speakers negative face. In bald on record strategy, especially in a sub- strategy using offers, it is stated in direct and concise way without redress action. Imperative is a verb, that is used to give commands, warnings, advice, instructions, and requests. Imperative utterances generally do not use subject (you) because they are to be understood. Based on the example in the dialogue, *Shut your tiny mouth now!* the utterance explains that the speaker told Judy to close her mouth or not talk about the problem again. Because the speaker was angry with Judy about the problem. Therefore, in the form of his disappointment towards Judy, the speaker ordered to remain silent to Judy. Speaker shows the face of a negative face to the hearer because make a mistake to the speaker. The utterance is indicated imperative because there is the word **Shut**. And the utterance is clear and unambiguous for the hearer.

***Datum 8/ BOR/ NMFT***

**Context of situation**

Speaker : Mrs. Otterton

Hearer : Chief Bogo

Time : In the afternoon

Place : Chief Bogo's Office

Situation : Suddenly, Mrs. Otterton enter to the office when Chief Bogo and Judy still talk about the problem and Mrs. Otterton ask to the Chief Bogo for help search the family.

Judy hopps feeling sorry for her and get excited about his her to help Mrs. Otterton.

**Dialogue ( 00:31:11 )**

Mrs. Otterton : **Chief Bogo, please ! five minutes of your time, please !**

Chief Bogo : Ma'am, as I have told you, we are doing everything we can.

Mrs. Otterton : My husband has been missing for ten days. His name is Emmitt Otterton.

Chief Bogo : Yes, I know.

Mrs. Otterton : He is a florist. We have two beautiful children. He would never just disapper.

Chief Bogo : Ma'am, our detective are very busy.

Mrs. Otterton : Please, there is gotta be somebody to find my Emmitt.

Chief Bogo : Mrs. Otterton ...

Judy Hopps : I will find him

Mrs. Otterton : Oh, thank you! Bless you, bless you little bunny!  
**Take this, find my Emmitt. Bring him home to me and my babies, please!**

Chief Bogo : Mrs. Otterton, please wait out here.

**Interpretation :**

In the conversation above, the character in the conversation named Chief Bogo and Mrs. Otterton. The incident occurred during the day and the location in Chief Bogo's office. At that time Chief Bogo was still talking to Judy about Judy's problems. Suddenly, Mrs. Otterton entered Chief Bogo's room and Mrs. Otterton wanted to ask the police for help to found her husband who had been lost for ten days named Emmitt. Initially, Chief Bogo did not want to accept because the police were busy, but Judy Hopps felt sorry for Mrs. Otterton. Finally, Judy Hopps wanted to help find her missing husband and Mrs. Otterton thanked to Judy. Then, Chief Bogo told to get out of Chief Bogo's room for a few minutes.

In this case, the dialogue used the Bald on record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy called **Non- minimization of the face threat** especially indicated using *Requesting*. This type of sub-strategy is employed by giving or making request to hearer to deliver the speaker's intention. Based on the example in the dialogue, *Chief Bogo, please! five minutes of your time, please!* the utterance shows that the speaker wants to ask for five minutes to speak to the hearer. The speaker uses the word **Please** to be more polite when asking something to the hearer. Then, the example utterance in the dialogue, *Take this, find my Emmitt. Bring him home to me and my babies, please!* this is also an example of a request utterance that politely asks the hearer. The utterance asked Judy to bring her husband back home because she was missing. And the speaker uses the word **Please** to be more polite in asking for something or help.

***Datum 9/ BOR/ FOBORU***

**Context of situation**

Speaker : Nick wilde

Hearer : Judy hopps

Time : In the night

Place : In the room Mr. Big's home

Situation : The polar bears take Judy and Nick to a room and no one seems to be there. They pushed them forward. Another polar bear enter the room.

**Dialogue ( 00:47:54 )**

Judy Hopps : ( *whisper* ) Is that Mr. Big ?

Nick Wilde : ( *whisper* ) No.

Judy Hopps : What about him ? is that him ?

Nick Wilde : No.

(*A third polar bear, koslov, larger than the others, enters the room and walks to the desk*)



Judy Hopps : ( *gasps at the sight of him* ) that's gotta be him.  
 Nick Wilde : **Stop talking, stop talking, stop talking !**

**Interpretation :**

In the conversation above, the characters in the dialogue named Judy Hopps and Nick Wilde. The incident at night and the location in the room Mr. big at home. At that time, Judy Hopps and Nick searched for evidence of Emmitt's loss. They found a car that Emmitt was proven to ride on yesterday. Then, they were caught by the body guard of Mr. big and they were brought home Mr. big. Judy and Nick was scared while in the room because he was going to meet Mr. big. Suddenly, three bears entered the room. Apparently there is one bear that carries mice. Judy and nick thought Mr. big is a bear. And the rat is Mr. big.

In this case, the dialogue used the bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **FTA- oriented bald on record usage** especially indicated using *offers*. It is used when speaker insist that hearer may impose on speakers negative face. Imperative form usually to make a command. In bald on-record strategy, especially in a sub- strategy using offers, it is stated in direct and concise way without redress action. Imperative is a verb that is used to give commands, warnings, advice, instructions, and requests. Imperative sentences generally do not use subject *you* because they are to be understood. Based on the example in the dialogue, *Stop talking*,

*stop talking, stop talking!* the utterance explain that Nick ordered Judy to stop talking, So, that Mr. Big is not angry at Judy's voice. In that situation it was very tense because they made a mistake and were taken to Mr. Big room. The utterance shows an imperative sentence or command word. Speaker shows the face of a negative face to the hearer because make a mistake to the speaker. The utterance is marked with a verb that uses the word **Stop**. That way, the speaker directly instructs the hearer even if they not used subject (*you*). The sentence is clear and unambiguous for the speaker to say.

**Datum 10/ BOR/ NMFT**

**Context of situation**

Speaker : Judy hopps

Hearer : Nick wilde

Time : In the night

Place : In the Rainforest District

Situation : Judy and Nick reach Manchas's house. Judy moves some vines covering the doorbell and rings it. Judy want to know about Emmitt Otterton to Mr. Manchas. Suddenly, Mr. Manchas zap to the Judy and Nick.

**Dialogue ( 00:51:55 )**

Judy Hopps : Mr. Manchas ? Judy Hopps, ZPD. We just wanna know what happened to Emmitt Otterton.

Renato Manchas : You should be asking what happened to me !

Nick Wilde : Whoa. a teensy otter did that ?

Judy Hopps : What happened ?

Renato Manchas : He was animal. Down on all fours. He was a savage !

Renato Manchas : There was no warning. He just kept yelling about the night howlers. Over and over. The night howlers!

Nick Wilde : Oh, so you know about the night howlers too ? Good, good, good. Because the night howlers are exactly what we are hero to talk about, right ?

Judy Hopps : Yep, so, uh, you just open the door and tell us what you know, and we will tell you what we know. Okay ?

Renato Manchas : Okay.

Judy Hopps : Clever fox.  
 ( *A sound of clattering is heard and Manchas screams* )  
 Judy Hopps : Mr. Manchas ?  
 Nick Wilde : Buddy ?  
 Judy Hopps : Are you okay ? ( *Manchas stops convulsing and turns to them growling with his teeth bared, and pupils now slits* ) **Run. Run!**  
 Nick Wilde : What is wrong with him ?  
 Judy Hopps : I don't know ! **Jumps ! Come on ! Head down !**

**Interpretation :**

In the conversation above, the characters in the dialogue named Judy hopps, Renato Manchas and Nick wilde. The incident occurred at night and the location in the rainforest District. At the time, Judy hopps and Nick went to the rainforest district to come Mr. Manchas. Judy hopps wanted to ask the chronology of the loss of Emmitt while in the car with Mr. Manchas. Then, Judy was heard from outside the door, Mr. Manchas shouted for help and sounded like a rage inside the house. Then, Judy opened the door because she wanted to help and see Mr. Manchas. Suddenly, Mr. Manchas attacks Judy and Nick and they run scared into the woods seeing Mr. Manchas like that.

In this case, the dialogue used the Bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **Non- minimization of the face threat** especially indicated using *maximum efficiency*. This sub- strategy is known to speaker (S) and hearer (H) where face redress is not require. In case of great urgency or desperation, redress actually decreases the communicated urgency. Imperative form usually to make a command. In bald on-record strategy, especially in a sub-

strategy using Maximum efficiency, it is stated in direct and concise way without redress action. Imperative is a verb that is used to give commands, warnings, advice, instructions, and requests. Based on the example in the dialogue, ***Run. Run!, Jumps! Come on! Head down !***, it explains that the speaker tells the hearer to run, jump and etc. the situation when gripping or urgency someone and they do not want something to happen that is not desired. The utterance is marked with a verb that used the word *Run, jump, Come on, head down*. The utterance is very clear an unambiguous for the hearer.

***Datum 11/ BOR/ NMFT***

**Context of situation**

Speaker : Judy Hopps

Hearer : Benjamin Clawhauser

Time : In the night

Place : In the Rainforest District

Situation : Judy hopps ask to Benjamin Clawhauser to help Judy and Nick because they are attacked by Manchas.

**Dialogue ( 00:54:15 )**

Judy Hopps : CLAWHAUSER! **clawhauser, Listen to me**, we have a 10- 91 ! jaguar gone savage! vine and tudjunja !

Nick Wilde : It is Tujunga!

Benjamin Clawhauser : Okay, we are sending backup. Hops! Hops!

**Interpretation :**

From the conversation above, the characters in the dialogue named Judy Hopps and Benjamin Clawhauser. The incident at night and the location in the rainforest district. The situation occurred when Judy hopps called Benjamin Clawhauser to ask for help from the ZPD police because Judy and Nick were in a gripping situation in the

Rainforest District. And Benjamin Clawhauser agreed and would send police to help Nick and Judy.

In this case, the dialog used the Bold on record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **Non- minimization of the face threat** especially indicated using *maximum efficiency*. This sub- strategy is known to speaker (S) and hearer (H) where face redress is not require. In case of great urgency or desperation, redress actually decreases the communicated urgency. In bald on record strategy, especially in a sub- strategy using imperative form, it is stated in direct and concise way without redress action. Imperative is a verb that is used to give commands, warnings, advice, instructions, and requests. Imperative sentences generally do not use subject *you* because they are will be understood. In the example utterance the dialogue, *CLAWHAUSER! clawhauser, Listen to me, we have a 10-91! Jaguar gone savage! vine and tudjunja!* the utterance is the speaker instructs the hearer to listen to him for asking for help. The utterance shows the maximum efficiency or command, because it is marked using the verb **Listen to me!**. And the utterance is clear and does not make the hearer ambiguous.

***Datum 12/ BOR/ NMFT***

**Context of situation**

Speaker : Leodore Lionheart  
 Hearer : Dawn Bellwether  
 Time : In the morning  
 Place : At City hall

Situation : At city hall, Bellwether is following Mayor Lionheart, carrying a large pile of folders

**Dialogue ( 01:00:49 )**

Dawn Bellwether : Uh, Sir, if we could just review these very important... sir !

Leodore Lionheart : Okay ! I heard you, Bellwether, just take care pf it! **Please, and clear my afternoon, I am going out.**

**Interpretation :**

During the conversation above, the characters in the dialogue named Dawn Bellwether and Leodore Lionheart. The incident occurred in the morning and the location in the city hall. At that time, Dawn Bellwether informed Leodore Lionheart to be able to review a very important file at the office today, but Leodore Lionheart could not attend because there was still another agenda outside. So, Leodore Lionheart asked Dawn Bellwether to free up time in the afternoon to discuss the problem.

In this case, the dialogue used the Bold on record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **Non- minimization of the face threat** especially indicated using *requesting*. This type of sub-strategy is employed by giving or making request to hearer to deliver the speaker's intention. Based on the example in the dialogue, *Please, and clear my afternoon, I am going out*, from the utterance explaining that the speaker asks to spend time in the evening to the hearer. The utterance uses the word **Please** to be more polite in asking

something or help the hearer. And this type of requesting is clear and unambiguous when said by the speaker.

***Datum 13/ BOR/ NMFT***

**Context of situation**

Speaker : Dr. Madge Honey Badger  
 Hearer : Leodore Lionheart  
 Time : In the night  
 Place : At the Cliffside Asylum  
 Situation : In the hall, Leodore and Dr. Madge is speaking about animal predator. Then, Judy hide with Nick and Judy uses her phone to record their conversation. Suddenly, Judy's phone rings from her parents and they are hear this voice. Leodore and Dr. Madge immediately ran to securing the room.

**Dialogue ( 01:07:38 )**

Leodore Lionheart : Someone's here !  
 Dr. Madge Honey Badger : Sir, you need to go. Now! **Security, Sweep the area!**

**Interpretation**

During the conversation above, the characters in the dialogue named Leodore Lionheart and Dr. Madge Honey Badger. The incident at night and is Cliffside Asylum. At that time, Nick and Judy entered the Cliffside Asylum room, they saw many predatory animals in the room. Suddenly, Leodore Lionheart and Dr. Madge Honey Badger entered the room. Then, Nick and Judy cursed behind the door, So they did not know the condition about of Nick and Judy. They talk about predatory animals that have been captured. Then, Judy had the idea to record their conversation to make evidence to Chief Bogo. At that time, Judy's hand phone was called by her parents and Leodore Lionheart and Dr. Madge Honey Badger was surprised to hear the hand phone voice. Finally, they immediately ran out and Dr. Madge

Honey Badger ordered the guards to clean the area of the room from anyone.

In this case, the dialogue used the bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **Non- minimization of the face threat** especially indicated using *maximum efficiency*. This sub- strategy is known to speaker (S) and hearer (H) where face redress is not require. In case of great urgency or desperation, redress actually decreases the communicated urgency. Imperative form usually to make a command. In bald on-record strategy, especially in a sub-strategy using *maximum efficiency*, it is stated in direct and concise way without redress action. Imperative is a verb that is used to give commands, warnings, advice, instructions, and requests. Imperative sentences generally do not use subject (*you*) because they are will be understood. Based on the example in the example, *Security, Sweep the area!* the utterance explained that the speaker ordered his officers to clean the area. The utterance is indicated as a command sentence because there is a verb that uses the word **Sweep**. The imperative form (Command) sentence spoken in the example with a strict emphasis and ends with an exclamation point [!]. And the utterance is expressed directly, clearly and unambiguously.



**Datum 14/ BOR/ NMFT****Context of situation**

Speaker : Judy Hopps

Hearer : Nick Wilde

Time : In the morning

Place : At Chief Bogo's Office

Situation : Nick wilde angry about this statement when Judy's interview.

**Dialogue ( 01:12:19 )**

Judy Hopps : What do you mean ?

Nick Wilde : "Clearly there is a biological component ?" "These predators may be reverting back to their primitive, savage ways ?" are you serious?

Judy Hopps : I just stated the facts of the case. I mean, it is not like a bunny could go savage.

Nick Wilde : Right, but a fox could, huh ?

Judy Hopps : **Nick, stop it! you are not like them.**

Nick Wilde : Oh, there is a them now !

Judy Hopps : Ugh, you know what I mean. You are not that kind of predators.

**Interpretation :**

In the conversation above, the names of the characters in the dialogue are Judy hopps and Nick wilde. The incident in the morning and the location at the ZPD police station. At the time, Judy hopps was conducting an interview at the ZPD police station. Nick Wilde accompanied Judy backstage. Many curious reporters wanted to ask Judy about the predators catching at Cliffside Asylum. Judy Hopps tried to answer and explain questions from the reporter. After all this time for Judy Hopps interview, Dawn Bellwether told Judy to end the interview. Then, Judy Hopps returned to meet Nick to tell the situation during the interview. Suddenly, Nick became angry and offended at the statement explained to reporters about predatory animals. Then

Judy explained to Nick that not all predators were like that. However, Nick still did not believe and finally left Judy.

In this case, the dialogue used the bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **Non- minimization of the face threat** especially indicated using *maximum efficiency*. This sub- strategy is known to speaker (S) and hearer (H) where face redress is not required. In case of great urgency or desperation, redress actually decreases the communicated urgency. Imperative form usually to make a command. In bald on-record strategy, especially in a sub-strategy using imperative form, it is stated in direct and concise way without redress action. Imperative is a verb that is used to give commands, warnings, advice, instructions, and requests. Imperative sentences generally do not use subject *you* because they are will be understood. Based on the example in dialogue, *Nick, stop it! you are not like them*, in the utterance explained that the speaker told the hearer to stop the conversation because the speaker felt it was a misunderstanding and incorrect. From the word **Stop**, it shows a form and unambiguous utterance for the hearer. Because it is followed by verbs that use the word **Stop** and contain command elements.

**Datum 15/ BOR/ NMFT****Context of situation**

Speaker : Chief Bogo

Hearer : Judy Hopps

Time : In the morning

Place : At the room officer

Situation : Chief bogo invited to Judy because the mayor want to meet.

**Dialogue ( 01:14:56 )**Chief Bogo : **Come on, Hopps !** The new mayor to see us.

Judy Hopps : The mayor ? why ?

Chief Bogo : It would seem you have arrived.

**Interpretation :**

In the conversation above, the character in the conversation named Chief Bogo and Judy Hopps. The incident occurred in the morning and the location in the ZPD police office. At that time, Judy Hopps was busy working on the report in his room. Suddenly, Chief Bogo approached Judy to ask the Major's office to discuss something that Major Dawn Bellwether wanted to talk about. Finally, Judy agreed to Chief Bogo's invitation to meet the major.

In this case, the dialogue used the bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **Non- minimization of the face threat** especially indicated using *maximum efficiency*. This sub- strategy is known to speaker (S) and hearer (H) where face redress is not require. In case of great urgency or desperation, redress actually decreases the communicated urgency. Imperative form usually to make a command. In bald on-record strategy, especially in a sub-strategy using imperative form, it is stated in direct and concise way

without redress action. Imperative is a verb that is used to give commands, warnings, advice, instructions, and requests. Imperative sentences generally do not use subject *you* because they are will be understood. Based on the example in dialogue, ***Come on, hopps!*** The utterance explained that the speaker ordered the hearer to go to the major's office. The utterance is indicated by the command sentence because it used the verb **Come on**. The imperative form (Command) sentence spoken in the example with a strict emphasis and ends with an exclamation point [!]. And, the utterance is clear and unambiguous for the hearer.

***Datum 16/ BOR/ NMFT***

**Context of situation**

Speaker : Stu Hopps

Hearer : Bunny Child 1

Time : In the morning

Place : In the roadside Fields

Situation : Stu Hopps remember to bunny child for not stepping on the plant.

**Dialogue ( 01:18:38 )**

Stu Hopps : **Hey kids! Don't you run through that *Midnicampum Holicithius* !**

Bunny Child 1 : ( *to her two others siblings* ) whoa, whoa, whoa !  
( *the bunny children run elsewhere* )

**Interpretation :**

During the conversation above, the characters in the dialogue named Stu Hopps and Bunny child 1. The incident occurred in the morning and the location on the roadside field. At that time, Stu Hopps was talking with Bonnie Hopps, Judy Hopps and Gideon at the Roads Fields. Suddenly, Buny child 1 was running around with her friend and almost stepped on a purple flower named *Midnicampum Holicithius*.

Stu Hopps reminded them not to step on the flower because it was dangerous. Finally, they are avoid these flowers.

In the context of the conversation, the dialogue used the bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **Non- minimization of the face threat** especially indicated using *Sympathetic advice warning/ threatening*. This sub- strategies used to speakers (S) does care about hearer (H) and therefore about H's positive face, So that no redress is required. Imperative sentences used clear words and emphasize someone not to do something that is spoken. Based on the example in the dialogue, *Hey kids! Don't you run through that Midnicampum Holicithius!* the utterance in the dialogue explain that the speaker reminds a child not to approach the flower because the flower is dangerous. The speaker show the positive face does care about to the hearer, so that no redress is required. The utterance shows a warning sentence because it is indicated using the word **Don't** which is generally an element of the warning sentence.

***Datum 17/ BOR/ NMFT***

**Context of situation**

Speaker : Woolter

Hearer : Doug

Time : In the afternoon

Place : At the Station and find an old train car

Situation : Doug was in a laboratory in an old train. He was making bullet material made of purple flowers aimed at shooting predatory animals. Suddenly, Woolter called Doug to get out of the room. Then, the Woolter stops for a moment and exits the room.

**Dialogue ( 01:25:07 )**

Wolter : **Hey, Doug, Open up ! we have got your latte !**

Doug : Alright, Woolter and Jesse are back. So, I am leaving now. Out.

**Interpretation :**

During the conversation above, the character in the dialogue was named Woolter and Doug. The incident occurred during the day and the location in the train station car. At that time, Doug was in a laboratory in an old train. He is making bullet material made of purple flowers aimed at shooting predatory animals in the city of Zootopia. Suddenly, Woolter called Doug to get out of the room because Woolter made Doug latte coffee. Then, the woolter stops for a moment and exits the room.

In this case, the dialogue used the bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **Non- minimization of the face threat** especially indicated using *Metaphorical urgency for emphasis*. This strategy is used when speaker (S) speaks as if maximum efficiency is very important, it will provide metaphorical urgency for emphasis. In bald on-record strategy, especially in a sub-strategy using Metaphorical urgency for emphasis, it is stated in direct and concise way without redress action. Imperative is a verb that is used to give commands, warnings, advice, instructions, and requests. Imperative sentences generally do not use subject *you* because they are to be understood. Based on the example in the dialogue, *Hey, Doug,*

*open up! we have got your latte!* in the example of this utterance, it shows that the speaker instructs the hearer to open the door because he has something for him. The utterance indicated imperative sentence or command because it uses verbs that use the word **Open**. And the utterance is clear and unambiguous for the hearer. Imperative sentences or commands are also pronounced with a firm emphasis and end with an exclamation point (!).

**Datum 18/ BOR/ NMFT**

**Context of situation**

Speaker : Nick Wilde

Hearer : Judy Hopps

Time : In the afternoon

Place : At the Station and find an old train car

Situation : Nick reminded Judy to not do anything because of the circumstances of the still emergency. But, Judy insisted to keep doing the plan.

**Dialogue ( 01:25:14 )**

Nick Wilde : ( *whispered* ) where are you going ? where are you going? **Get back here !** what are you looking at ? Hey ! what ever you are thinking, **Stop thinking it !** carrots ! carrots !

Doug : ( *open the door* ) better have the extra foam this time.

( *without warning, Judy kicks Doug out of the car and locks the door* )

Wolter : Hey ! Open up !

Nick Wilde : What are you doing ? you just trapped us in here !

Judy Hopps : We need to get this evidence to the ZPD

**Interpretation :**

During the conversation above, the names of the characters in the dialogue were Judy Hopps and Nick Wilde. The incident occurred during the afternoon and the location at the old train station. At that time, Judy and Nick were sneaking in the laboratory room in the old train station. Then, Doug entered to make bullet material that was used

to shoot predatory animals in the city of Zootopia. Suddenly, Judy and Nick were shocked and immediately hid under the table. Judy and Nick saw all doing by Doug in the laboratory room. It turns out, the one who shot all the predatory animals in Zootopia City was Doug. When the Doug came out of the laboratory, Judy Hopps immediately pushed the Doug out and locked the door. Doug immediately knocked on the door and asked Judy to open the door.

In this case, the dialogue used the bald on record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **Non- minimization of the face threat** especially indicated using *Case of channel noise*. This strategy happens where communication difficulties exploit pressure to speak with maximum efficiency such as calling across a distance. In bald on-record strategy, especially in a sub- strategy using case of channel noise, it is stated in direct and concise way without redress action. Imperative is a verb that is used to give commands, warnings, advice, instructions, and requests. Imperative sentences generally do not use subject (*you*) because they are will be understood. Based on the example in the dialogue, *Get back here! Stop thinking it!* The utterance explain that the speaker ordered Judy to return to his hiding place. Nick is afraid if they find Judy and Nick in the room. Therefore, Nick emphasized Judy not to do anything suspicious. Speaker used to speak with maximum efficiency such as calling across a distance. The



utterance is marked with a verb that uses the words **Get back** and **Stop**. All these words do not have to slip the word *you* in the utterance, because the utterance has been shown separately for the hearer that was ordered.

**Datum 19/ BOR/ NMFT**

**Context of situation**

Speaker : Judy Hopps  
 Hearer : Nick Wilde  
 Time : In the afternoon  
 Place : In the train  
 Situation : Judy Hopps and Nick celebration is cut short as they hear a thud from the top of the train. They turn around nervously to see Wolter break into the train. He tries to ram his way to the front, but Nick closes the steel door and locks him out. Wolter tries to open the door. He sees Nick smirking at him and head butts the glass.

**Dialogue ( 01:26:20 )**

Nick Wilde : I may have to rescind that victory toot toot. (*Another thud from the top of the train, this time straight over their heads*) maybe that's just hail ?  
 Nick Wilde : Back off !  
 Nick Wilde : Incoming !  
 Nick Wilde : Carrots !  
 Judy Hopps : **Don't stop, keep going !**  
 Judy Hopps : **No, no ! Please Stop ! Don't stop this car !**  
 Judy Hopps : ( *shouting* ) **speed up, Nick! Speed up !**  
 Nick Wilde : There is another train coming !  
 Judy Hopps : **Trust me, Speed up !**

**Interpretation :**

In the conversation above, the name of the character named Judy Hopp and Nick Wilde. The incident occurred during the afternoon and the location in the train. At that time, Judy Hopps and Nick were on an old train driven by Nick. They feel happy because they have found the evidence to be brought to Chief Bogo. In the middle of the trip, suddenly Daug and Woolter were behind the train

and wanted to take evidence that was brought by Judy and Nick. On the train, they were in a noisy situation with each other. And at that time, there was a train ahead that would pass and they were confused about how to operate the train. Judy Hopps ordered Nick to turn the train on another track. Finally, Judy and Nick succeeded and got rid of Doug and Woolter.

In this case, the dialogue used the bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **Non- minimization of the face threat** especially indicated using *maximum efficiency*. This strategy is known to speaker (S) and hearer (H) where face redress is not require. In this case of great urgency or desperation, redress actually decreases the communicated urgency. In bald on-record strategy, especially in a sub- strategy using Maximum efficiency, it is stated in direct and concise way without redress action. In this strategy, Maximum efficiency included in imperative form. Imperative is a verb that is used to give commands, warnings, advice, instructions, and requests. Imperative sentences generally do not use subject *you* because they are will be understood. Based on the example in the dialogue, *Don't stop, keep going !, No, no! Please Stop! Don't stop this car! Speed up, Nick! Speed up! Trust me, Speed up!* The utterance explained that the speaker told Nick to carry out his orders because the situation was very tense and emergency on the train. All

these utterance indicate in the Maximum efficiency because the speaker and hearer both agree that the relevance of face demands may be suspended in the interest of urgency or efficiency. The utterance is indicated maximum efficiency by the command sentence marked with a verb that used the words **Stop** and **Speed up**. The utterance has been focused or shown to the hearer who was instructed by the speaker even though it did not include the word *You*. And the command sentence is clear and unambiguous for the hearer.

**Datum 20/ BOR/ FOBORU**

**Context of situation**

Speaker : Judy Hopps

Hearer : Nick Wilde

Time : In the afternoon

Place : In the Natural History Museum

Situation : Judy hopps ask to Nick fork give the case to Chief Bogo. But, Nick refused because Judy can't walk.

**Dialogue ( 01:29:32 )**

Judy Hopps : ( *whisper, giving the case to Nick* ) **Take the case. Get it to Bogo!**

Nick Wilde : ( *whisoer* ) I am not gonna leave you behind, that's not happening.

Judy Hopps : I can't walk !

Nick Wilde : ( *looking around* ) Just ... We will think of something.

**Interpretation :**

During the conversation above, the characters in the dialogue named Judy Hopps and Nick Wilde. The incident occurred during the day and the location in the Natural History Museum. At that moment, Judy fell on the wood which hit his feet. Then, Nick helped Judy who couldn't walk. Nick brought Judy behind the big pillar, So Dawn Bellwether did not know them. Judy told Nick to give the evidence to

Chief Bogo and asked him to leave Judy. But Nick did not want to leave Judy because he was worried about the still weak state of Judy.

In this case, the dialogue used the bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **FTA- oriented bald on record usage** especially indicated using *offers*. In this sub strategies used when speaker insist that hearer may impose on speaker's negative face. In bald on-record strategy, especially in a sub- strategy using offers, it is stated in direct and concise way without redress action. Offers also included in imperative form. Imperative is a verb that is used to give commands, warnings, advice, instructions, and requests. Imperative sentences generally do not use subject *you* because they are will be understood. Based on the example in the dialogue, ***Take the case. Get it to Bogo!*** The utterance explained that the speaker told Nick to give the evidence to chief Bogo because Judy's leg was injured and could not walk. Therefore, Nick is the only hope to help Judy deliver the item to Chief Bogo. The utterance is indicated in the form of offers or imperative (command) because it is marked with a verb that uses the word **Take**. And the utterance is clear and unambiguous for the speaker to say.

***Datum 21/ BOR/ NMFT*****Context of situation**

Speaker : Judy Hopps

Hearer : Dawn Bellwether

Time : In the afternoon

Place : In the Natural History Museum

Situation : Dawn Bellwether fires the dart gun and the serum pellet hits Nick on the neck, leaving a blue stain. Nick start to grunt and groan in pain.

**Dialogue ( 01:30:46 )**

Judy Hopps : No ! oh, Nick !

Dawn Bellwether : Yes, police ! there is a savage fox in the Natural History Museum ! Officer Hopps is down ! Please Hurry up !

Judy Hopps : No, Nick ! **Don't do this, fight it !**

Dawn Bellwether : Oh, but he can't help it, can he ? Since preeds are just " Biologically Predispedes" to be savages.

**Interpretation :**

During the conversation above, the characters in the dialogue named Judy Hopps and Dawn Bellwether. The incident occurred during the afternoon and the location in the Natural History Museum.

At that time, Judy and Nick fell in a hole in the museum. The evidence was taken by Dawn Bellwether. The evidence contained a gun and bullets made from liquid purple flowers. Then Dawn Bellwether shoots a Nick using the liquid. Suddenly, Nick turned into a vicious animal and began to attack Judy. Judy was scared and told Judy not to do all that. But, it is all just engineered by Judy Hopps and Nick. It turns out that the bullet liquid contains blueberries instead of the flower fluid.

Finally, the dawn bellwether was arrested by the ZPD police.

In the context of the conversation, the dialogue used the bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy

namely using **Non-minimization of the face threat** especially indicated using *Sympathetic advice or warnings/ threatening*. This strategy is speakers (S) does care about H and therefore about H's positive face, so that no redress is required. This sub- strategies is clear utterance and emphasize someone not to do something that is spoken.

Based on the example in the dialogue, *Don't do this, fight it!* The utterance explain that the speaker forbids carrying out the attack on him. Nick will attack Judy because he was hit by a purple flower liquid that was shot by Dawn Bellwether. But, Judy continued to warn him not to prey on him. The utterance is included in the warning utterance or appeal because the sentence is indicated using the word **Don't**. The utterance explains that the speaker forbids not to do that to him. And the utterance is clear and unambiguous for the hearer.

#### **Datum 22/ BOR/ FOBORU**

##### **Context of situation**

Speaker : Chief Bogo

Hearer : Nick Wilde

Time : In the morning

Place : At the Police Officer

Situation : Chief Bogo enter to the room want to give assignment for all police members. And also, Chief Bogo want to introduce Nick wilde as new recruits in the police members.

##### **Dialogue ( 01:34:44 )**

Chief Bogo : All right, enough. Shut it ! We have some new recruits with us this morning, including our first fox. Who cares ?

Nick Wilde : Ha ! You should have your own line of inspirational greeting cards, Sir !

Chief Bogo : **Shut your mouth, Wilde !**

Chief Bogo : Assignments: Officer Grizoli, Fangmeyer. Delgato- Tundratown SWAT. Snarlov, Higgins, Wolfard- Undercover. Hopps and Wilde .... Parking

duty. Dismissed. Just kidding! We have reports of a street racer tearing up Savannah Central. **Find him ! Shut him down !**

**Interpretation :**

During the conversation above, the person in the dialogue named Chief Bogo and Nick Wilde. The incident occurred in the morning and location in the ZPD police office. At that time, Chief Bogo came into the room to distribute the tasks to members of the police today. Then, Nick told Chief Bogo to give nick for being a new police officer in the ZPD. Chief Bogo is angry and asks Nick to be quiet. Then, Chief Bogo continues to share tasks with its members. After that, Judy and nick were given the task of finding drivers on the downtown Savannah road.

In this case, the dialogue used the bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **FTA- oriented bald on record usage** especially indicated using *offers*. It is used when speaker insist that hearer may impose on speakers negative face. In bald on-record strategy, especially in a sub- strategy using offers, it is stated in direct and concise way without redress action. Imperative is a verb that is used to give commands, warnings, advice, instructions, and requests. Offers also included in the imperative form. Imperative utterances generally do not use subject *you* because they are will be understood. Based on the example in the dialogue, ***Shut your mouth, Wilde! Find him! Shut him down!*** The utterance explain that the speaker ordered

nick to be quiet and not speak in the room because Chief Bogo would distribute the tasks to members of the ZPD police. The speaker also ordered Nick and Judy to find illegal racers in the city of Savannah. All the examples in the utterance show that it includes the offers or imperative (command). The utterance is indicated by offers or imperative (command) because it is marked with a verb that uses the words **Find** and **shut down**. Although the utterance does not mention the word *You*, it already shows and focuses on the hearer being instructed. And the utterance is clear and unambiguous for the hearer ordered.

#### b. Positive Politeness Strategy

The essence of positive politeness is the staking of a claim for some degree of familiarity with one's interlocutor. Positive politeness strategy has fifteen (15) sub- strategies in politeness strategies namely notice-attend to hearer (his interest, wants, needs, goods), exaggerate, intensify interest to H, use in-group identity markers, seek agreement, avoid disagreement, presuppose/ raise/ assert common ground, joke, assert S's knowledge of H's want and willingness to fit one's wants in with them, offer-promise, be optimistic, include both S and H in the activity, give or ask for reasons, assume or assert reciprocity, give gift to H.

Based on the result of analysis, the researcher found the eleven (11) times utterances from the conversation of characters in Zootopia movie. From the fifteen (15) sub-strategies, there are five (5) sub-strategies that



are indicated the conversation of characters in *Zootopia* movie, namely exaggerating, avoiding disagreement, using in-group identity markers, be optimistic and noticing. The following table showed the types of politeness strategies used positive politeness strategy found, after being analyzed:

**Table 3.2**  
**The data findings of Positive Politeness Strategy**

NO	UTTERANCES	TIME	TYPE OF POLITENESS STRATEGIES	SUB-STRATEGY
1.	<i>You are awesome, judy!</i>	00:05:29	Positive Politeness	Notice, attend to attend (his interest, wants, needs, goods)
2.	<i>We know, and we are just a little excited for you, but terrified.</i>	00:08:23	Positive Politeness	Avoiding disagreement
3.	<i>Sure, yeah, we all do, absolutely. But just in case.</i>	00:08:53	Positive Politeness	Avoiding disagreement
4.	<i>OMG... They really did hire a bunny. What? I gotta tell you, you are even cuter than I thought you would be!</i>	00:13:41	Positive Politeness	Exaggerate
5.	<i>It is called a hustle, sweetheart.</i>	00:23:45	Positive Politeness	Use in- group identity markers
6.	<i>Hi, sweetheart!</i>	00:26:53	Positive Politeness	Use in- group identity markers
7.	<i>You have always got a friend at city hall, Judy.</i>	00:33:09	Positive Politeness	Be optimistic
8.	<i>Buddy, it is nice to see you.</i>	00:41:31	Positive Politeness	Use in- group identity markers
9.	<i>We look at you, junior detective! You know, I</i>	01:03:09	Positive Politeness	Exaggerate

NO	UTTERANCES	TIME	TYPE OF POLITENESS STRATEGIES	SUB-STRATEGY
	<i>think you would actually make a pretty good cop.</i>			
10.	<i>You are a hero to them. They trust you.</i>	01:15:40	Positive Politeness	Exaggerate
11.	<i>I am so proud of you, Judy. You did just a super job.</i>	01:28:32	Positive Politeness	Exaggerate

From on the analysis data, the utterances in conversation of charcters in the *Zootopia* movie were eleven (11) times out of 43 utterances. The total utterances of the being exaggerating sub-strategy is four (4) times that of 43 utterances, avoiding disagreement is two (2) times that of 43 utterances, using in group identity markers in group is three (3) times that of 43 utterances, be optimistic is one (1) times, and noticing, attending to H is one (1) times that of 43 utterances. And the following is an analysis conversation of characters in *Zootopia* movie about positive politeness strategy:

**Datum 23/ PP/ NATH**

Speaker : Gareth

Hearer : Young Judy Hopps and Sharla

Time : In the morning

Place : At the Carrot Days Festival

Situation : Judy hopps helped his friend because Gideon take the ticket. Then, Judy quarrel with Gideon to try to get a return ticket to his friend. At the moment, Gideon to injure the cheek of Judy. And finally, Judy can get a ticket for her friend.

**Dialogue ( 00:05:29 )**

Gareth : That look bad !

Sharla : Are you okay, Judy ?

Young Judy hops : Yeah, yeah. I am okay. ( *holds up tickets* ) here you go.

Sharla : Wow ! You got out tickets !

Gareth : **You are awesome, Judy.**  
 Sharla : Yeah ! that Gideon grey doesn't know what he is talking about!

**Interpretation :**

Based on the context of the conversation, the character in the dialogue named Gareth and Judy Hopps. The incident occurred in the morning and took place at the Carrot Days Festival. At that time, Judy Hopps helped his friend from Gideon Gray because he took his friend's ticket. Then, Judy Hopps tried to seize the ticket until a fight with Gideon Gray occurred, and Judy Hopps fell and hurt his cheek. Finally, Judy Hopps was able to get the ticket back and give it to his friend. All of his friends thanked Judy for helping them out with Gideon Gray.

Based on the analysis of the conversation, the utterance is indicated positive politeness in a sub strategy called **Notice, attend to attend (his interest, wants, needs, goods)**. In this strategy the speaker must be aware of the hearer condition such as noticeable changes, remarkable possession, anything which look as though H would want S to notice and approve it. The strategy suggests that S (speaker) should take notice as aspects of hearer's condition of the listener (the changes can also note, common ownership, and everything that listeners want to be noticed and recognized by the speakers). Based on the example in dialogue, *You are awesome, Judy!*, the speaker knows that Judy has helped his friend from Gideon Gray to get the ticket back. The speaker saw all the courage of Judy's actions in helping his

friend seize the ticket until his cheek hurt. And finally, the speaker praised Judy's actions by saying *You are awesome*. Thus, Judy felt positive praise made Judy feel happy and proud of the action that has been done.

**Datum 24/ PP/ AVDG**

**Context of situation**

Speaker : Judy Hopps

Hearer : Bonnie Hopps

Time : In the Evening

Place : At Train Station

Situation : Actually, his parents disagree if Judy went to the city of *Zootopia*. But, Judy trying to convince them and not make them worried.

**Dialogue ( 00:08:23 )**

Judy Hopps : Guys, I have been working for this my whole lofe.

Bonnie Hopps : **We know, and we are just a little excited for you, but terrified.**

Judy Hopps : The only thing we have to fear is fear itself.

**Interpretation :**

During the conversation above, the characters in the dialogue named Judy Hopps and Bonnie Hopps. The incident occurred in the afternoon and took place at the train station. At that time, Judy said goodbye to her parents to go on duty to become members of the police to Zootopia. But, his parents are afraid and worried about Judy because the city of Zootopia is a big city and they are afraid of being disturbed by predatory animals. However, Judy tried to convince and did not make them worry that Judy could take care of herself properly.

Based on the analysis of the conversation, the utterance in the dialogue is indicated in positive politeness which is included in the sub strategy called **avoiding disagreement**. In the avoiding disagreement

sub strategy aims the desire of the speaker to agree or appear to agree with H to pretend to agree. Using this strategy, the speaker can participate in fabricating their words to approve or hide disputes. In that strategy the speaker might manipulate their speech so that it appears to approve or hide disagreements in response to words with the words "Yes, but ..." *actually, not "No"*. Based on the example in the dialogue, *We know, and we are just a little excited for you, but terrified*, the dialogue shows that Stu Hopps avoided disputes. In this case, actually Stu Hopps disagrees with Judy's opinion because Stu Hopps and Bonnie Hopps feel worried and scared if Judy is on duty in the city of Zootopia. However, Judy tried to convince Stu Hopps not to worry too much about him. To minimize the FTA, Stu Hopps chose to say Yes rather than No.

**Datum 25/ PP/ AVDG**

**Context of situation**

Speaker : Stu Hopps

Hearer : Judy Hopps

Time : In the evening

Place : At Train Station

Situation : His parents give something for her before leaving to *Zootopia* that Judy safe and not ship attacked by the animal predators. Because of his parents worried many animals predators in the city of *Zootopia*.

**Dialogue ( 00:08:53 )**

Judy Hopps : When I was nine years old. Gideon Grey was a jerk who happened to be a fox. I know plenty of bunnies who are jerks.

Stu Hopps : **Sure, yeah, We all do, absolutely. But just in case, (holds up a bag) We made a little care package to take with you.**

### **Interpretation :**

Based on the conversation above, the character in the dialogue named Judy Hopps and Stu Hopps. The incident occurred in the afternoon and took place at the train station. At that time, Judy's hopps parents drove to the train station because Judy would be assigned to become a member of the police in the city of Zootopia. They feel worried and afraid of Judy and they have prepared several items of equipment for Judy to avoid predatory animals. Finally, Judy took one of these tools to protect herself from predatory animals.

Based on the analysis of the conversation, the utterance in the dialogue is indicated in positive politeness which is included in the sub strategy called **avoiding disagreement**. In the avoiding disagreement sub strategy aims the desire of the speaker to agree or appear to agree with H to pretend to agree. Using this strategy, the speaker can participate in fabricating their words to approve or hide disputes. In that strategy the speaker might manipulate their speech so that it appears to approve or hide disagreements in response to words with the words *"Yes, but ..."* actually, not *"No"*. Based on the example in the dialogue, *Sure, yeah, We all do, absolutely. But just in case*, the example of the dialogue that Stu Hopps actually showed an attitude of disapproval because Judy was a member of the police in the city of Zootopia. Stu hopps is not willing because he feels worried and afraid of Judy. Then, Stu hopps provided some equipment items to protect

Judy from predators as a form of caring Stu hopps to Judy, so as not to worry anymore. Thus, Stu hopps avoid these disputes with Judy.

***Datum 26/ PP/ EXAG***

**Context of situation**

Speaker : Benjamin Clawhauser  
 Hearer : Judy Hopps  
 Time : In the morning  
 Place : At Zootopia Police Departement  
 Situation : Judy hops come to Benjamin Clawhauser to talk to her.  
 And indeed at time, Judy still the new police.

**Dialogue ( 00:13:41 )**

Judy Hopps : Excuse me !  
 Benjamin Clawhauser : hmm ?  
 Judy Hopps : Down here ! Hi !  
 Benjamin Clawhauser : **OMG ... They really did hire a bunny. What ? I gotta tell you, you are even cuter than I thought you would be !**  
 Judy Hopps : Ooh, uh, you probably didn't know, but a bunny can call another bunny cute, but when other animals do it, it is little ...  
 Benjamin Clawhauser : I am sorry ! me, Benjamin Clawhauser, the guy everyone think is just a flabby, donut-loving cop stereotyping you, oh ...

**Interpretation :**

During the conversation above, the character in the dialogue named Benjamin Clawhauser and Judy Hopps. The incident occurred in the morning and took place at the ZPD police station. At that time, Judy Hopps wanted to go to the police division of duty and she did not know the room because Judy had just become a member of the police at ZPD. Then Judy asked Benjamin Clawhauser to ask to inform the room. Finally, Benjamin Clawhauser told Judy where the assignment room was.

Based on the context in the conversation, the utterance in the dialogue is indicated in positive politeness which is included in the sub

strategy called **Exaggerate (interest, approval, sympathy with H)**. This strategy is often done with exaggerated intonation, stress, and other aspects of prosodic, as well as intensifying modifiers. Based on the example in the dialogue, *OMG ... They really did hire a bunny. What? I gotta tell you, you are even cuter than I thought you would be!*, the utterances in the conversation explaining that Benjamin Clawhauser was happy to meet Judy. The speaker showed his exaggeration by saying that when he first met, Judy was very funny and sweet. Judy showed a happy attitude when she said funny and sweet.

**Datum 27/ PP/ UGIM**

**Context of situation**

Speaker : Nick Wilde

Hearer : Judy Hopps

Time : In the afternoon

Place : The headquarters of the Nick

Situation : Judy is angry because Nick lied to Judy. Nick turned out to buy ice cream for plagiarizing and selling ice cream have in him.

**Dialogue ( 00:23:45 )**

Judy Hopps : Well. I stood up for you. And you lied to me. You liar !

Nick Wilde : **It is called a hustle, sweetheart.** And I am not the liar, he is !

**Interpretation :**

Based on the conversation above, the character in the dialogue named Judy Hopps and Nick Wilde. The incident occurred at noon and took place at the nickname basecamp. At that time, Judy Hopps learned that Nick had a plan to try ice cream that was bought at the Jumbeaux's cafe. Judy Hopps continued to follow Nick's activities



with his friends in making ice cream until the resale of ice cream that Nick had made. Then, Judy saw Nick at the base camp with her friend who was distributing wages from the sale. Finally, Judy growled and approached Nick. He was disappointed with Nick because he had volunteered to help Nick to buy ice cream in Jumbeaux's cafe but Nick deceived him just to copy the ice cream.

Based on the context in the conversation, the utterance in the dialogue is indicated in positive politeness which is included in the sub strategy called **use in-group identity markers (addressed forms, dialect, jargon or slang)**. This strategy is done by using innumerable address forms to indicate that S and H belong to some set of persons who share specific wants. In conveying of group member, the speaker can use terms such as, mac, mate, buddy, pal, honey, dear, luv, babe, Mom, blondie, brother, sister, cutie, sweetheart, guys, fella, etc. based on the example in the dialogue, *It is called a hustle, sweetheart*, in the example context of the conversation, the utterance shows that the speaker uses positive politeness by using identity markers in the group. The identity marker using the word *Sweetheart* is another form of address from his friend. The speaker used the word because the speaker has lied to him and to avoid anger from Judy. Therefore, the positive face of the listener is saved because he has been treated as a member of the same group.

**Datum 28/ PP/ UGIM****Context of situation**

Speaker : Bonnie Hopps

Hearer : Judy Hopps

Time : In the evening

Place : Judy's room apartment

Situation : The parents Judy called to ask a state in *Zootopia* city.**Dialogue ( 00:26:53 )**

Judy Hopps : Oh, hey, it is my parents !

Bonnie Hopps : Oh, there she is ! **Hi , Sweetheart !**

Stu Hopps : Hey there, Jude the dude ! how was your first day on the force ?

Judy Hopps : It was real great.

**Interpretation :**

During the conversation above, the characters in the dialogue named Judy Hopps, Bonnie Hopps and Stu Hopps. The incident occurred in the afternoon and took place in Judy's room. At that time, Judy Hopps had been home from work for the whole day. Suddenly, Judy's parents called to inquire about Judy's news and work in the city of Zootopia. Then, his parents see that Judy is wearing a parking uniform instead of a police uniform. They look happy because Judy did not become a cop. In fact, they did not approve Judy to be a police officer in the city of Zootopia because they were afraid of being disturbed by predatory animals. Finally, Judy Hopps began to tell all the activities of being a parking attendant for a day. And his parents are happy to see Judy comfortable with the job.

Based on the context in the conversation, the utterance in the dialogue is indicated in positive politeness which is included in the sub-strategy called **use in-group identity markers (addressed forms, dialect, jargon or slang)**. This strategy is done by using innumerable

address forms to indicate that S and H belong to some set of persons who share specific wants. In conveying of group member, the speaker can use terms such as, mac, mate, buddy, pal, honey, dear, luv, babe, Mom, blondie, brother, sister, cutie, sweetheart, guys, fella, etc. Based on the example conversation above, *Hi, sweetheart!*, shows that the speaker uses positive politeness by using identity markers in the group. The *Sweetheart* identity marker from the conversation is a form of attention and affection of the speaker to his child because they are separating temporarily to serve as police officers in the city of Zootopia. The speaker used the word to make the hearer feel comfortable when talking to him. Therefore, the positive face of the listener is saved because he has been treated as a member of the same group.

**Datum 29/ PP/ BOPT**

**Context of situation**

Speaker : Dawn Bellwether

Hearer : Judy Hopps

Time : In the afternoon

Place : Chief Bogo's Office

Situation : Judy met with Dawn Bellwether when she wanted to get out of Chief Bogo's room. And at that time, Dawn Bellwether agreed that Judy wanted to help the missing Emmitt case.

**Dialogue ( 00:33:09 )**

Dawn Bellwether	: The mammal inclusion initiative is really starting to pay off. Mayor Lionheart is just gonna be so jazzed !
Chief Bogo	: No, no. Let's not tell the mayor just yet !
Dawn Bellwether	: And sent it. And it is done. So I did do that. All right, well, I would say the case is in good hands. Us little guys really need to ... stick together, right?
Judy Hopps	: Like glue.

Dawn Bellwether : Good one. Yeah. Just call me if you ever need anything, okay? **You have always got a friend at city hall, Judy.** Alright bye-bye.

Judy Hopps : Thank you, Mam.

**Interpretation :**

Based on the conversation above, the character in the dialogue named Dawn Bellwether and Judy Hopps. The incident occurred at the noon and took place in the Chief Bogo's office. At that time, Chief Bogo was talking with Judy Hopps to discuss about the Judy Hopps problem. Suddenly, someone came into the Chief Bogo room to ask for help from police officers to find her husband who had been missing for ten days. However, Chief Bogo refused because police officers were still busy with their duties. Then, Judy hopps agreed to help because he felt sorry for the person. Then, dawn bellwether come to Chief Bogo's room and dawn bellwether supports Judy's decision to help the person find her missing husband.

Based on the context in the conversation, the utterance in the dialogue is indicated in positive politeness which is included in the sub- strategy called **be optimistic**. This strategy assumes that hearer (H) will cooperate with speaker (S) because it will be in their mutual shared interest and occurs when the speaker expects something but first she/he would think optimistically to the hearer. In the context of the conversation, *Good one. Yeah Just call me if you ever need anything, okay? You have always got a friend at City Hall, Judy,* at that time Judy agreed that she would help the person to find her

missing husband for ten days. Then, Chief Bogo gives 48 hours to resolve the case. However, Chief Bogo is not sure that Judy can resolve the case. Finally, Dawn Bellwether told Judy that Judy needed help, she was ready to help. Because Judy was not alone in solving the case. She has a friend at the town hall, Dawn Bellwether. This shows that the speaker satisfies a positive face to the hearer by saying things that make him optimistic about what he is doing.

***Datum 30/ PP/ UGIM***

**Context of situation**

Speaker : Nick Wilde

Hearer : Flash Slothmore

Time : In the afternoon

Place : At the Department of Mammal Vehicles ( DMV )

Situation : Nick took Judy to the Department of Mammal Vehicles (DMV) to find information about the missing Emmitt case.

**Dialogue ( 00:41:31 )**

Nick Wilde : Flash, flash, hundred yard dash ! **Buddy, it is nice to see you.**

Flash Slothmore : Nice ... to ... see you ... too ...

Nick Wilde : Hey, Flash, I would love you to meet my friend. **Uh, darling. I have forgotten your name.**

**Interpretation :**

Based on the conversation above, the character in the dialogue named Nick Wilde and Flash Slothmore. The incident occurred during the day and took place in the Department of Mammal Vehicles (DMV). At that time, Judy and Nick went to the Department of Mammal Vehicles (DMV) to find information about the car plates driven by Emmitt. Incidentally, Nick has a friend who works in the Department of Mammal Vehicles (DMV) named Flash Slothmore. He helped find the owner of the car license plate that was driven by

Emmitt. Finally, Judy and Nick found information about the car's license plate to make it easier to find Emmitt.

Based on the context in the conversation, the utterance in the dialogue is indicated in positive politeness which is included in the sub strategy called **use in-group identity markers (addressed forms, dialect, jargon or slang)**. This strategy is done by using innumerable address forms to indicate that S and H belong to some set of persons who share specific wants. In conveying of group member, the speaker can use terms such as, mac, mate, buddy, pal, honey, dear, luv, babe, Mom, blondie, brother, sister, cutie, sweetheart, guys, fella, etc. Based on the context in the dialogue, *Buddy, it is nice to see you*, in the example utterance it explains that the speaker uses positive politeness by using identity markers in the group. Identity markers in the conversation use the word *Buddy*. The use of the word buddy from the conversation is a form of speaker who wants to ask for help from the hearer he asks for help. The speaker tries to make the hearer happy and comfortable when saying the word buddy. Therefore, the positive face of the listener is saved because he has been treated as a member of the same group.

**Datum 31/ PP/ EXAG****Context of situation**

Speaker : Judy Hopps

Hearer : Nick Wilde

Time : In the afternoon

Place : At city hall

Situation : Judy and Nick went to the city hall to meet Leodore Lionheart. They are search for evidence through CCTV city to find information.

**Dialogue ( 01:03:09 )**

Nick Wilde : You know, I wanted to avoid surveillance because I was doing something illegal, which would put them out ... right there.

Juddy Hopps : **Well look at you, junior detective ! you know, I think you would actually make a pretty good cop.**

Nick Wilde : Ugh. How dare you. Acacia alley, focus underpass, south canyon.

**Interpretation :**

Based on the context of the conversation, the character in the dialogue named Judy Hopps and Nick Wilde. The incident occurred during the day and took place in the city hall. At that time, Judy Hopps and Nick Wilde were looking for information and evidence about Manchas in the Rainforest District in the cctv room. They are see all the cctv recordings in all downtown. When viewed on cctv, Manchas was brought by two body guards to the car. Judy and Nick suspected that something was covered up by someone when they were being attacked by Manchas in the Rainforest District. Finally, they found the answer to that suspicion and they kept the recording as evidence that would be brought to Chief Bogo.

Based on the context in the conversation, the utterance in the dialogue is indicated in positive politeness which is included in the sub

strategy called **Exaggerate (interest, approval, sympathy with H)**. This strategy is often done with exaggerated intonation, stress, and other aspects of prosodic, as well as intensifying modifiers. Based on the example in the dialogue, *Well look at you, junior detective! you know, I think you would actually make a pretty good cop*, the speaker was amazed to Nick because he had succeeded helping Judy to find evidence and instructions about Emmitt in the cctv downtown. The speaker shows the exaggerating to the hearer by saying that *Well look at you, junior detective! I think you would actually make a pretty good cop*. the speaker by saying the sentence, Nick was satisfied because the speaker gave interest to him by exaggerating.

**Datum 32/ PP/ EXAG**

**Context of situation**

Speaker : Dawn Bellwether

Hearer : Judy Hopps

Time : In the afternoon

Place : At the Mayor's Office

Situation : Judy hopps resigned from the police because she considered it inappropriate to be a police officer. But, Chief Bogo and Dawn Bellwether want to keep Judy in the police force.

**Dialogue ( 01:15:40 )**

Judy Hopps : I don't understand

Dawn Bellwether : our city is 90 % prey, Judy, and right now. They are just really scared. **You are a hero to them. They trust you.** And so that's why Chief Bogo and I want you to be the public face of the ZPD.

Judy Hopps : I am not ... I am not a hero. I came hero to make the world a better place, but I think I broke it.

Chief Bogo : Don't give yourself so much credit, Hopps. The world has always been broken, that's why we need good cop. Like you.



### **Interpretation :**

During the conversation above, the character in the dialogue named Dawn Bellwether, Judy Hopps and Chief Bogo. The incident occurred at noon and took place in the office of the major dawn bellwether. At that time, Dawn Bellwether called Chief Bogo and Judy Hopps to talk about something important about ZPD. Then, Dawn Bellwether gave a brochure about a picture of herself that became the center of attention in the city of Zootopia. But, Judy felt inappropriate with all this. Then, Chief Bogo encouraged and advised Judy not to think that way because Judy had helped a lot in the ZPD police for the city of Zootopia.

Based on the context in the conversation, the utterance in the dialogue is indicated in positive politeness which is included in the sub-strategy called **Exaggerate (interest, approval, sympathy with H)**. This strategy is often done with exaggerated intonation, stress, and other aspects of prosodic, as well as intensifying modifiers. Based on the example in the dialogue, *You are a hero to them. They trust you*, the speaker tried to defend Judy from the ZPD police. The speaker showed his exaggerating by saying that Judy was a hero for the city of Zootopia. Because the city of Zootopia needs Judy to solve problems in the city of Zootopia. Therefore, the speaker shows a positive face to the hearer, So that Judy can remain a member of the police force.

**Datum 33/ PP/ EXAG****Context of situation**

Speakers : Dawn Bellwether

Hearer : Judy Hopps

Time : In the afternoon

Place : At the Natural History Museum

Situation : Judy and Nick went to the Natural History Museum. Dawn Bellwether suddenly called Judy from behind. And then Judy told to Dawn Bellwether that they had obtained the proof.

**Dialogue ( 01:28:32 )**

Dawn Bellwether : Judy ! Judy !

Judy Hopps : Mayor Bellwether! We found out what is happening. Someone darting predators with a serum. That's what is making them go savage !

Dawn Bellwether : **I am so proud of you, Judy. You did just a super job.**

Judy Hopps : Thank you Mam !

**Interpretation :**

Based on the conversation above, the character in the dialogue named Judy Hopps and Dawn Bellwether. The incident occurred at noon and took place at the Natural History Museum. At that time, Judy hopps and nick were running to go to the ZPD police station to inform them of the evidence. Suddenly, Dawn Bellwether called Judy, and Judy approached him. Judy told Dawn Bellwether about the evidence that Judy and Nick had found. Dawn Bellwether is proud of Judy for finding such evidence.

Based on the context in the conversation, the utterance in the dialogue is indicated in positive politeness which is included in the sub strategy called **Exaggerate (interest, approval, sympathy with H)**. This strategy is often done with exaggerated intonation, stress, and other aspects of prosodic, as well as intensifying modifiers. Based on

the example in the dialogue, *I am so proud of you, Judy. You did just a super job*, in the dialogue that the speaker is proud to see Judy. The speaker showed his exaggerating by saying that Judy did a super job because of resolving the case by bringing evidence. The speaker said this because Dawn Bellwether wanted to ask for the item that Judy had brought. So, Dawn Bellwether shows her positive face to Judy.

### c. Negative Politeness Strategy

Negative politeness is on record recognition of the act performed is presumed to occur without an inference process and oriented to the recipients negative face. Negative politeness strategy has ten (10) sub-strategies in politeness strategies namely be conventionally indirect, question-hedge, be pessimistic, minimize the imposition, give deference, apologize, impersonalize S and H, state the FTA as a general rule, nominalize and go on record as incurring a debt or as not indebting H.

Based on the result of analysis, the researcher found the six (6) times utterances from the conversation of characters in *Zootopia* movie. From the ten (10) sub-strategies, there are two (2) sub-strategies that are indicated the conversation of characters in the *Zootopia* movie, namely being indirect and apologize. The following table showed the types of politeness strategies used negative politeness strategy found, after being analyzed:

**Table 3.3**  
**The data findings of Negative Politeness Strategy**

NO	UTTERANCES	TIME	TYPES OF POLITENESS STRATEGIES	SUB-STRATEGY
1.	<i>I am sorry! Me Benjamin Clawhauser, the guy everyone thinks is just a flabby, donut-loving cop stereotyping you.</i>	00:13:44	Negative Politeness	Apologize
2.	<i>Are you cop or not?</i>	00:28:20	Negative Politeness	Being conventionally indirect
3.	<i>I am sorry... I tried to stop her.</i>	00:32:00	Negative Politeness	Apologize
4.	<i>Oh, I am sorry sir!</i>	01:00:49	Negative Politeness	Apologize
5.	<i>Can you swim?</i>	01:07:55	Negative Politeness	Being conventionally indirect
6.	<i>I would just like to say, I am sorry for the way I behaved in my youth.</i>	01:18:16	Negative Politeness	Apologize

From the table above, the research findings that the total utterances used by the characters in the *Zootopia* movie is six (6) times out of 43 utterances. The total utterances of the Apologize sub-strategy is four (4) times that of 43 utterances and being indirect is two (2) times that of 43 utterances. And the following is an analysis conversations of characters in *Zootopia* movie about negative politeness strategy:

***Datum 34/ NP/ APLGZ***

**Context of situation**

Speaker : Benjamin Clawhauser

Hearer : Judy Hopps

Time : In the morning

Place : At Zootopia Police Departmen ( ZPD )

Situation : Judy hopps approached Benjamin Clawhauser to ask about the assignment room.

**Dialogue ( 00:13:44 )**

Judy Hopps : Hi !  
 Benjamin Clawhauser : OMG ... They really did hire a bunny. (*laugh*) What ? I gotta tell you, you are even cuter than I thought you would be !  
 Judy Hopps : Ooh, uh, you probably didn't know, but a bunny can call another bunny cute, but when other animals do it, it's a little ...  
 Benjamin clawhauser : (*gasps*) **I am sorry !** me Benjamin Clawhauser, the guy everyone thinks is just a flabby, donut- loving cop stereotyping you, oh ...  
 Judy Hopps : That's okay ...

**Interpretation :**

During the conversation above, the character in the dialogue named Benjamin Clawhauser and Judy Hopps. The incident occurred in the morning and took place at the ZPD police station. At that time, Judy Hopps wanted to go to the police division of duty and he did not know the room because Judy had just become a member of the police at ZPD. Then Judy asked Benjamin Clawhauser to ask to inform the room. Finally, Benjamin Clawhauser told Judy where the assignment room was.

Based on the context in the conversation, the utterance in the dialogue is indicated in Negative politeness which is included in the sub strategy called **Apologize**. By apologizing for doing an FTA, the speaker can indicate his reluctance to impinge on H's negative and thereby redress that impingement. From the example of the conversation, *I am sorry! me Benjamin Clawhauser, the guy everyone thinks is just a flabby, donut-loving cop stereotyping you,*

the example utterance explains that the form of apologizing, recognizing impingement, showing reluctance, giving extraordinary reasons, asking for forgiveness. The dialogue explaining that the speaker apologizes to Judy because he has mocked Judy. The speaker apologizes explicitly or in appearance to the listener by saying *I am sorry!*.

**Datum 35/ NP/ BCI**

**Context of situation**

Speaker : Frantic Pig

Hearer : Judy Hopps

Time : In the morning

Place : At the parking area

Situation : Frantic asks Judy to help chase the robber who has taken the items in his shop.

**Dialogue ( 00:28:20 )**

Frantic Pig : Hey ! hey, hey ! you bunny !

Judy Hopps : Sir, if you have a grievance, you may contest your citation in traffic court.

Frantic Pig : What are you talking about ? my shop ! it was just robbed! Look, he is getting away ! Well, **Are you a cop or not ?**

Judy Hopps : Oh! Yes. Yes ! don't worry, sir. I got this !

**Interpretation :**

In this conversation situation above, Judy Hopps is doing his job as a parking attendant in the city of Zootopia. At that time, Judy was taking a break in the police car on the roadside. Then, Frantig pig is confused looking for someone to help him because there was a theft inside his shop. And then, Frantig Pig meets with Judy and tells to the Judy to ask to immediately pursue the thief.

Based on the context in the conversation, the utterance in the dialogue is indicated in Negative politeness which is included in the

sub strategy called **Being conventionally indirect**. Conventional indirectness refers to the sentences that maybe standardly used to make indirect request. These utterances in certain grammatical forms are conventionally employed to perform the function of getting the addressee to do something. From the example dialog, *Are you a cop or not?* the utterance explained that the speaker asked Judy to determine whether Judy was a police officer or not. Because the speaker wants to ask for help to him to chase the thief. With regard to the request, the speaker's intention to get someone to do something is generally conveyed by a form that is not directive, such as an interrogative sentence or a declarative sentence.

**Datum 36/ NP/ APLGZ**

**Context of situation**

Speaker : Benjamin Clawhauser

Hearer : Chief Bogo

Time : In the afternoon

Place : At Chief bogo's Office

Situation : Benjamin Clawhauser apologizes to Chief Bogo for violating, Chief Bogo request forbidding people to enter his office.

**Dialogue ( 00:32:00 )**

Benjamin Clawhauser : **I am sorry sir ... I tried to stop her.** She is supper slippery. (*leave*) I gotta go sit down ...

Chief Bogo : (*calmly*) Ma'am, as I have told you, we are doing everything we can.

**Interpretation :**

In the conversation above, the person in the dialogue named Benjamin Clawhauser and Chief Bogo. The incident occurred in the morning and took place in the Chief Bogo's office. At that time, Chief

Bogo was talking to Judy. Suddenly, someone came straight into Chief Bogo's office to ask for help. Whereas, Benjamin Clawhauser has forbidden the person not to enter the Chief Bogo's office. Finally, Benjamin Clawhauser apologized to Chief Bogo for not having prior permission.

Based on the context in the conversation, the utterance in the dialogue is indicated in negative politeness which is included in the sub strategy called **Apologize**. By apologizing for doing an FTA, the speaker can indicate his reluctance to impinge on H's negative and thereby redress that impingement. Based on the example in the dialogue, *I am sorry sir ... I tried to stop her*, the example utterance explains that the form of apologizing, recognizing impingement, showing reluctance, giving extraordinary reasons, asking for forgiveness. The speaker apologize to Chief Bogo because someone directly entered the office of chief Bogo. Whereas, Benjamin Clawhauser does not allow that person to enter the Chief Bogo office. Then, Benjamin Clawhauser apologized to Chief Bogo for not asking permission to Chief Bogo first.

**Datum 37/ NP/ APLGZ**

**Context of situation**

Speaker : Dawn Bellwether

Hearer : Leodore Lionheart

Time : In the morning

Place : At city hall

Situation : At city hall, Bellwether is following Mayor Lionheart, carrying a large pile of folders.

**Dialogue ( 01:00:49 )**



Dawn Bellwether : Uh, sir, if we could just review these very important ... sir ! **Oh, I am sorry, sir !**

Leodore Lionheart: Okay ! I heard you, Bellwether. Just take care of it! (*slams another folder on top of the pile*) Please, and clear my afternoon, I am going out.

**Interpretation :**

During the conversation above, the characters in the dialogue named Leodore Lionheart and Dawn Bellwether. The incident occurred in the morning and took place in the city hall. At that time, Dawn Bellwether asked Leodore Lionheart to discuss important issues in the city of Zootopia. However, Leodore Lionheart was unable to attend the meeting with Dawn Bellwether because Leodore Lionheart still had meetings elsewhere. So, Leodore Lionheart asked dawn bellwether to free up time in the afternoon to discuss the problem.

Based on the context in the conversation, the utterance in the dialogue is indicated in Negative politeness which is included in the sub strategy called **Apologize**. By apologizing for doing an FTA, the speaker can indicate his reluctance to impinge on H's negative and thereby redress that impingement. Based on the example in the dialogue, *Oh, I am sorry, sir !* the utterance explains that the form of apologizing, recognizing impingement, showing reluctance, giving extraordinary reasons, asking for forgiveness. The apology form of the speaker to Leodore Lionheart because dawn bellwether stepped on his shoes and the speaker immediately apologized to him.

**Datum 38/ NP/ BCI****Context of situation**

Speaker : Judy Hopps

Hearer : Nick Wilde

Time : In the night

Place : At the Cliffside Asylum

Situation : Mayor Lionheart and Dr. Madge leave the room as the alarm sounds. The door of the cell Judy and Nick are in closes. They try to open until they see wolves coming to the door.

**Dialogue ( 01:07:55 )**Judy Hopps : **Can you swim ?**

Nick Wilde : What ? Can I swim ? Yes, I can swim. Why ?

**Interpretation :**

During the conversation above, the characters in the dialogue named Judy Hopps and Nick Wilde. The incident occurred at night and took place at Cliffside Asylum. At that time, Judy Hopps and Nick Wilde were at Cliffside Asylum to look for evidence of losing Emmitt. They were very dangerous situation because the body guard knew Judy and Nick in the room. Then, the body guard looks for the presence of Nick and Judy in the Cliffside Asylum room. Then, Judy had an idea to get out of the room through the water channel in the toilet. Judy asks to Nick, *Can you swim?* Nick also answered he can swim. And finally, they come out through the water channel in the toilet.

Based on the context in the conversation, the utterance in the dialogue is indicated in Negative politeness which is included in the sub-strategy called **Being conventionally indirect**. Conventional indirectness refers to the sentences that maybe standardly used to make indirect request. These utterances in certain grammatical forms are conventionally employed to perform the function of getting the

addressee to do something. From the example conversation, *Can you swim?* The s utterance explains that the speaker asks the nick to ascertain whether the nick can swim or not. At that time, they were in an emergency situation to get out of the room. Judy's question to Nick indirectly asked Nick to swim through the water channel in the toilet.

With regard to the request, the intention of the speaker to make someone do something is generally conveyed by a form that is not directive, such as an interrogative sentence or a declarative sentence.

**Datum 39/ NP/ APLGZ**

**Context of situation**

Speaker : Gideon Grey

Hearer : Judy Hopps

Time : In the morning

Place : At the road side

Situation : Gideon grey ask to apologize to Judy hopps because never wounded Judy in him youth.

**Dialogue ( 01:18:16 )**

Gideon Grey : Hey, Judy. **I would just like to say, I am sorry for the way I behaved in my youth.** I had a lot of self- doubt and it manifested itself in the form of unchecked rage and aggression. I was a major jerk.

Judy Hopps : Well, I know a thing or two about being jerk.

**Interpretation :**

During the conversation above, the characters in the dialogue named Judy Hopps and Gideon Gray. The incident occurred in the morning and took place by the roadside. At that time, Judy hopps was selling carrots by the side of the road. Suddenly, Gideon Gray approached Judy Hopps and her parents to give them pie. Then, Gideon Gray apologized to Judy Hopps because in the past he had hit

Judy as a child until injured. And Judy forgives all the mistakes of Gideon Gray.

Based on the context in the conversation, the utterance in the dialogue is indicated in Negative Politeness which is included in the sub strategy called **Apologize**. By apologizing for doing an FTA, the speaker can indicate his reluctance to impinge on H's negative and thereby redress that impingement. Based on the example in the dialogue, *I would just like to say, I am sorry for the way I behaved in my youth*. The example utterance explains that the form of apologizing, recognizing impingement, showing reluctance, giving extraordinary reasons, asking for forgiveness. The apology form of the speaker to Judy Hopps because in the past he had hit Judy until injured.

The speaker shows his negative face to Judy as a form of regret to Judy. That way, the speaker hopes that Gideon Gray will forgive all his mistakes by Judy.

#### d. Off- Record Strategy

Off- record politeness is the prototype of indirect communication, theoretically, the face- threatening act that is performed must be inferred. Off-record strategy employs indirect uses of language which has more than one interpretation. Off- record strategy has fifteen (15) sub-strategies in politeness strategies namely give hints, give association clues, presuppose, understate, overstate, use tautologies, use contradictions, be ironic, use metaphor, use rhetorical questions, be

ambiguous, be vague, over-generalize, displace-H and be incomplete-use ellipsis.

Based on the result of analysis, the researcher found the four (4) times utterances from the conversation of characters in *Zootopia* movie. From the fifteen (15) sub-strategies, there are two (2) sub-strategies that are indicated the conversation of characters in the *Zootopia* movie, namely be ironic and being incomplete- use ellipsis. The following table showed the types of politeness strategies used off- record strategy found, after being analyzed:

**Table 3.4**  
**The data findings of Off- Record Strategy**

NO	UTTERANCES	TIME	TYPE OF POLITENESS STRATEGIES	SUB-STRATEGY
1.	<i>Nice costume, loser!</i>	00:04:26	Off- Record	Be ironic
2.	<i>I should get to roll call. So, which way do I .....</i>	00:13:54	Off- Record	Being incomplete by using ellipsis
3.	<i>Well, he was a key witness, and I .....</i> <i>but sir, we had .....</i>	00:56:26	Off- Record	Being incomplete by using ellipsis
4.	<i>Oh. That went to fast. I didn't get a chance to mention you or say anything about how we .....</i>	00:12:12	Off- Record	Being incomplete by using ellipsis

Based on the table, the research findings that the total utterances used by the characters in the *Zootopia* movie is four (4) times out of 43 utterances. The total utterances of the being incomplete

sub-strategy is three (3) times that of 43 utterances and be ironic is one (1) times that 43 utterances. And the following is an analysis conversations of characters in Zootopia movie about off- record strategy:

**Datum 40/ OR/ BIRN**

**Context of situation**

Speaker : Young Gideon Grey

Hearer : Yong Judy Hopps

Time : In the Morning

Place : At the Carrot Days Festival

Situation : Judy saw Gideon take his theme ticket and Judy tried to snatch it from Gideon.

**Dialogue ( 00:04:26 )**

Young Judy Hopps : Hey ! you heard her, cut it out !

Young Gideon grey : **Nice costume, loser !** Where you think a bunny could be a cop ?

Young Judy Hopps : Kindly return my friends ticket.

**Interpretation :**

Based on the situation in the conversation, the characters in the dialogue named Young Judy Hopps and Young Gideon Gray. The incident occurred in the morning and took place at the Carrot Days Festival. At that time, Judy Hopps saw Gideon Gray grabbing a ticket from his friend. Gideon Gray forced them to give the ticket to him. Then, Judy hopps approached his friend to help them. Judy Hopps told Gideon Gray to return the ticket to his friend. Both fights occurred until Judy was injured. Finally, Judy was able to get her friend's ticket back.

Based on the context in the conversation, the utterance in the dialogue is indicated in off- record which is included in the sub

strategy called **be ironic**. Be ironic means by saying the opposite of what s means. Through that way, speaker (S) can indirectly convey his intended meaning, if there are clues (prosodic, kinesics, or textual) which relevant to the context. From the example conversation, *Nice costume, loser!* in the context of the utterance explains that the speaker actually wants to say the costume is ugly because before he said the costume was good. However, the speaker does not directly convey the intended meaning. The speaker only gives instructions to the listener by interpreting the speaker's purpose.

**Datum 41/ OR/ BINCE**

**Context of situation**

Speaker : Judy Hopps

Hearer : Benjamin Clawhauser

Time : In the morning

Place : At the Zootopia Police Department ( ZPD )

Situation : Judy asked Benjamin Clawhauser where to place the division of labor.

**Dialogue ( 00:13:54 )**

Judy Hopps : Ooh, you probably didn't know, but a bunny can call another bunny cute, but when other animals do it, it's a little ...

Benjamin Clawhauser : I am sorry, me Benjamin Clawhauser, the guy everyone thinks is just a flabby, donut-loving cop stereotyping you.

Judy Hopps : that's okay. Oh, you have actually – you have actually got ... there is a ...

Benjamin Clawhauser : Um .. a what ?

Judy Hopps : In your neck, the fold ... The- the, there is ...

Benjamin Clawhauser : where ? oh, there you went, you little dickens !

Judy Hopps : **I should get to roll call. So, which way do I ...**

Benjamin Clawhauser : oh, bull pens over there to the left.

Judy Hopps : Great. Thank you.

**Interpretation :**

In the conversation above, the character in the dialogue named Judy Hopps and Benjamin Clawhauser. The incident occurred in the morning and took place at the Zootopia Police Department (ZPD). At that time, Judy left for duty who became a new police officer in the Zootopia Police Department (ZPD). Judy wanted to go to the assignment room, but Judy was confused and did not know the room. Then, Judy asked the receptionist named Benjamin Clawhauser to ask about the room. Finally, Benjamin Clawhauser gave Judy a clue to the location of the room.

Based on the context in the conversation, the utterance in the dialogue is indicated in off- record which is included in the sub strategy called **Being incomplete by using ellipsis**. The speaker may be pretend to addressee the FTA to somehow one who would not threaten and hope the real target will see that the FTA is aimed at him/her. The strategy is done by leaving the implicature “hanging in the air”, without rhetorical question. Based on the context of the conversation, **I should get to roll call. So, which way do I ...** the utterance Judy is incomplete and describes intermittent sentences or shows that in a passage there is a part that is omitted. The utterance explained that Judy wanted to ask Benjamin Clawhauser to show the division of tasks. The speaker may pretend to deliver the FTA to the listener hoping to see that the FTA is addressed to the hearer.



**Datum 42/ OR/ BINCE****Context of situation**

Speaker : Judy Hopps

Hearer : Chief Bogo

Time : In the night

Place : At the Rainforest District

Situation : Judy showed the predatory animal that was sought by chief Bogo. At the time of showing this evidence, the animal didn't exist. Finally Chief Bogo is angry and distrustful of Judy about predator animal.

**Dialogue ( 00:56:26 )**

Chief Bogo : You think I am gonna believe a fox ?

Judy Hopss : **Well, He was a key witness, and I ...**Chief Bogo : Two days to find the otter, or you quit. That was the deal. (*holds out his hoof*) Badge.Judy Hopss : **But sir, We had ...**Chief Bogo : **BADGE !****Interpretation :**

During the conversation above, the person in the dialogue named Judy Hopps and Chief Bogo. The incident occurred at night and took place in the rainforest district. At that time, Judy Hopps and Nick were being attacked by Manchas in the Rainforest District. They asked for help from the ZPD police. Then, Chief Bogo and other police officers arrived at the place. Judy indicates that there are predatory animals that attack Judy and Nick. Suddenly, the predatory animal disappears at the scene. Chief Bogo is angry at Judy when predatory animals aren't in Zootopia. Judy tried to explain everything but, Chief Bogo still did not believe. Finally, Chief Bogo was disappointed with Judy.

Based on the context in the conversation, the utterance in the dialogue is indicated in off- record which is included in the sub strategy called **Being incomplete by using ellipsis**. The speaker may

be pretend to addressee the FTA to somehow one who would not threaten and hope the real target will see that the FTA is aimed at him/her. The strategy is done by leaving the implicature "hanging in the air", without rhetorical question. From the example of the conversation, *Well, He was a key witness, and I ... But sir, We had ...*

Judy's utterance was incomplete and described a sentence that was intermittent or indicated in a passage that there was a part that was omitted. The utterance explained that Judy wanted to explain to Chief Bogo that Judy had found evidence in the case. However, Judy wanted Chief Bogo to understand Judy's conversation. That way, the speaker might pretend to deliver the FTA to the listener hoping to see that the FTA is addressed to the hearer.

**Datum 43/ OR/ BINCE**

**Context of situation**

Speaker : Judy Hopps

Hearer : Nick Wilde

Time : In the morning

Place : At the Zootopia Police Department ( ZPD )

Situation : Nick was shocked and angry when she heard Judy talk on the podium about predatory animals. Nick felt that Judy's words were wrong and made nick offended.

**Dialogue ( 00:12:12 )**

Judy Hopps : **Oh, that went so fast. I didn't get a chance to mention you or say anything about how we ...**

Nick Wilde : Oh, I think you said plenty.

Judy Hopps : What do you mean ?

**Interpretation :**

During the conversation above, the characters in the dialogue named Judy Hopps and Nick Wilde. The incident occurred in the morning and took place at the Zootopia Police Department (ZPD). At

that time, at the Zootopia Police Department (ZPD) there was an interview with Judy about a predatory animal case. Judy was accompanied by a backstage Nick. Many reporters wanted to ask about the case and Judy Hopps tried to answer the question with confidence. Then, in the middle of the interview, Dawn Bellwether told Judy to end the interview. Finally, Judy finished the interview and returned to the backstage to meet Nick. Judy told Nick about the situation during the interview.

Based on the context in the conversation, the utterance in the dialogue is indicated in off-record which is included in the sub strategy called **Being incomplete by using ellipsis**. The speaker may be pretend to addressee the FTA to somehow one who would not threaten and hope the real target will see that the FTA is aimed at him/her. The strategy is done by leaving the implicature “hanging in the air”, without rhetorical question. Based on the context of the conversation, *Oh, that went so fast. I didn't get a chance to mention you or say anything about how we ...* Judy's utterance was incomplete and described a sentence that was intermittent or indicated in the passage that there was a part that was omitted. The utterance explained that Judy wanted to tell Nick about the situation during the interview. Then, Judy had no chance to reveal how Judy and Nick resolved the case to reporters. Judy also wants Nick to be proud and happy because he has solved the case together. In that

utterance, the speaker may pretend to deliver the FTA to the listener hoping to see that the FTA is addressed to the hearer.

2. What is the most frequent politeness strategies used in conversations of the characters in the *Zootopia* movie ?

In this research, the researcher applies her own perspective and basic knowledge to indicate the politeness strategies used by the conversation of characters in the movie and the way those strategies are realized in *Zootopia* movie. After identifying and classifying the utterances from the conversation of characters in *Zootopia* movie, the researcher then calculated the frequency of each utterances from the conversations of characters in the movie to know the most frequent type of it. Previously, it was mentioned that the types of politeness strategies from the conversations of characters in *Zootopia* movie. Below was presented the calculation the result of politeness strategies :

**Table 3.5**  
**The data findings about the frequencies types of Politeness Strategies in the *Zootopia* Movie**

No	The types of Politeness Strategies	Sub- Strategy	Frequency
1.	Bald- on Record	a. Non- minimization of the face threat	18
		b. FTA- oriented bald on- record usage	4
	Sub- Total		22
2.	Positive Politeness	a. Exaggerating	4
		b. Using in group identity markers in group	3
		c. Avoiding disagreement	2
		d. Be Optimistic	1

		e. Noticing, Attending to H	1
	Sub- Total		11
3.	Negative Politeness	a. Being Indirect	2
		b. Apologize	4
	Sub- Total		6
4.	Off- Record	a. Be ironic	1
		b. Being Incomplete	3
	Sub- Total		4
		<b>Total</b>	<b>43</b>

Based on the the result of data analysis of types Politeness Strategies using by *Zootopia* movie is presented. Based on the data analyzing, the types of politeness strategies which are used by *Zootopia* movie are bald on-record, positive politeness, negative politeness and off-record. Each of the four types of politeness strategies has sub-strategies shown in accordance with the theories of Brown and Levinson. Sub-strategies is indicated in the conversations of characters in *Zootopia* movie namely, the first, bald on record strategy, there are *non-minimization of the face threat* and *FTA- oriented bald on record usage*. The second, positive politeness strategy, there are *avoiding disagreement*, *Notice- attend to H (interest, wants, needs and goods)*, *using in group identity markers in group*, *exaggerating* and *be optimistic*. The third, Negative politeness strategy, there are *being indirect* and *apologize*. And the last, off- record strategy, there are *be ironic* and *being incomplete*.

From on the table 3.5, There are forty-three (43) utterances of the result data analysis in the conversation of politeness strategies among the characters used in *Zootopia* movie. It can be found that dominant the first position politeness strategies in this data analysis used by *Zootopia* movie

is *Bald on-record*. This type of strategies consist of 22 times out of 43 utterances by the characters. The second position, it is followed by politeness strategies is Positive Politeness. This type of strategy consist of 11 times out of 43. The third position, politeness strategies is Negative politeness. This type of strategy consist of 6 times out of 43. And the last position, politeness strategies is off-record. This type of the last strategy applied by the characters consist of 4 times out of 43.

3. What are the values of motivation and character education in Zootopia movie ?
  - a. The values of Motivation in Zootopia movie

Based on the result of data analysis in the movie, motivation that is applied by a character in Zootopia movie called Judy hopps employs *intrinsic motivation*. Likewise, a main character named Judy hopps, she has motivation or encouragement from himself to become a police officer even though his parents did not approve of it. With the shortcomings she has in himself, Judy hopps did not give up to realize his dream of becoming a police officer. His friends think that Judy hopps will not be able to become a policeman because a policeman is usually a big and strong body, but sees the physical Judy hopps are small and seem unfit to be a cop in the city of Zootopia.

As an example of a conversation in the Zootopia movie, the situation Judy hopps and his friend appeared in a show about musical drama on The Carrot Days Talent Show. One of his friends named

Young Gideon Gray underestimated Judy hopps who wanted to become a police officer in the city of Zootopia. But Judy hopps remains optimistic about his dream of becoming a police officer. It could be seen in the following data:

(00:02:30 – 00:03:05)

Young Judy Hopps : And I can make the world a better place, I am going to be ... a police officer !

Young Gideon Grey : *(laughs, nudging travis, who is eating peanuts)* Bunny cop! That is the most stupidest thing I ever heard.

Young Judy Hopps : *(puts on a police officers hat)* it may seem impossible to small mids- I am looking at you, Gideon Grey. ***But , just two- hundred and eleven miles away stands the great city of Zootopia, where our ancestors first joined together in peace and declared that anyone can be anything!***

From the example of the conversation above, that Judy hopps has a great will and strong motivation to be able to show everyone if she can become a police officer. She is already has a strong motivation and desire to realize his dreams. With capital of perseverance and high enthusiasm, then Judy hopps took a test in the academic police in the city of Zootopia. Every day, Judy hopps and other friends are trained by Major Friedkin to measure their physical strength in becoming a police officer. Judy hopps does not feel pessimistic because those who take the test are animals that have a large and strong body. While Judy hopps is a small-bodied rabbit and is considered weak by everyone. And finally, with the results of persistence and enthusiasm carried out

by Judy so far, Judy escaped to be a police officer in the city of Zootopia.

b. The values of character education in Zootopia movie

Based on the result of data analysis used in Zootopia movie, The researcher took four (4) examples from eight teen (18) values of character education, namely:

1) Responsible

Judy Hopps was given an assignment by Chief Bogo to finish writing 100 vehicle tickets on the city highway every day because she was a parking attendant in the city of Zootopia. By showing attitudes and behavioral responsibilities that she has, finally she thinks wants to finish his assignment before noon.

Example:

(00:16:35- 00:16:41)

Chief Bogo : Well then, writing one hundred tickets a day should be easy (*leaves room*)

Judy Hopps : *A hundred tickets, I am not gonna write a hundred tickets. I am gonna write two hundred tickets! Before noon!*

2) Social care

Judy Hopps helped her friend from Gideon Gray who had taken his friend's ticket. By having a sense of care for his friend, Judy Hopps showed attitude and actions to help his friend snatch the ticket from Gideon Grey.

Example:

(00:04:26 – 00:04:39 )

Young Judy Hopps : Hey! You heard her, cut it out.



Young Gideon Grey : Nice costume loser! What crazy world are you livin' in where you think a bunny could be a cop?  
 Young Judy Hopps : Kindly return my friends tickets.  
 Young Gideon Grey : Come and get'em!

### 3) Hard work

In the Zootopia movie, Judy hopps has a high motivation and enthusiasm to become a police officer even though people around her underestimate her because she is a rabbit. She practiced continuously to be able to pass the police test. With many statements that reveal that Judy hopps cannot be a police officer, finally she passed the police test well and became the best graduate.

Example:

(00:06:43- 00:07:16)

Stu Hopps : There is never been a bunny cop.  
 Bonnie Hopps : Never!  
 Stu Hopps : Never!  
 Young Gideon Grey : ... Just stupid, carrot- farming dumb bunny!

### 4) Friendly / communicative

Judy Hopps met Nick Wilde with his son on the side of the road.

They showed the pleasure of talking to others by greeting each other and talking about the case of losing Emmitt.

Example:

(00:34:50- 00:35:00)

Judy Hopps : Hi! hello! It is me again.  
 Nick Wilde : Hey, it is officer toot- toot!  
 Judy Hopps : ha ha ha ... no. actually, it is officer hopps and I am here to ask you some questions about case.

## B. Discussion

This section presents the discussion of the research findings. This section is divided into four parts. The first part presents the discussion about the types of politeness strategies used by the characters in *Zootopia* movie, the second part presents the discussion about the most frequent politeness strategies used in conversations of the characters in the *Zootopia* movie, and the third part present the discussion about the values of motivation and character education in *Zootopia* movie. The aims of this study are to know the types of politeness strategies used in *Zootopia* movie. From the research finding above, the researcher found several types of politeness strategies the conversations of characters used in *Zootopia* movie. The research finding was discussed by using politeness strategies theory by Brown and Levinson. The detail is as below:

### 1. The Types of Politeness Strategies used by the Characters in *Zootopia* Movie

#### a. Bald-on Record Strategy

Bald on- record strategy is a direct way of saying things, without any ministration on the imposition, in a direct, clear, unambiguous and concise way. According to Cutting, point of that if a speaker makes a suggestion, request, offer, or invitation in an open and direct way, we say that they are doing an **FTA bald on- record**.<sup>93</sup> This strategy is used in a situation where the speaker has more power than hearer that can

<sup>93</sup> Joan Cutting, *Pragmatics and Discourse ( A resource book for student )*, ( London and New York: Taylor and Francis Group, 2020 ), 46.

make a direct order or request to hearer as a means of utterances his or her needs. Besides that, this strategy is usually found in people who know one another very well and comfortably in their environment, such as between close friends or family. Because *Zootopia* movie are family and animated movie for all circles, especially children. The conversation in the movie is clear and easy to understand for the audience, especially children.

Based on the analysis data, the utterances the conversation in the *Zootopia* movie were twenty two (22) times out of 43 utterances. In the theory of Brown and Levinson, bald on-record strategy has two (2) sub-strategies in politeness strategies namely non- minimization of the face threat and FTA- oriented bald on-record usage. From the two sub-strategies most frequently used in the conversation, namely *non-minimization of the face threat*. Sub strategies indicated in non-minimization of the face threat are maximum efficiency, Metaphorical urgency for emphasis, case of channel noise, Sympathetic advice or warnings, Permission that has requested. Among the five (5) sub-strategies indicated in *Zootopia* movie conversations, the most frequently used in these conversations is *maximum efficiency*. The total utterances of the maximum efficiency sub-strategy is eighteen (18) times that of 43 utterances. From the explanation above, this is examples of bald on-record strategy with used sub- strategies maximum efficiency the conversation of characters in *Zootopia* movie.

Example:

Leodore Lionheart : *Someone's here !*  
 Dr. Madge Honey Badger : *Sir, you need to go. Now ! **Security, Sweep the area!***

During the conversation, the characters in the dialogue named Leodore Lionheart and Dr. Madge Honey Badger. The incident at night and is Cliffside Asylum. At that time, Nick and Judy entered the Cliffside Asylum room, they saw many predatory animals in the room. Suddenly, Leodore Lionheart and Dr. Madge Honey Badger entered the room. Then, Nick and Judy cursed behind the door, So, they did not know the existence of Nick and Judy. They talk about predatory animals that have been captured. Then, Judy had the idea to record their conversation to make evidence to Chief Bogo. At that time, Judy's hand phone was called by her parents and Leodore Lionheart and Dr. Madge Honey Badger was surprised to hear the hand phone voice. Finally, they immediately ran out and Dr. Madge Honey Badger ordered the guards to clean the area of the room from anyone.

In this case, the conversation of characters used the bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **Non-minimization of the face threat** especially indicated using *maximum efficiency*. This sub- strategy is known to speaker (S) and hearer (H) where face redress is not require. In this case of great urgency or desperation, redress actually decreases the communicated urgency. In bold on record strategy, especially in a sub- strategy using maximum

efficiency, it is stated in direct and concise way without redress action. Maximum efficiency also includes the imperative form. Imperative is a verb that is used to give commands, warnings, advice, instructions, and requests. Imperative form generally do not used subject *you* because they are to be understood. Based on the example in the conversation, ***Security, Sweep the area!*** the utterance explained that the speaker ordered his officers to clean the area. The utterance is indicated as a command sentence because there is a verb that uses the word **Sweep**. The imperative form (Command) sentence spoken in the example with a strict emphasis and ends with an exclamation point [!]. And the utterance is expressed directly, clearly and unambiguously.

b. Positive Politeness Strategy

The essence of positive politeness is the staking of a claim for some degree of familiarity with one's interlocutor. It is thus the language of intimacy, though in certain respects an exaggerated version of intimate talk, with the exaggeration serving to mark the positive politeness that is being conveyed. Positive politeness is also free ranging and need not (necessarily) address the threat associated with the specific act being performed it can be used with acts threatening either positive or negative face.<sup>94</sup>

The total number of utterances indicated in positive politeness strategy is eleven (11) times out of 43 utterances. In the theory of Brown

<sup>94</sup> Thomas M. Holtgraves. *Language as social action*, (London: Lawrence Erlbaum Associates, 2002), 46.

and Levinson, positive politeness has fifteen (15) sub- strategies in politeness strategies. Sub strategies indicated in positive politeness are exaggerating, avoiding disagreement, using in-group identity markers, be optimistic and noticing. Among the five (5) sub-strategies indicated in *Zootopia* movie conversations, the most frequently used in these conversations is *exaggerating*. The total utterances of the being exaggerating sub-strategy is four (4) times that of 43 utterances. The following is an example conversation of characters in the *Zootopia* script of movie that indicated positive politeness strategy with used sub-strategies exaggerating.

Example:

Judy hopps : *Excuse me !*  
 Benjamin Clawhauser : *hmm ?*  
 Judy hopps : *Down here ! Hi !*  
 Benjamin Clawhauser : **OMG ... They really did hire a bunny. What ? I gotta tell you, you are even cuter than I thought you would be !**  
 Judy hopps : *Ooh, uh, you probably didn't know, but a bunny can call another bunny cute, but when other animals do it, it is little ...*  
 Benjamin Clawhauser : *I am sorry ! me, Benjamin Clawhauser, the guy everyone think is just a flabby, donut-loving cop stereotyping you, oh ...*

This sub strategy is called the exaggerating. In the conversations, this *Zootopia* movie the utterance is most often used by the characters in the movie. The total of sub exaggerating is 11 times out of 43 utterances. During the conversation, the character in the dialogue named Benjamin Clawhauser and Judy Hopps. The incident occurred in the morning and took place at the ZPD police station. At that time, Judy Hopps wanted to

go to the police division of duty and he did not know the room because Judy had just become a member of the police at ZPD. Then, Judy asked Benjamin Clawhauser to ask to inform the room. Finally, Benjamin Clawhauser told Judy where the assignment room was.

Based on the context in the conversation, the utterance in the conversation is indicated positive politeness which is included in the sub strategy called **Exaggerate (interest, approval, sympathy with H)**. This strategy is often done with exaggerated intonation, stress, and other aspects of prosodic, as well as intensifying modifiers. Based on the example in the conversation, *OMG ... They really did hire a bunny. What? I gotta tell you, you are even cuter than I thought you would be!*, the utterance in the conversation explaining that Benjamin Clawhauser was happy to meet Judy. The speaker showed his exaggeration by saying that when the first met, Judy was very funny and sweet. Judy showed a happy attitude when she said funny and sweet.

### c. Negative Politeness Strategy

Negative politeness is on record recognition of the act performed is presumed to occur without an inference process and oriented to the recipients negative face.<sup>95</sup> In addition, according Joan Cutting, that speaker uses to avoid imposing or presuming and to give the hearer options. Speakers can avoid also imposing by emphasis the importance of the others time and concerns, using apology and hesitation, or a

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<sup>95</sup> Ibid., 45.

question giving them the opportunity to say no.<sup>96</sup> Negative politeness focuses on minimizing coercion on the listener. One can use several methods in applying negative politeness to others, such as being indirect and apologize. Sub- strategy that is often used by characters in the *Zootopia* movie.

Based on the result of the research findings that the total utterances used by the conversations of characters in *Zootopia* movie is six (6) times out of 43 utterances. Negative politeness strategies have ten (10) sub strategies. From the 10 sub-strategies, there are two (2) sub-strategies that are indicated in the conversation in the *Zootopia* movie, namely being indirect and apologize. However, the sub-strategy most frequently used conversation of characters in *Zootopia* movie is *apologize*. The total utterances of the Apologize sub-strategy is four (4) times that of 43 utterances. The following is an example of a conversation of characters in *Zootopia* movie that indicated negative politeness strategy with used sub- strategies apologize.

Example:

Gideon grey : *Hey, Judy. **I would just like to say, I am sorry for the way I behaved in my youth. I had a lot of self-doubt and it manifested itself in the form of unchecked rage and aggression. I was a major jerk.***

Judy hopps : *Well, I know a thing or two about being jerk.*

During the conversation, the characters in the dialogue named Judy Hopps and Gideon Gray. The incident occurred in the morning and took

<sup>96</sup> Joan Cutting, *Pragmatics and Discourse ( A resource book for student )*, ( London and New York: Taylor and Francis Group, 2020 ), 46.



place by the roadside. At that time, Judy Hopps was selling carrots by the side of the road. Suddenly, Gideon Gray approached Judy Hopps and her parents to give them pie. Then, Gideon Gray apologized to Judy Hopps because he had hit Judy until injured. And Judy forgives all the mistakes of Gideon Gray.

Based on the context in the conversation, the utterances in the conversation is indicated negative politeness which is included in the sub strategy called **Apologize**. By apologizing for doing an FTA, the speaker can indicate his reluctance to impinge on H's negative and thereby redress that impingement. Based on the example in the dialogue, *I would just like to say, I am sorry for the way I behaved in my youth*. The example utterance explains that the form of apologizing, recognizing impingement, showing reluctance, giving extraordinary reasons, asking for forgiveness. The apology form of the speaker to Judy hopps because he had hit Judy until injured. The speaker shows his negative face to Judy as a form of regret to Judy. That way, the speaker hopes that Gideon Gray will forgive all his mistakes by Judy.

#### d. Off- Record Strategy

Off- record politeness is the prototype of indirect communication, theoretically, the face- threatening act that is performed must be inferred.<sup>97</sup> Off-record strategy employs indirect used of language which has more than one interpretation. It signifies that when the speaker tends

<sup>97</sup> Thomas M. Holtgraves. *Language as social action*, (London: Lawrence Erlbaum Associates, 2002), 44.

to use this type of strategy, he/she can do it indirectly and leaves up his/her utterance to how the hearer decides to interpret it.

Based on the result of the research findings that the total utterances used by the characters in *Zootopia* movie is four (4) times out of 43 utterances. Off- record strategies have fifteen (15) sub strategies. From the 15 sub-strategies, there are only two (2) sub-strategies that are indicated in the conversation of characters in *Zootopia* movie, namely be ironic and being incomplete. However, the sub-strategy most frequently used in movie conversations is *being incomplete*. The total utterances of the being incomplete sub-strategy is three (3) times that of 43 utterances. The following is an example conversation of characters in script *Zootopia* movie that indicated off- record strategy with used sub-strategies being incomplete.

Example:

Judy hopps	: <i>Ooh, you probably didn't know, but a bunny can call another bunny cute, but when other animals do it, it's a little ...</i>
Benjamin Clawhauser	: <i>I am sorry, me Benjamin Clawhauser, the guy everyone thinks is just a flabby, donut- loving cop stereotyping you.</i>
Judy hopps	: <i>that's okay. Oh, you have actually – you have actually got ... there is a ...</i>
Benjamin Clawhauser	: <i>Um .. a what ?</i>
Judy hopps	: <i>In your neck, the fold ... The- the, there is ...</i>
Benjamin Clawhauser	: <i>where ? oh, there you went, you little dickens !</i>
Judy hopps	: <b><i>I should get to roll call. So, which way do I ...</i></b>
Benjamin Clawhauser	: <i>oh, bull pens over there to the left.</i>
Judy hopss	: <i>Great. Thank you.</i>

In the conversation above, the character in the dialogue named Judy Hopps and Benjamin Clawhauser. The incident occurred in the morning and took place at the Zootopia Police Department (ZPD). At that time, Judy left for duty who became a new police officer in the Zootopia Police Department (ZPD). Judy wanted to go to the assignment room, but Judy was confused and did not know the room. Then, Judy asked the receptionist named Benjamin Clawhauser to ask about the room. Finally, Benjamin Clawhauser gave Judy a clue to the location of the room.

Based on the context in the conversation, the utterances in the conversation is indicated in off- record which is included in the sub strategy called **Being incomplete by using ellipsis**. The speaker may pretend to addressee the FTA to somehow one who would not threaten and hope the real target will see that the FTA is aimed at him/her. The strategy is done by leaving the implicature “hanging in the air”, without rhetorical question. Based on the context of the conversation, ***I should get to roll call. So, which way do I ...*** the expression Judy is incomplete and describes intermittent. The utterance explained that Judy wanted to ask Benjamin Clawhauser to show the division of tasks. The speaker may pretend to deliver the FTA to the listener hoping to see that the FTA is addressed to the hearer.

## 2. The most frequent politeness strategies used in conversations of the characters in the *Zootopia* movie

The result of data analysis found the conversations of characters in *Zootopia* movie, there are forty three (43) utterances of the result data analysis in the conversations of politeness strategies among the characters used in *Zootopia* movie. It can be found that the first position in the types of politeness strategies in result of data analysis used in *Zootopia* movie is Bald on-record. This type of strategies consist of 22 times out of 43 utterances by the conversations of characters. The second position, it is followed by politeness strategies is Positive Politeness. This type of strategy consist of 11 times out of 43. The third position, politeness strategies is Negative politeness. This type of strategy consist of 6 times out of 43. And the last position, politeness strategies is Off-Record. This type of the least strategy applied by the characters consist of 4 times out of 43.

From the result of analysis data, bald on- record strategy is an utterances that often appears in large numbers in the first position. The utterances of conversation in *Zootopia* movie were twenty two (22) times out of 43 utterances. In the theory of Brown and Levinson, bald on record strategy has two (2) sub- strategies in politeness strategies namely non- minimization of the face threat and FTA- oriented bald on record usage. From the two sub- strategies most frequently used in the conversation, namely *non-minimization of the face threat*. Sub strategies indicated in non-minimization of the face threat are maximum efficiency, Metaphorical urgency for

emphasis, case of channel noise, Sympathetic advice or warnings, Permission that has requested. Among the five (5) sub-strategies indicated in conversation of characters in *Zootopia* movie, the most frequently used in these conversations is *maximum efficiency*. The total utterances of the maximum efficiency sub-strategy is seven (7) times that of 22 utterances. From the explanation above, this is examples of bald on-record strategy with used sub- strategies maximum efficiency the conversation of characters in *Zootopia* movie.

Example:

**Dialogue ( 00:54:15 )**

Judy Hopps : CLAWHAUSER! **clawhauser, Listen to me**, we have a 10- 91 ! jaguar gone savage! vine and tudjunja !

Nick Wilde : It is Tujunga!

Benjamin Clawhauser : Okay, we are sending backup. Hops! Hops!

From the conversation above, the characters in the dialogue named Judy Hopps and Benjamin Clawhauser. The incident at night and the location in the rainforest district. The situation occurred when Judy hopps called Benjamin Clawhauser to ask for help from the ZPD police because Judy and Nick were in a gripping situation in the Rainforest District. And Benjamin Clawhauser agreed and would send police to help Nick and Judy.

In this case, the conversations used the bald on-record strategy. This type of strategy is performed directly, clearly and unambiguously. The utterance is indicated in a sub-strategy using **Non- minimization of the face threat** especially indicated using *maximum efficiency*. This sub- strategy is known to speaker (S) and hearer (H) where face redress is not require. In

this case of great urgency or desperation, redress actually decreases the communicated urgency.<sup>98</sup> In bald on-record strategy especially in a sub-strategy using imperative form, it is stated in direct and concise way without redress action. Imperative is a verb that is used to give commands, warnings, advice, instructions, and requests. Imperative sentences generally do not use subject *you* because they are will be understood. In the example utterance the dialogue, *CLAWHAUSER! clawhauser, Listen to me, we have a 10-91! Jaguar gone savage! vine and tudjunja!* the utterance is the speaker instructs the hearer to listen to him for asking for help. The utterance shows the maximum efficiency or command, because it is marked using the verb **Listen to me!**. And the utterance is clear and does not make the hearer ambiguous.

### **3. The values of motivation and character education for Learners based on the result of data analysis about politeness strategies**

#### **a. The values of motivation for Learners**

Motivation is one of the important factors that influence English learning achievement. Maintaining a high level of motivation during a period of language learning is one of the best ways to make the whole process more successful. As each student is motivated in different ways, the teacher has to find the right balance of incentives to succeed and disincentives to fail, encouragement, and the right environment to learn.

Learner motivation makes teaching and learning immeasurably easier and

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<sup>98</sup> Brown and Stephen Levinson, *Politeness: Some Universal in Language Usage*, (Cambridge: Cambridge University Press), 96.

more pleasant, as well as more productive: hence the importance of the topic for the teacher. Motivation is essential for learning to achieve something.

Motivation plays a pivotal role in English language teaching and learning. The success of language learning has been credited according to student levels of motivation. During the process of teaching and learning in the classroom, motivation plays a pivotal role in increasing student enthusiasm, commitment, and involvement. Students with sufficient motivation can achieve a working knowledge of a Second Language, regardless of their language aptitude or other characteristics.<sup>99</sup> Without sufficient motivation, even the brightest learners are unlikely to persist long enough to attain any really useful language. Therefore, students should maintain their motivation in the classroom activities, because their enthusiasm can impact on their achievement in learning.

Motivation is an essential condition of learning. Basically learning outcomes will be optimal, if there is motivation. The more precise the motivation is given, the more successful the lesson will be. So, motivation can always determine the intensity of the learning effort for students. Motivation has three functions in the learning process, namely (1) Encouraging people to act. Motivation in this case is the driving force of everything that will be done. (2) Determine the direction of the action that is toward the goal to be achieved. Thus motivation can provide direction

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<sup>99</sup> Mochammad Imam Machfudi, "Issues and Challenges in Maintaining Motivation to Learn English in Rural Madrasah Context", 5 (Desember, 2016), 180.

and activities that must be done in accordance with the formulation of objectives. (3) Selecting an action that is determining an action that is not beneficial for the purpose.<sup>100</sup>

In addition, there are also other functions of motivation, namely as a business booster and achievement. Someone doing an effort because of motivation. Good motivation in learning will show good results. With motivation, someone who learns will be able to give birth to good achievements. The intensity of a students motivation will greatly determine the level of achievement of learning achievement, especially English.

There are two types of Motivation, they are extrinsic and intrinsic motivation. Intrinsic motivation is acknowledged as doing of an activity for its inherent satisfactions rather than for some separable consequence.<sup>101</sup> When intrinsically motivated a person is moved to act for the fun or challenge entailed rather than because of external prods, pressures, or rewards. Intrinsic motivation is also said to be a form of motivation in which learning activities begin and continue based on an inner urge and are absolutely linked to their learning activities. A student who has intrinsic motivation will have the goal of being an educated, knowledgeable person, who is an expert in a particular field of study. The only way to get to the goal want to achieve is learning. Without learning, students not impossible to gain knowledge and to become expert in

<sup>100</sup> Drs. H. Martinis Yamin, M.Pd, *Profesionalisme Guru dan Implementasi KTSP*, (Jakarta: Gaung Persada Press, 2008),161-162.

<sup>101</sup> *Ibid.*, 163-164.



achievement of learning in the school. The impetus that drives it comes from a need, a need that has the imperative to be an educated and knowledgeable person. So, indeed the motivation arises from self-awareness with the goal essentially, not just symbolic and ceremonial.

Where as extrinsic motivation is active and functioning motives due to external stimuli.<sup>102</sup> For example, students would like to study hard because they know that tomorrow morning there will be an exam, in the hope that they will get good scores, thus, they will get all praises from the teacher, parents or friends. Therefore, motivation in which learning activities begin and continue based on outside encouragement that is not absolutely related to learning activities. However, it needs to be emphasized that it does not mean extrinsic motivation is not good and not important in teaching and learning activities. It is most likely that the situation of students is dynamic, changing, and also other components in the teaching and learning process that are less attractive to students, so extrinsic motivation is needed.

Based on the result of data analysis in the movie, motivation that is applied by a character in a Zootopia movie called Judy hopps employs intrinsic motivation. Intrinsic motivation is a motive that becomes active or functioning does not need to be stimulated from the outside because in each individual self has the urge to do something. When intrinsically motivated, someone is moved to act for pleasure or challenges that arise

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<sup>102</sup> Ibid.,163.

due to external encouragement, pressure, or appreciation. Likewise, a main character named Judy hopps, she has motivation or encouragement from himself to become a police officer even though his parents did not approve of it. With the shortcomings she has in himself, Judy hopps did not give up to realize his dream of becoming a police officer. His friends think that Judy hopps will not be able to be a policeman because a policeman usually has a big and strong body, but They the physical Judy hopps who is small and seems unfit to be a cop in the city of Zootopia.

As an example of a conversation in the Zootopia movie, the situation Judy hopps and his friend appeared in a show about musical drama on The Carrot Days Talent Show. One of his friends named Young Gideon Gray underestimated Judy hopps who wanted to become a police officer in the city of Zootopia. But, Judy hopps remains optimistic about his dream of becoming a police officer. It could be seen in the following data:

(00:02:30 – 00:03:05)

Young Judy Hopps : And I can make the world a better place, I am going to be ... a police officer !

Young Gideon Grey : *(laughs, nudging travis, who is eating peanuts)* Bunny cop! That is the most stupidest thing I ever heard.

Young Judy Hopps : *(puts on a police officers hat)* it may seem impossible to small mids- I am looking at you, Gideon Grey. ***But , just two- hundred and eleven miles away stands the great city of Zootopia, where our ancestors first joined together in peace and declared that anyone can be anything!***

From the example of the conversation above, that Judy hopps has a great will and strong motivation to be able to show everyone if she can become a police officer. She already has a strong motivation and desire to realize his dreams. With capital of perseverance and high enthusiasm, then Judy hopps took a test in the academic police in the city of Zootopia. Every day, Judy hopps and other friends are trained by Major Friedkin to measure their physical strength in becoming a police officer. Judy hopps does not feel pessimistic because those who take the test are animals that have a large and strong body. While Judy hopps is a small-bodied rabbit and is considered weak by everyone. And finally, with the results of persistence and enthusiasm carried out by Judy so far, Judy escaped to be a police officer in the city of Zootopia.

Based on example the motivational used in the Zootopia movie played by Judy hopps that need to imitate the spirit of the character. Despite the lack of encouragement from parents and those around him, but Judy hopps has the motivation or encouragement from himself to be able to realize his dreams. Likewise in teaching and learning activities, motivation can be said to be the overall driving force within students that gives rise to learning activities, which ensures continuity of learning activities and which gives direction to learning activities, so that the desired goals of the learning subject can be achieved. Student motivation can also be stimulated by external factors, but that motivation is growing within a person. Students who have a strong motivation, will have a lot of

energy to do learning activities, especially learning the theory of politeness strategies.

In everyday life especially the school environment, Politeness is an interaction, which can be defined as the means employed to show awareness of another person's face. Based on information, politeness can be used in interaction with other people in a social situation. Therefore, by using a politeness utterance, it will be able to maintain social harmony in a relationship in social society. Politeness theory has provided a major framework for examining the interpersonal underpinnings of language use. Politeness is a technical term, a theoretical construct invoked as a means of explaining the link between language use and the social context. Politeness is an extremely broad phenomenon existing at the interface of linguistic, social and cognitive processes.

Based on these theories, explaining that politeness strategy theory teaches students about modesty to others. In the world of education, the student-teacher ethics is one of the problems in education. In education, some aspects cannot be separated from the teaching learning process and interaction between students and teachers. Ethical problems are the first problem that appear in a human being, ideally as well as ethical issues are real and normative issues. In the past, the teaching learning process between students and teachers had to respect and appreciate each other that is different from now. For example, they considered the teacher as a friend, so they were free to say anything or call the teacher by using any

greeting. In a sense, there is no gap visible between teachers and students in their relation. The status or position of them is different, as a teacher, and one as a student. But, they did not make this status as a barrier which is preventing the intense both to communicate or associate. In this case, many disagreements/ misunderstanding are occurred. Some people think it is fine, as long as they know the limitations. However, there are also prohibiting or considered that it is taboo, with the reason that it could damage the teacher's image. When a teacher closed to the student, the student may no longer have any respect with the teacher. Even when they are meet, then they are greet his teacher at school like a friend.

As a teacher must be able to motivate students extrinsically by implementing and teaching about politeness strategies to their students. A teacher can start from giving an understanding of politeness strategies, various types of politeness strategies, to giving examples directly of politeness strategies, with the findings analysis of politeness strategies through a movie entitled Zootopia, the researchers can provide learning material to the teacher for students to be able to show indications about conversations that are appropriate to the politeness strategy in class. It was all done so that students are motivated to change attitudes and understand politeness strategies properly and correctly.

#### b. The values of Education Character for Learners

Character education is a new discussion in educational system covered by 2013 curriculum. Character education is built from two

words, character and education. Character education represented a relationship among knowledge, values and skills those are necessary for success in life.<sup>103</sup> National Education Ministry stated that the aim of character education is improving the quality of implementation and outcomes of education in forming student's character or moral as a whole, integrated, and balanced. Character education is beneficial for the students to develop their positive character and attitude through the curriculum in the schools.<sup>104</sup> Character education is a national movement creating schools that foster ethical, responsible, and caring young people by modeling and teaching good character through an emphasis on universal values that we all share.<sup>105</sup>

The national Education system Decree Number 20 of 2003 Chapter 3 states that the national character building is an effort of program education system to build the nation's character. The government launches 18 character education values in Character – Based integrated curriculum. All the character education values are stated in the “*Peraturan Menteri Pendidikan dan Kebudayaan*” Number 20 year 2018 Chapter 3 verse 1 about “*Penguatan Pendidikan Karakter*”, those character education values are: 1) religious, 2) honest, 3) tolerant, 4) disciplined, 5) hardworking 6) creative, 7) independent, 8) democratic, 9)

<sup>103</sup> Eva Sakellaridi. "What is Character Education and Why is it important?", <https://ethaca.com/character-education/>. (05<sup>th</sup> March 2019).

<sup>104</sup> Fajar Soniawan, "Character Education Analysis Of 2013 Curriculum English Textbook Entitled "Bahasa Inggris" For Eleventh Graders of Senior High School", *Jurnal Ilmiah Mahasiswa Unesa*, 01, (2012), 2.

<sup>105</sup> Charlie Abourjili, *Character Education Informational Handbook & Guide II*. (North Carolina: Character Education, 2006), 2.

inquisitive, 10) nationalistic, 11) patriotic, 12) appreciative, 13) friendly/communicative 14) peace-loving, 15) reading interest , 16) environment care, 17) social care, and 18) responsible.<sup>106</sup>

The result of this study would be important for teacher and students. It is hoped that the teachers are able to deliver character education values, which are represented in this result of data analysis from Zootopia movie. While for students, the researcher hoped it could make students understand and apply these character values in their life.

Based on the result of data analysis by Zootopia movie, The researcher took four (4) examples from eighteen (18) values of character education, namely:

#### 1) Responsible

Judy Hopps was given an assignment by Chief Bogo to finish writing 100 vehicle tickets on the city highway every day because she was a parking attendant in the city of Zootopia. By showing attitudes and behavioral responsibilities that she has, finally she thinks wants to finish his assignment before noon.

Example:

(00:16:35- 00:16:41)

Chief Bogo : Well then, writing one hundred tickets a day should be easy (*leaves room*)

Judy Hopps : *A hundred tickets, I am not gonna write a hundred tickets. I am gonna write two hundred tickets! Before noon!*

<sup>106</sup> Peraturan Menteri Pendidikan dan Kebudayaan Republik Indonesia Nomor 20 Tahun 2018 tentang Penguatan Pendidikan Karakter Pada Satuan Formal.

## 2) Social care

Judy Hopps helped her friend from Gideon Grey who had taken his friend's ticket. By having a sense of care for his friend, Judy Hopps showed attitude and actions to help his friend snatch the ticket from Gideon Grey.

Example:

(00:04:26 – 00:04:39 )

Young Judy Hopps	: Hey! You heard her, cut it out.
Young Gideon Grey	: Nice costume loser! What crazy world are you livin' in where you think a bunny could be a cop?
Young Judy Hopps	: Kindly return my friends tickets.
Young Gideon Grey	: Come and get'em!

## 3) Hard work

In the Zootopia movie, Judy hopps has a high motivation and enthusiasm to become a police officer even though people around her underestimate her because she is a rabbit. She practiced continuously to be able to pass the police test. With many statements that reveal that Judy hopps cannot be a police officer, finally she passed the police test well and became the best graduate.

Example:

(00:06:43- 00:07:16)

Stu Hopps	: There is never been a bunny cop.
Bonnie Hopps	: Never!
Stu Hopps	: Never!
Young Gideon Grey	: ... Just stupid, carrot- farming dumb bunny!



#### 4) Friendly / communicative

Judy Hopps met Nick Wilde with his son on the side of the road. They showed the pleasure of talking to others by greeting each other and talking about the case of losing Emmitt.

Example:

(00:34:50- 00:35:00)

Judy Hopps : Hi! hello! It is me again.

Nick Wilde : Hey, it is officer toot- toot!

Judy Hopps : ha ha ha ... no. actually, it is officer hopps and I am here to ask you some questions about case.

#### c. The Relationship between Politeness Strategies, Motivation and Character Education

Education is basically a conscious effort to develop students potential optimally. Educate and build character that is forming a child's personality to become a good human being, a good citizen and citizen, so that they can anticipate the symptoms of moral crisis and play a role in the development of the younger generation.

The teacher is a teacher, motivator, guide, director and student who develops potential and character. As stated in the Law of the Republic of Indonesia Number 14 of 2005, namely *"The teacher is a professional educator whose main task is to educate, teach, guide, direct, train, assess, and evaluate students to fit the national education goals, starting from early childhood education through formal education, education, to secondary education."* In teaching and learning activities teachers must be able to transform not only deliver material to develop student

intellectuality, but teachers must also be able to arouse student learning motivation while inserting character values that are related to daily life.

In character education is an educational process that seeks to instill positive character values in students at school. Politeness is one of the pillars of character that must be maintained and practiced by the community, especially in schools. As a school, especially a teacher must be able to apply and motivate character education and politeness strategies. The application starts from giving an understanding of politeness strategy theory, various types of politeness strategies, to providing concrete examples of politeness strategies. National Education Ministry stated that the aim of character education is improving the quality of implementation and outcomes of education in forming student's character or moral as a whole, integrated, and balanced. Character education is beneficial for the students to develop their positive character and attitude through the curriculum in the schools.<sup>107</sup> The application of politeness strategies in daily communication acts can prevent social upheaval in the school environment.

Politeness is universal feature of human social interaction.<sup>108</sup>

According to Yule, Politeness is defined as a way to show awareness of another person public self- image.<sup>109</sup> It means that, emotional and social

<sup>107</sup> Fajar Soniawan, "Character Education Analysis Of 2013 Curriculum English Textbook Entitled "Bahasa Inggris" For Eleventh Graders of Senior High School", *Jurnal Ilmiah Mahasiswa Unesa*, 01, (2012), 2.

<sup>108</sup> Richard J. Watts, *Politeness in Language: Studies in its History, Theory and Practice*, (New York: Mouton de Gruyter, 2005), xv.

<sup>109</sup> Goerge Yule, *Pragmatics*, (New York: Oxford University Press, 1996), 60.

sense of self that everyone has and express everyone else to recognize. In addition, Hill *et al.* (1986) define politeness as “one of the constraint on human interaction, whose purpose to consider others feelings, establish levels of mutual comfort, and promote rapport”. Furthermore, politeness is defined as behavior which promotes such positive interactional qualities as “*mutual comfort*” and “*rapport*”, the possibility that politeness used by the speaker to exert power over the address and is therefore contestable behavior.<sup>110</sup>

According to George Yule, politeness is a system of interpersonal relations designed to facilitate interaction by minimizing the potential for conflict and confrontation inherent in all human interchange.<sup>111</sup> Politeness is an interaction, which can be defined as the means employed to show awareness of another person’s face.<sup>112</sup> Based on information, politeness can used interaction other people in a situation of social. Therefore, by using politeness utterance, it will can maintain social harmony in a relationship in social society. Politeness theory has provided a major framework for examining the interpersonal underpinnings of language use.

Politeness is s technical term, a theoretical construct invoked as a means of explaining the link between language use and the social context.<sup>113</sup>

<sup>110</sup> Richard J. Watts, *Politeness in Language: Studies in its History, Theory and Practice* , xvi.

<sup>111</sup> George Yule, *Pragmatics*, (New York: Oxford University Press, 1996), 106.

<sup>112</sup> *Ibid.*, 60.

<sup>113</sup> Thomas M. Holtgraves, *Language as Social Action*, (London: LawranceErlbaum Associates, 2002), 38.

Politeness is an extremely broad phenomenon existing at the interface or linguistic, social and cognitive process.<sup>114</sup>

That theories of politeness have focus far more on polite behavior than on impolite behavior. One of the central claims made in Brown and Levinson is that politeness is a universal feature of language usage. Based on information, all of the world's languages possess the means to express politeness. Politeness, in an interaction, can be defined as the means employed to show awareness of another person face.<sup>115</sup> It means, politeness can be accomplished in situation of social distance or closeness. Showing awareness for another person face when that other seems socially distant is often described in terms of respect or deference. Showing the equivalent awareness when the others is socially close often described in terms of friendliness or solidarity.

The theory of politeness, motivation and character education have a relationship between one another. The relationship between politeness strategy and character education is about a positive action or attitude that every human has to interact with others. In the learning process, learning motivation becomes very important in supporting various student activities to achieve learning achievement. Motivation really determines the level of success or failure of student actions. Learning without motivation will be difficult to succeed. Because, students do not have interest and drive in learning. With motivation, students will have a passion for learning, full of

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<sup>114</sup> Ibid., 38.

<sup>115</sup> George Yule, *Pragmatics*, (New York: Oxford University Press, 1996), 60.

enthusiasm, have a sense of curiosity to encourage student's high curiosity. Every human being has politeness attitudes and actions that arise with the encouragement or motivation that exists within oneself because motivation has two types namely intrinsic and extrinsic motivation. Two motivations are equally important for students at school because the possibility of each student is not the same, changing and also there is a component of teaching and learning that is less attractive to students. That way, a teacher must continue to encourage and increase student motivation in learning lessons especially about politeness strategies and character education.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

This last chapter consists of the conclusion which can be drawn from the analysis in the previous chapter. This chapter contains the final summary regarding of the analysis of the Politeness strategies used by *Zootopia* movie theory by Brown and Levinson (1987). This chapter is intended to resume the answers of the research questions which appear in the chapter I before according to the result of the analysis in the chapter III. The suggestions section contains the suggestions that are addressed to teachers and other researchers.

#### A. Conclusion

Based on the findings and discussion in chapter III, there were three conclusions that could be drawn as follow:

1. The types of politeness strategies used by the characters in the zootopia movie

There are four types of politeness strategies employed by the main characters in *Zootopia* movie when having conversations with the all characters. They are Bald-on record, negative politeness, positive politeness, and Off-record strategy.

The first, bald on-record has two kinds of strategy namely non minimization of the face threat and FTA- oriented bald-on record usage.

The second, negative politeness has ten (10) kinds of strategy namely Be conventionally indirect, Question, Hedge, be pessimistic, Minimize the imposition, Give deference, Apologize, Impersonalize S and

H, State the FTA as a general rule, Nominalize, Go on record as incurring a debt, or as not indebted H.

The third, positive politeness has fifteen (15) kinds of strategy namely Notice, attend to Hearer (his interest, wants, needs, goods), Exaggerate (interest, approval, sympathy with H) , intensify interest to H, use in-group identity markers (addressed forms, dialect, jargon or slang), seek agreement (safe topics, repetition), avoid disagreement, presuppose/ raise/ assert common ground, Joke, Assert S's knowledge of H's, Offer, promise, Be optimistic, Include both S and H in the activity, give or ask for reasons, Assume or assert reciprocity, Give gifts to H (sympathy, understanding, cooperation).

The fourth, Off record has fifteen (15) kinds of strategy namely Give hints, Give association clues, Presuppose, Understate, Overstate, Use tautologies, Use contradictions, Be ironic, Use metaphor, Use rhetorical questions, Be ambiguous, Be vague, Over-generalize, Displace H, Be incomplete, use ellipsis.

## 2. The most frequent politeness strategies used in conversations of the characters in the *zootopia* movie

There are forty three (43) utterances of the result data analysis in the dialogue of politeness strategies among the characters used by *Zootopia* movie. It can be found that the dominant politeness strategies in this data analysis used by *Zootopia* movie is Bald on-record. This type of strategies consist of 22 times out of 43 utterances by the characters. The second, it is

followed by politeness strategies is Positive Politeness. This type of strategy consist of 11 times out of 43. The third, politeness strategies is Negative politeness. This type of strategy consist of 6 times out of 43. And the last, politeness strategies is Off-Record. This type of the least strategy applied by the characters consist of 4 times out of 43.

### 3. The values motivation and character education in Zootopia movie

Based on the result of data analysis in the movie, motivation that is applied by a character in Zootopia movie called Judy hopps employs intrinsic motivation. Likewise, a main character named Judy hopps, she has motivation or encouragement from himself to become a police officer even though his parents did not approve of it. With the shortcomings she has in himself, Judy hopps did not give up to realize his dream of becoming a police officer. His friends think that Judy hopps will not be able to become a policeman because a policeman is usually a big and strong body, but sees the physical Judy hopps are small and seem unfit to be a cop in the city of Zootopia.

The result of this study would be important for teacher and students. It hoped the teachers are able to deliver character education values, which are represented in this result of data analysis from Zootopia movie. While for students, the researcher hoped it could make students understand and apply these character values in their life. Based on the result of data analysis by Zootopia movie, The researcher took four (4) examples from eight teen



(18) values of character education, namely Responsible, social care, hard work, friendly/ communicative.

The theory of politeness, motivation and character education have a relationship between one another. The relationship between politeness strategy and character education is about a positive action or attitude that every human has to interact with others. In the learning process, learning motivation becomes very important in supporting various student activities to achieve learning achievement. Motivation really determines the level of success or failure of student actions. Learning without motivation will be difficult to succeed. Because, students do not have interest and drive in learning. With motivation, students will have a passion for learning, full of enthusiasm, have a sense of curiosity to encourage students high curiosity. Every human being has politeness attitudes and actions that arise with the encouragement or motivation that exists within oneself because motivation has two types namely intrinsic and extrinsic motivation. Two motivations are equally important for students in school because the possibility of each student is not the same, changing and also there is a component of teaching and learning that is less attractive to students. That way, a teacher must continue to encourage and increase student motivation in learning lessons especially about politeness strategies and character education.

## B. Suggestions

Based on the conclusion above, the researcher provides some suggestions for the teachers and other researchers who are interested to do related research.

1. For the teachers, it is expected for teacher who teaches especially English to apply politeness strategies to the students in teaching and learning process. Moreover, how the way the teacher giving materials or giving motivations and managing the class through the language used by the teacher in the classroom. The function of politeness strategies is very necessary to support the student's in learning process in the school especially to apply character education for the students. Teachers have to pay attention to their use of language in the classroom because it contributes to the learning process.
2. For other researchers, the researcher hopes this thesis could be reference to do related research. This study can lead other researchers to conduct research on politeness strategies in the other form of literary works and find material suitable for research using Politeness Strategies proposed by Brown and Levinson. The researcher also suggests them to analyze further and use better techniques, because the researcher's research just analyzed the utterances from the conversation of the character in the Zootopia movie.

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( accessed on 29<sup>th</sup> April 2019, at 11.45 a.m ).

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Hereby declares that the content of the thesis entitled "***POLITENESS STRATEGIES USED IN ZOOTOPIA MOVIE***" is the result of my research / work, except in the part referred by the source.

Jember, 21<sup>st</sup> of October 2019

Stated by



N.  
*Nicken Ramadini Putriyadi*

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## Research Matrix

Title	Research Question	Variable	Indicators	Research Method
<p>Politeness Strategies Used in Zootopia Movie.</p>	<ol style="list-style-type: none"> <li>1. What are the types of Politeness strategies used by the characters in the Zootopia Movie ?</li> <li>2. What are the most frequent Politeness Strategies used in conversations of the characters in the Zootopia Movie ?</li> <li>3. What are the values of motivation and character education in Zootopia movie ?</li> </ol>	<p>The type of the Politeness Strategies by Brown and Levinson Theory</p>	<ol style="list-style-type: none"> <li>1. Politeness</li> <li>2. Politeness Strategies by Brown and Levinson's Theory               <ol style="list-style-type: none"> <li>a. Bald On-Record</li> <li>b. Negative Politeness</li> <li>c. Positive Politeness</li> <li>d. Off-Record</li> </ol> </li> <li>3. Motivation in language teaching and learning               <ol style="list-style-type: none"> <li>a. Definition of motivation</li> <li>b. Types of motivation</li> <li>c. The function of motivation in learning</li> <li>d. Movie as source of motivation in the learning process</li> </ol> </li> <li>4. Character education in language learning               <ol style="list-style-type: none"> <li>a. Definition of character</li> <li>b. The purpose of character education</li> <li>c. The value of character education in language learning</li> </ol> </li> <li>5. Review of <i>Zootopia</i> (2016) Movie</li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Research Design :</b> Qualitative Method</li> <li>2. <b>Data Resource :</b> Script movie and Zootopia (2016) Movie</li> <li>3. <b>Types of the Data :</b> Document analysis data</li> <li>4. <b>Data Collection Method :</b> Contents of analysis</li> <li>5. <b>Data Analysis Method :</b> Descriptive Method</li> </ol>

## Research Journal

### “Collected the Data Analysis”

No	Things to do	Time	Notes
1.	Watching the movie	July 07 <sup>th</sup> 2019	<ul style="list-style-type: none"> <li>Observed the Zootopia movie carefully until Completed.</li> <li>Researcher to see the movie is up to ten times for three days.</li> </ul>
2.	Reading the script	July 14 <sup>th</sup> 2019	<ul style="list-style-type: none"> <li>In addition to see the movie, researcher also saw script the movie in order to clear and helped while reading the conversation in the Zootopia movie.</li> </ul>
3.	Identifying and classifying the data	August 21 <sup>st</sup> 2019	<ul style="list-style-type: none"> <li>Identifying every conversation from the movie based on types of Politeness strategies by Brown and Levinson theory.</li> <li>Classifying the data after being identified.</li> </ul>
4.	Counting the data	August 01 <sup>st</sup> 2019	<ul style="list-style-type: none"> <li>Counting the chosen data. How much the data conversation in the Zootopia movie that would be analysed.</li> <li>There were 43 data conversation based identifying and classifying the data.</li> </ul>
5.	Analysing the data	August 11 <sup>th</sup> 2019	<ul style="list-style-type: none"> <li>Analysing of the data in every conversation in Zootopia movie based on type of Politeness Strategies by Brown and Levinson theory.</li> <li>Interpreting the data how the type of Politeness Strategies and implementation used in the data.</li> </ul>
6.	Representing the data	September 01 <sup>st</sup> 2019	<ul style="list-style-type: none"> <li>The researcher representing the finding of analysis in the sheet of analysis.</li> <li>Describing the sheet of analysis.</li> </ul>
7.	Validating the data	September 15 <sup>th</sup> 2019	<ul style="list-style-type: none"> <li>The researcher asks the advisor to check data.</li> <li>The researcher asks one of the English lecturer to check the data and the analysis.</li> </ul>
8.	Concluding	October 06 <sup>th</sup> 2019	<ul style="list-style-type: none"> <li>The researcher concluded the data based on the results of data analysis.</li> </ul>





		<ul style="list-style-type: none"> <li>• Using contradictions (UCR)</li> <li>• Be Ironic (BIRN)</li> <li>• Using metaphor (UMTP)</li> <li>• Using rhetorical questions (URQ)</li> <li>• Be ambiguous (BAMB)</li> <li>• Be vague (BVGU)</li> <li>• Over-generalizing (OVGR)</li> <li>• Displace hearer (DSH)</li> <li>• Be incomplete or use ellipsis (BINCE)</li> </ul>
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The following is the example of coding: **Datum 1 / BOR/ NMFT**

The coding means it is datum number one (1) in the data found in the dialogue. BOR means the characters in the movie used bald- on record strategy in the conversation. NMFT means the characters in the movie used “Non-minimization of the face threat” strategies.



## Data Sheets of Result analysis

### “Types of Politeness Strategies Proposed Brown and Levinson in *Zootopia* Movie”

NO	UTTERANCE	TIME	TYPE OF POLITENESS STRATEGIES	SUB- STRATEGY
1.	<i>Give me your ticket right now!</i>	00:04:16	Bald- on record	Non- minimization of the face threat
2.	<i>Listen up, Cadets!</i>	00:05:52	Bald- on record	Non- minimization of the face threat
3.	<i>Don't lose your key!</i>	00:12:46	Bald- on record	Non- minimization of the face threat
4.	<i>Please, don't be mad at me!</i>	00:19:39	Bald- on record	Non- minimization of the face threat
5.	<i>Hey, Bunny, turn down that depressing music!</i>	00:27:40	Bald- on record	Non- minimization of the face threat
6.	<i>Stop! Stop in the name of the law!</i>	00:28:40	Bald- on record	Non- minimization of the face threat
7.	<i>Shut your tiny mouth now!</i>	00:30:59	Bald- on record	FTA- oriented bald- on record usage
8.	<i>Chief bogo, please! Five minutes of your time, please!</i>	00:31:11	Bald- on record	Non- minimization of the face threat
9.	<i>Stop talking, stop talking, stop talking!</i>	00:47:54	Bald- on record	FTA- oriented bald- on record usage
10.	<i>Run! Jumps! Come on! Head down!</i>	00:51:55	Bald- on record	Non- minimization of the face threat
11.	<i>Clawhauser, Listen to me!</i>	00:54:15	Bald- on record	Non- minimization of the face threat
12.	<i>Please, and clear my afternoon, I am going out.</i>	01:00:49	Bald- on record	Non- minimization of the face threat
13.	<i>Security, sweep the area!</i>	01:07:38	Bald- on record	Non- minimization of the face threat
14.	<i>Nick, Stop it! You are not like them.</i>	01:12:19	Bald- on record	Non- minimization of the face threat
15.	<i>Come on, Hopps!</i>	01:14:56	Bald- on record	Non- minimization of the face threat
16.	<i>Hey kids! Don't you run through that Midnicamoum Holicithius!</i>	01:18:38	Bald- on record	Non- minimization of the face threat
17.	<i>Hey, Doug, open up! We have got your latte!</i>	01:25:07	Bald- on record	Non- minimization of the face threat
18.	<i>Get back here! Stop thinking it!</i>	01:25:14	Bald- on record	Non- minimization of the face threat
19.	<i>Don't stop, keep</i>	01:26:20	Bald- on record	Non- minimization

	<i>going!, No no! please stop! Don't stop this car!, speed up, nick! Speed up!, trust me, speed up!</i>			of the face threat
20.	<i>Take the case. Get it to Bogo!</i>	01:29:32	Bald- on record	FTA- oriented bald-on record usage
21.	<i>Don't do this, fight it!</i>	01:30:46	Bald- on record	Non- minimization of the face threat
22.	<i>Shut your mouth, wilde!, find him! Shut him down!</i>	01:34:44	Bald- on record	FTA- oriented bald-on record usage
23.	<i>You are awesome, judy!</i>	00:05:29	Positive Politeness	Notice, attend to attend (his interest, wants, needs, goods)
24.	<i>We know, and we are just a little excited for you, but terrified.</i>	00:08:23	Positive Politeness	Avoiding disagreement
25.	<i>Sure, yeah, we all do, absolutely. But just in case.</i>	00:08:53	Positive Politeness	Avoiding disagreement
26.	<i>OMG... They really did hire a bunny. What? I gotta tell you, you are even cuter than I thought you would be!</i>	00:13:41	Positive Politeness	Exaggerate
27.	<i>It is called a hustle, sweetheart.</i>	00:23:45	Positive Politeness	Use in- group identity markers
28.	<i>Hi, sweetheart!</i>	00:26:53	Positive Politeness	Use in- group identity markers
29.	<i>You have always got a friend at city hall, Judy.</i>	00:33:09	Positive Politeness	Be optimistic
30.	<i>Buddy, it is nice to see you.</i>	00:41:31	Positive Politeness	Use in- group identity markers
31.	<i>We look at you, junior detective! You know, I think you would actually make a pretty good cop.</i>	01:03:09	Positive Politeness	Exaggerate
32.	<i>You are a hero to them. They trust you.</i>	01:15:40	Positive Politeness	Exaggerate
33.	<i>I am so proud of you, Judy. You did just a super job.</i>	01:28:32	Positive Politeness	Exaggerate
34.	<i>I am sorry! Me Benjamin Clawhauser, the guy everyone</i>	00:13:44	Negative Politeness	Apologize

	<i>thinks is just a flabby, donut- loving cop stereotyping you.</i>			
35.	<i>Are you cop or not?</i>	00:28:20	Negative Politeness	Being conventionally indirect
36.	<i>I am sorry... I tried to stop her.</i>	00:32:00	Negative Politeness	Apologize
37.	<i>Oh, I am sorry sir!</i>	01:00:49	Negative Politeness	Apologize
38.	<i>Can you swim?</i>	01:07:55	Negative Politeness	Being conventionally indirect
39.	<i>I would just like to say, I am sorry for the way I behaved in my youth.</i>	01:18:16	Negative Politeness	Apologize
40.	<i>Nice costume, loser!</i>	00:04:26	Off- Record	Be ironic
41.	<i>I should get to roll call. So, which way do I .....</i>	00:13:54	Off- Record	Being incomplete by using ellipsis
42.	<i>Well, he was a key witness, and I .....</i> <i>but sir, we had .....</i>	00:56:26	Off- Record	Being incomplete by using ellipsis
43.	<i>Oh. That went to fast. I didn't get a chance to mention you or say anything about how we .....</i>	00:12:12	Off- Record	Being incomplete by using ellipsis



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Yang bertanda tangan di bawah ini :

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Menyatakan telah melakukan trisngulasi data sehubungan dengan analisis data yang dilakukan oleh Nicken Ramadini Putriyadi dalam penelitian yang berjudul "*Politeness Strategies Used by Zootopia Movie*".

Demikian surat keterangan ini dibuat untuk dapat digunakan sesuai dengan keperluan.

Jember, ~~21~~ 21 Oktober 2019

Yang membuat pernyataan



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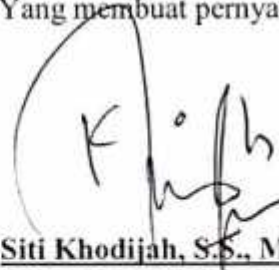
Jabatan : Dosen IAIN Jember

Menyatakan telah melakukan trisngulasi data sehubungan dengan analisis data yang dilakukan oleh Nicken Ramadini Putriyadi dalam penelitian yang berjudul "*Politeness Strategies Used by Zootopia Movie*".

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## Biography of the Researcher



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### B. Educational Background

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- Islamic of Elementary School Masyithoh
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- Institute of Islamic Studies of Jember (IAIN Jember)

### C. Organization Experience

- Secretary of HMPS English Department Period 2017/2018
- Treasurer of DPM-FTIK Period 2018/2019
- PMII Rayon FTIK

Thus this biography of the researcher was made correctly and can be justified.

Jember, 21<sup>st</sup> of October 2019

The Writer



## Zootopia/Transcript

<https://zootopia.fandom.com/wiki/Zootopia/Transcript>

"Disney Presents"

# ZOOTOPIA

## Contents

### Scene 1: The Carrot Days Talent Show

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*[In a jungle, a little, feral bunny is creeping up to a water hole. During the following line, a tiger is about to pounce on the rabbit.]*

**Young Judy Hopps:** *[initially hushed, her voice gradually increasing in volume]* Fear, treachery, blood lust. Thousands of years ago, these were the forces that ruled our world. A world where prey were scared of predators. And predators had an uncontrollable, biological urge to maim and maul, and...

*[The rabbit, drinks from the water hole, notices, and turns around just when the tiger pounces towards it. Cut to reality. It is revealed that the "jungle" is really a stage in an auditorium, and as for the hunting, Jaguar, in a tiger costume, is pretending to pounce on a young Judy Hopps, who is wearing gray and white clothes that match her fur.]*

**Young Judy Hopps:** Ahh! *[she draws out long, red ribbons from her costume]* Blood, blood, blood! *[Judy falls on her back, making choking noises. She reaches for a hidden ketchup bottle and, while still laying on her back, places it upright under her arm and squeezes its contents over her body while pretending to convulse.]* And... death!

*[Judy squeezes the bottle one last time, much to the horror and disgust of the audience and her parents, Bonnie and Stu Hopps, the latter of whom is recording the play with a camcorder. Bobby Catmull bangs dramatically on a timpani drum. Judy stands up.]*

**Young Judy Hopps:** Back then, the world was divided in two - vicious predators *[Jaguar hisses]* and meek prey. *[Judy gives an innocent look. Boxes, labeled "Viscious Predator" and "Meek Prey" lower down and cover them. Bobby plays bass notes on the hammered dulcimer heavily, then plays a light harp glissando, when Sharla the sheep in white robe-like clothing tosses confetti from a basket over the bags and prances around.]* But over time, we evolved and looked beyond our primitive savage ways. *[The boxes pull up and Judy and Jaguar are in white robes as well. Sharla pops a noisemaker and Judy and Jaguar hold paws]* Now, predator and prey live in harmony and every young mammal has multitudinous opportunities.

**Sharla:** Yeah, I don't have to cower in a herd anymore. *[takes off white clothing, revealing an astronaut outfit and puts on a helmet]* Instead, I can be an astronaut! *[The crowd applauds as Bobby plays a slide whistle indicating alien music.]*

**Jaguar:** *[slightly monotone from nervousness]* I don't have to be a lonely hunter anymore. *[takes off robe-clothing, revealing a nice suit and tie, and takes out a pen, his voice becomes more confident.]* Today I can hunt for tax exemptions; I'm gonna be an actuary! *[The crowd applauds again as Bobby plays the piano.]*

**Young Judy Hopps:** And I can make the world a better place, I am going to be... *[Bobby turns on a radio and moves his head side to side with the beat of the police music that is heard, and Judy tears off the clothing revealing a police officer's uniform]* ...a police officer! *[Bonnie and Stu look shocked and glance at each other in worry.]*

**Young Gideon Grey:** *[laughs, nudging Travis, who is eating peanuts]* Bunny cop! That is the most stupidest thing I ever heard.

**Young Judy Hopps:** *[puts on a police officer's hat]* It may seem impossible to small minds - I'm looking at you, Gideon Grey - *[Gideon glares at her; the jungle backdrop curtain on the stage rises, revealing a colorful painted mural of Zootopia behind it. Sharla and Jaguar hold up a banner reading "where anyone can be anything"; Bobby plays the piano in the background.]* but, just two-hundred and eleven miles away stands the great city of Zootopia, where our ancestors first joined together in peace and declared that anyone can be anything! *[Judy bows. Bobby plays the final notes on a keyboard. The audience applauds. Stu closes the camcorder and he and Bonnie look at each other in worry]* Thank you and good night!

## **Scene 2: Judy Confronts Gideon**

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*[The scene changes to outside in Bunnyburrow at the Carrot Days Festival. Judy is seen skipping beside her parents as they walk out of the auditorium.]*

**Stu Hopps:** Judy, you ever wonder how your mom and me got to be so darn happy?

**Young Judy Hopps:** *[enthusiastic]* Nope!

**Stu Hopps:** Well, we gave up on our dreams and we settled, right, Bon?

**Bonnie Hopps:** Oh, yes, that's right, Stu. We settled *hard*.

**Stu Hopps:** See? That's the beauty of complacency, Jude. If you don't try anything new, you'll never fail!

**Young Judy Hopps:** I like trying, actually. *[jumps on a line of hay and skips]*

**Bonnie Hopps:** What your father means, hun, is that it's gonna be difficult, impossible even, for you to become a police officer.

**Stu Hopps:** Right! There's never been a bunny cop.

**Bonnie Hopps:** No.

**Stu Hopps:** Bunnies don't do that.

**Bonnie Hopps:** Never!

**Stu Hopps:** Never.

**Young Judy Hopps:** *[disappointed]* Oh... *[enthusiasm picks up again]* Then I guess I'll have to be the first one! Because I *[runs to a stand, flips off of it and lands, striking a pose]* am gonna make the world a better place!

**Stu Hopps:** *[laughs nervously]* Or, uh, heck, you know, if you wanna talk about making the world a better place, no better way to do it than becoming a carrot farmer.

**Bonnie Hopps:** Yes! Your dad, me, your two-hundred seventy-five brothers and sisters, we're changing the world.

**Stu Hopps:** Yeah.

**Bonnie Hopps:** One carrot at a time.

**Stu Hopps:** Amen to that. Carrot farming is a noble profession. *[as Bonnie and Stu are talking, Judy sees Sharla, Gareth, and a rabbit girl with tickets walking off; Gideon and Travis are close by and they follow them.]*

**Bonnie Hopps:** Mm-hm. Just putting the seeds on the ground.

**Stu Hopps:** Ahh. And one with the soil, just getting covered in dirt. *[Judy follows her friends and foes.]*

**Bonnie Hopps:** You get it, honey. Yeah, but it's great to have dreams.

**Stu Hopps:** Yeah, just as long as you don't believe in them too much. *[They both turn to look at her but then realize that Judy is no longer present.]* Where'd the heck she go?

*[Judy peeks from behind a tree and sees Gideon and Travis cornering the children.]*

**Young Gideon Grey:** Gimme your tickets right now, or I'm gonna kick your meek little sheep butt! *[hits Sharla's head]*

**Sharla:** Ow! Cut it out, Gideon!

**Young Gideon Grey:** Baaa, baaa! *[takes the tickets]* What are you gonna do, cry?

**Young Judy Hopps:** *[steps forward]* Hey! You heard her, cut it out.

**Young Gideon Grey:** *[sarcastically]* Nice costume, loser! What crazy world are you livin' in where you think a bunny could be a cop?

**Young Judy Hopps:** *[unfazed]* Kindly return my friend's tickets.

**Young Gideon Grey:** *[taps his overalls pocket]* Come and get 'em! But watch out, 'cause I'm a fox, and like you said in your dumb little stage play, us predators used to *eat* prey! And our killer instinct's still in our duh-nuh.

**Travis:** Uh, I'm pretty much sure it's pronounced D-N-A.

**Young Gideon Grey:** *[irritated and he swats at Travis]* Don't tell me what I know, Travis!

**Young Judy Hopps:** You don't scare me, Gideon! *[Gideon pushes Judy hard to the ground, knocking her hat off; the children scream in shock and run behind a tree]*

**Young Gideon Grey:** Scared now? *[Judy's face shows fear as her eyes water and her nose twitches]*

**Travis:** *[laughing]* Look at her nose twitch! She is scared!

**Young Gideon Grey:** Cry little baby bunny, cry! *[Then, Judy kicks Gideon hard in the face, shocking everyone else. Gideon feels his lip.]* Aww, you don't know when to quit, do you? *[Gideon unsheathes his claws. Judy gasps in fear, and Gideon growls, then slashes Judy across the cheek, causing her friends to scream in horror. Judy's cheek shows three claw marks on it. Judy feels her cheek and gasps, her face full of fear. Gideon shoves Judy's face into the dirt]* I want you to remember this moment the next time you think you will *ever* be *anything* more than just a stupid, carrot-farming dumb bunny!

*[Gideon and Travis leave high-fiving each other and laughing. The children rush to Judy.]*

**Gareth:** That looks bad!

**Sharla:** Are you okay, Judy?

**Young Judy Hopps:** Yeah, yeah. I'm okay. *[holds up tickets]* Here you go.

**Sharla:** Wow! You got our tickets!

**Gareth:** You're awesome, Judy.

**Sharla:** Yeah! That Gideon Grey doesn't know what he's talkin' 'bout!

**Young Judy Hopps:** Well, he was right about one thing: *[Judy picks up her officer hat off the ground and puts it back on, as determination spreads rapidly across her face.]* I don't know when to quit!

### Scene 3: The Zootopia Police Academy

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*[Scene changes to the Zootopia Police Academy where Judy, grown up, is with other much larger animals. The caption shows 15 Years Later...]*

**Major Friedkin:** Listen up, cadets! Zootopia has twelve unique ecosystems within its city limits. Tundratown! Sahara Square! Rainforest District - to name a few! You're gonna have to master all of them before you hit the streets or guess what? *[looks at Judy]* You'll be dead! *[Judy shows a surprised look.]*

**Major Friedkin:** Scorching sandstorm! *[the cadets make their way across through the Sahara Square section; Judy struggles, and the sand covers her completely; her tail sticks out.]* You're dead, bunny bumpkin.

*[The cadets cross through monkey bars in the Rainforest District section.]*

**Major Friedkin:** One-thousand-foot fall!

**Judy Hopps:** Whoa! *[Judy loses her grip and falls face flat in the mud.]*

**Major Friedkin:** You're dead, carrot face!

**Major Friedkin:** Frigid ice-wall! *[Judy tries to climb the iceberg wall, but slides off and falls in the icy water. She emerges, freezing.]* You're dead, farm girl!

**Major Friedkin:** Enormous criminal! *[Judy fights a rhino, but gets knocked back.]* You're dead! *[Scenes show Judy covered in tar in a tire, her ears caught in a police cruiser door, and falling off the vines.]* Dead, dead, dead!

*[Judy, exhausted, goes up to a large toilet stall, hops up on the toilet seat, slips, and falls in, making water spill.]*

**Judy Hopps:** Whoa!

**Major Friedkin:** *[from stall right next to Judy's]* Filthy toilet! You're dead, fluff-butt! *[Scene changes to Judy outside at dusk.]* Just quit and go home, fuzzy bunny.

**Stu Hopps:** *[faded]* There's never been a bunny cop.

**Bonnie Hopps:** *[faded]* Never!

**Stu Hopps:** *[faded]* Never.

**Young Gideon Grey:** *[faded]* ...just a stupid, carrot-farming dumb bunny!

*[Eventually, however, Judy returns and does personal training by doing pull-ups on her bunk bed with an open book in front of her. She then has returned to the Academy and hopped over two of her fellow cadets to hop over the iceberg, much to the impression of the Major. Then in the ring, she dodges the rhino's punches, pulls back against the ropes and kicks the rhino's hand making him punch himself, knocking his mouth guard and falls down.]*

### Scene 4: Judy's Graduation Ceremony

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*[The scene changes to a ceremony where Mayor Lionheart stands at a podium with Assistant Mayor Bellwether next to him.]*

**Leodore Lionheart:** As mayor of Zootopia, I am proud to announce that my mammal inclusion initiative has produced its first police academy graduate. Valedictorian of her class, ZPD's very first rabbit officer, Judy Hopps! *[Judy in full police uniform, walks up with confidence as her family cheers for her.]*

**Stu Hopps:** *[cries]* Oh, gosh!

**Leodore Lionheart:** Ahem, Assistant Mayor Bellwether, her badge.

**Dawn Bellwether:** *[frantically looks for the badge]* Oh, yes, right!

**Leodore Lionheart:** Thank you.

**Hopps sibling:** Yay, Judy! *[Bellwether places the badge on Judy's uniform.]*

**Leodore Lionheart:** Judy, it is my great privilege to officially assign you to the heart of Zootopia, precinct one, city center. *[Judy lets out a squeal of excitement. Judy's brothers and sisters cheer, Bonnie and Stu look at each other in concern, clapping slowly.]*

**Dawn Bellwether:** Congratulations, Officer Hopps.

**Judy Hopps:** I won't let you down. *[quietly]* This has been my dream since I was a kid.

**Dawn Bellwether:** *[aside]* You know, it's a - it's a real proud day for us little guys.

**Leodore Lionheart:** Bellwether, make room, will ya? Come on. *[pushes Bellwether out of the way by her face and poses next to Judy.]* Okay, Officer Hopps. Let's see those teeth! *[Photographers take pictures of Judy and Mayor Lionheart as Bellwether tries to move in.]*

## Scene 5: Judy Travels to Zootopia

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*[The scene changes to the Bunnyburrow Train Station where Judy's family say farewell to Judy.]*

**Bonnie Hopps:** We're real proud of you, Judy.

**Stu Hopps:** Yup, and scared too.

**Bonnie Hopps:** Yes.

**Stu Hopps:** Really, it's a - it's kind of a proud-scared combo. I mean, Zootopia, so far away, such a big city.

**Judy Hopps:** Guys, I've been working for this my whole life.

**Bonnie Hopps:** We know, and we're just a little excited for you, but terrified.

**Judy Hopps:** The only thing we have to fear is fear itself.

**Stu Hopps:** And also bears. We have bears to fear too, say nothing of lions and wolves-

**Bonnie Hopps:** Wolves?

**Stu Hopps:** Weasels!

**Bonnie Hopps:** You play cribbage with a weasel.

**Stu Hopps:** Yeah, and he cheats like there's no tomorrow. *[Judy sighs.]* You know what? Pretty much all predators, and Zootopia's full of 'em.

**Bonnie Hopps:** Oh, Stu.

**Stu Hopps:** And foxes are the worst!

**Bonnie Hopps:** Actually, your father does have a point there. It's in their biology. Remember what happened with Gideon Grey?

**Judy Hopps:** When I was nine. Gideon Grey was a jerk who happened to be a fox. I know plenty of bunnies who are jerks.

**Stu Hopps:** Sure, yeah, we all do, absolutely. But just in case, *[holds up a bag]* we made a little care package to take with you.

**Bonnie Hopps:** Mm-mm. I put some snacks in there.

**Stu Hopps:** *[takes out a spray bottle]* This is fox deterrent.

**Bonnie Hopps:** Yeah, that's safe to have.

**Stu Hopps:** *[takes out a repellent]* This is fox repellent.

**Bonnie Hopps:** Okay, the deterrent and the repellent, that's all she needs.

**Stu Hopps:** *[takes out a fox taser]* Check this out! *[Stu turns the fox taser on. The fox taser releases a powerful blast, nearly zapping Judy, who cringes.]*

**Bonnie Hopps:** Oh, for goodness sake! *[pulls the fox taser away]* She has no need for a fox taser, Stu!

**Stu Hopps:** Oh, come on, when is there *not* a need for a fox taser?

**Judy Hopps:** Okay, look! I will take *this* *[Takes fox repellent]* to make you stop talking.

**Stu Hopps:** *[happily]* Terrific! Everyone wins! *[the train arrives]*

**Announcer:** Arriving, Zootopia Express.

**Judy Hopps:** Okay, gotta go. Bye! *[Judy enters the train, other siblings are heard saying "Bye Judy!" Judy pauses for a second, then runs back and hugs her parents]* I love you guys! *[She kisses Bonnie's cheek, and then Stu's.]*

**Bonnie Hopps:** Love you, too. *[Judy releases them and runs back to the train]*

**Stu Hopps:** Oh, cripes. Here come the waterworks. *[He blubbers.]*

**Bonnie Hopps:** Oh, Stu, pull it together.

**Judy Hopps:** Bye everybody!

**Stu Hopps:** Bye. Bye, Judy!

**Cotton:** Bye, Judy, I love you! Bye! Bye!

*[the train pulls away]*

**Judy Hopps:** Bye!

*[The continually increasing population, as shown by the Bunnyburrow sign, decreases by one as the train leaves. On the train, Judy searches her iPaw, selects Gazelle, and then, "Try Everything" from the list. Thus... Try Everything by Gazelle plays in the background as the train passes various areas; Judy sees camels galloping in Sahara Square; as the train enters Tundratown, Judy wipes off the mist and looks at the sights. Next, the train heads past Rainforest District and she marveled at the sight of the raindrops. Finally, the train arrives to Zootopia, an excited Judy gets off the train, rides an escalator, sees a hippo coming out from an underwater part of the train and is dried off via floor vents, and even passes hamster tunnels where lemmings are sliding off. Judy continues walking and looks around in awe. As the song ends, a video of Gazelle is played on a billboard.]*

**Gazelle:** *[On a video billboard]* I'm Gazelle. Welcome to Zootopia.

## Scene 6: The Grand Pangolin Arms

*[The scene changes to the inside of an apartment, the door swings open, Judy is being shown to her room by an elderly armadillo named Dharma Armadillo.]*

**Dharma Armadillo:** And welcome to the Grand Pangolin Arms, luxury apartments with charm. Complementary de-lousing once a month... *Don't lose your key. [gives her the key and leaves]*

**Judy Hopps:** Thank you. *[sees Bucky and Pronk Oryx-Antlerson walking past her]* Oh, hi! I'm Judy, your new neighbor.

**Bucky Oryx-Antlerson:** *[grumpy]* Yeah? Well, we're loud.

**Pronk Oryx-Antlerson:** *[grumpy]* Don't expect us to apologize for it.

*[Their door slams; Judy looks around the room]*

**Judy Hopps:** Greasy walls... *[puts her suitcase on the floor and presses down on the bed]* Rickety bed... *[Bucky and Pronk are heard next door saying "Shut up!" to each other, two pictures on Judy's wall move up and down as the two yell at each other]* Crazy neighbors... *[flops on the bed with a huge smile]* I love it!!

*[The alarm goes off at 5:30; Judy turns it off, gets in her uniform, polishes her badge, unlocks her door and grabs her key. She looks at the fox repellent.]*

**Judy Hopps:** Eh... *[Judy leaves the room. A few seconds later, she goes back in and grabs the repellent.]*

## Scene 7: The Bullpen

*[The scene shows Zootopia Police Department. Inside, Officer Fangmeyer, a tiger, takes in a wolf with a muzzle.]*

**Muzzled wolf:** Come on! He bared his teeth first!

*[Officer Benjamin Clawhauser, an obese cheetah, is seen behind the radio dispatcher's desk, eating a bowl of Lucky Chomps Cereal.]*

**Benjamin Clawhauser:** Mm mm mmm! *[Judy walks up to the desk.]*

**Judy Hopps:** Excuse me!

**Benjamin Clawhauser:** Hm?

**Judy Hopps:** Down here! *[Clawhauser looks out from his desk and sees Judy]* Hi!

**Benjamin Clawhauser:** O.M. Goodness... They really did hire a bunny. *[Laughs]* What!? I gotta tell you, you are even cuter than I thought you'd be!

**Judy Hopps:** Ooh, uh, you probably didn't know, but a bunny can call another bunny cute, but when other animals do it, it's a little...

**Benjamin Clawhauser:** *[Gasps]* I am so sorry! Me, Benjamin Clawhauser, the guy everyone thinks is just a flabby, donut-loving cop stereotyping you, oh...

**Judy Hopps:** *[giggles]* That's okay. *[notices a donut stuck under Clawhauser's neck fold]* Oh, you've actually - you've actually got... There's a...

**Benjamin Clawhauser:** Um... A what?

**Judy Hopps:** In your neck, the fold... The - the, there's...

**Benjamin Clawhauser:** Where? *[Pulls the donut out of his neck fat]* Oh, there you went, you little dickens! *[eats the donut whole.]*

**Judy Hopps:** *[laughs nervously]* I should get to roll call. So, which way do I...

**Benjamin Clawhauser:** Oh, bull pen's over there to the left.

**Judy Hopps:** Great. Thank you! *[Judy walks off to the bull pen as the other officers watch her in amusement.]*

**Benjamin Clawhauser:** Aww... That poor little bunny's gonna get eaten alive.

*[Judy enters the room and sees a bunch of officers, most of the predator kind, conversing. She sees a lion and a polar bear arm wrestling. The polar bear pins the lion's arm down with a huge thud, surprising Judy and causing laughter from the other officers. She walks to a chair and struggles to get on, which she managed. She looks at Officer McHorn, a rhino.]*

**Judy Hopps:** *[cheerfully]* Hey! Officer Hopps. You ready to make the world a better place?

*[Judy holds out her paw for a fist bump. Officer McHorn snorts, rolls his eyes, and uses his fist to push Judy's fist, which pushes her and her chair a few feet away. She laughs half heartedly.]*

**Officer Higgins:** Atten-hut!

*[As Chief Bogo, the cape buffalo chief of police enters, the other, larger officers bang their fists on the desks.]*

**Chief Bogo:** Alright. Alright! Everybody sit. *[Judy sits, but when she sits, only the tips of her ears are shown, so later she stands.]* I've got three items on the docket. First... we need to acknowledge the elephant in the room. *[turns to an elephant officer]* **Francine** *[they look at Francine in mild suspense]* - happy birthday.

*[The suspense turns into excitement; officers around Francine get involved in a tussle]*

**Officer Francine:** Heh, oh yeah? *[gives a tiger officer a noogie]*

**Judy Hopps:** *[applauds and is later surprised]* Oh, oh...

**Chief Bogo:** Number two; there are some new recruits with us I should introduce, but I'm not going to because I don't care.

*[The officers snigger; Judy grins.]*

**Chief Bogo:** Finally; we have fourteen missing mammal cases - all predators - from a giant polar bear to a teensy little otter, and City Hall is *right* up my tail to find them! This is priority number one. *[Higgins gives Chief Bogo the files; Bogo takes out glasses and starts handing them out to the assigned officers]* Assignments: Officers Grizzoli, Fangmeyer, Delgato; your teams take missing mammals from the Rainforest District. *[Delgato takes the file from Grizzoli as the team leaves]* Officers McHorn, Rhinowitz, Wolfard; your teams take Sahara Square. *[McHorn takes the file and his team leaves]* Officers Higgins, Snarlov, Trunkaby: Tundratown. *[Trunkaby takes the file and the team leaves]* And finally our first bunny: Officer Hopps... *[Judy anxiously awaits for her assignment; Chief Bogo sighs, giving a blank stare]* parking duty. Dismissed. *[Judy shows signs of confusion.]*

**Judy Hopps:** Parking duty? *[gets Chief Bogo's attention, who was leaving the room]* Chief? Chief Bogo? *[Chief Bogo puts on his glasses and looks down at Judy]* Sir, you said there were fourteen missing mammal cases.

**Chief Bogo:** So?

**Judy Hopps:** So I can handle one. You probably forgot, but I was top of my class at the academy.

**Chief Bogo:** Didn't forget. Just don't care.



**Judy Hopps:** Sir, I'm not just some token bunny.

**Chief Bogo:** Well then, writing one hundred tickets a day should be easy. *[Leaves room; Judy seems stunned, she taps her foot angrily]*

**Judy Hopps:** A hundred tickets, I'm not gonna write a hundred tickets. I'm gonna write two-hundred tickets! Before noon!

### **Scene 8: Enter Nick Wilde**

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*[Judy puts on her meter maid outfit, adjusts her mirror, puts on her seatbelt, turns on the car, and hits the pedal. The car moves as slow as possible. She goes around giving tickets to cars that have expired parking spots. Later, her ears pick up a beeping sound. A parking meter has expired. She grins, goes to the car, types up a ticket and puts it on the windshield. She hears another beep. She puts another ticket on another car. Her ears pick up another beep and puts another ticket on another car. She approaches a tall giraffe car. She grins, goes to her cart, leaps off of it onto a street sign, which she leaps from, lands on the car and places a ticket on its windshield. She hears parking meters expiring and puts tickets on cars as quick as possible. A mouse goes to his car with a parking ticket on it; it drives away and the mouse panicked goes after it. The parking meters go off one by one, Judy continues giving tickets to car and the number on her pad increases as the tickets are being printed out. Later, Judy looks at the clock which points to 12:00 and looks at the ticket pad which shows 200.]*

**Judy Hopps:** Boom! Two-hundred tickets before noon. *[Judy's own meter expires] Ugh... [prints out a ticket and gives it to her own vehicle] two-o-one.*

*[Then, she hears a car horn and sees Nick Wilde, a fox, dodging a Fresh Doe truck being driven by a ram named Doug.]*

**Doug:** Hey, watch where you're goin', fox! *[drives away]*

*[Judy watches Nick, slyly standing by an ice cream parlor, Jumbeaux's Café. When an elephant enters, Nick goes inside. Suspicious, Judy goes up to the parlor and peeks through the window looking for Nick, but she doesn't see him.]*

**Judy Hopps:** *[whispering]* Where'd he go? *[Judy hops down and goes inside the store]*

*[In the café, the owner, Jerry Jumbeaux, Jr., an elephant, is at the counter taking orders. Judy enters and sees Nick talking to Jerry.]*

**Jerry Jumbeaux, Jr.:** Listen, I don't know what you're doing skulking around during daylight hours, but I don't want any trouble in here, *[Judy opens the lid off her belt to use the fox repellent]* so hit the road!

**Nick Wilde:** I'm not looking for any trouble either, sir. I simply wanna buy a Jumbo-pop for my little boy. *[a fennec fox, Finnick appears, in an elephant costume, sucking on a pacifier. He looks at Judy. Judy is taken aback; to Finnick]* You want the red or the blue, pal?

*[Finnick walks up to the glass and points to the cherry jumbo pop]*

**Judy Hopps:** Ugh, *[closes the strap on her belt and starts to leave]* I'm such a -

**Jerry Jumbeaux, Jr.:** *[to Finnick]* Okay, come on, kid, back up. *[to Nick]* Listen, buddy, what? There aren't any fox ice cream joints in your part of town? *[Judy stops and overhears them.]*

**Nick Wilde:** Uh, no-no. There are, there are. It's just, my boy, this goofy little stinker, he loves all things elephant, he wants to be one when he grows up. *[Finnick puts on an elephant mask and makes an elephant toot sound]* Is that adorable?

**Judy Hopps:** Aww...

**Nick Wilde:** Who the heck am I to crush his little dreams, huh? Right?

**Jerry Jumbeaux, Jr.:** Look, you probably can't read, fox, *[takes out a sign and points to it]* but the sign says "We reserve the right to refuse service to anyone", so beat it!

**Elephant Lady:** *[pushing Nick]* You're holding up the line!

*[Finnick gives a sad toot sound; Judy steps forward]*

**Judy Hopps:** Hello? Excuse me?

**Jerry Jumbeaux, Jr.:** Hey, you're gonna have to wait your turn like everyone else, meter maid.

**Judy Hopps:** Actually, *[pulls back the orange mesh strap of her meter maid outfit, revealing her police uniform and badge]* I'm an officer. Just had a quick question: are your customers aware they're getting snot and mucus with their cookies and cream? *[an elephant couple are eating ice cream together holding trunks. Upon hearing this, the male elephant spits the ice cream from his trunk in the female elephant's face.]*

**Jerry Jumbeaux, Jr.:** What are you talkin' about?

**Judy Hopps:** Well, I don't wanna cause you any trouble but, I believe scooping ice cream with an ungloved trunk is a class-three health code violation. *[Jerry notices an employee holding ice cream with his trunk. The employee drops the ice cream, wipes his trunk on his apron, and sheepishly walks out.]* Which is kind of a big deal. *[Nick stands bewildered at her eagerness to help him.]* Of course I can let you off with a warning if you glove those trunks and, I don't know, finish selling this nice dad and his son a... *[to Nick, whispered]* What was it?

**Nick Wilde:** A jumbo pop. Please.

**Judy Hopps:** A jumbo pop.

*[Finnick toots]*

**Jerry Jumbeaux, Jr.:** *[sighs annoyed]* Fifteen dollars.

**Nick Wilde:** Thank you so much. *[to Judy]* Thank you. *[Feels his pockets, then becomes mildly surprised.]* Oh no, are you kidding me? I don't have my wallet! *[chuckles nervously]* I'd lose my head if it weren't attached to my neck. That's the truth. *[sighs]* Oh boy, *[to Finnick]* I'm sorry, pal. Gotta be about the worst birthday ever. Please don't be mad at me. *[kisses Finnick on the head and they walk out; to Judy]* Thanks anyway.

*[Judy watches them leave, slams a twenty dollar bill on the counter.]*

**Judy Hopps:** Keep the change.

*[Later, Judy, Nick, and Finnick walk outside the parlor; Nick holds the jumbo pop that is nearly as big as himself and Judy holds Finnick's hand as they walk out.]*

**Nick Wilde:** Officer, I can't thank you enough. So kind, really. Can I pay you back?

**Judy Hopps:** Oh no, my treat. It just - you know, it burns me up to see folks with such backward attitudes toward foxes. I just wanna say that you're a great dad and just a... A real articulate fella.

**Nick Wilde:** Well, that is high praise. It's rare that I find someone so non-patronizing. Officer...

**Judy Hopps:** *[tips her hat]* Hopps. Mr...

**Nick Wilde:** Wilde. Nick Wilde. *[Judy and Nick shake paws; Judy looks at Finnick]*

**Judy Hopps:** And you, little guy, you want to be an elephant when you grow up? You be an elephant. Because this is Zootopia. *[places a Zootopia Police sticker on Finnick]* Anyone can be anything. *[Finnick toots]*

**Nick Wilde:** Ah, boy, I tell him that all the time. *[gives Finnick the jumbo pop]* Alright, here you go. Two paws, yeah. Oh, look at that smile *[Finnick smiles through the costume]*, that's a happy birthday smile! All right. Give her a little bye-bye toot-toot!

*[Finnick toots twice as Nick and Finnick leave]*

**Judy Hopps:** Toot toot! *[laughs]*

**Nick Wilde:** Bye now! *[Spins around and walks down the street with Finnick]*

**Judy Hopps:** Goodbye! *[cheerfully heads off on her way]*

### **Scene 9: The Pawpsicle Scam**

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*[Judy is seen in Sahara Square where she is continuing her meter maid job. She prints out another ticket and puts in on the windshield of a red car. She wipes her brow. Through the reflection, she sees Finnick.]*

**Judy Hopps:** Oh! Hey, little toot-toot...

*[She notices Finnick holding a jar, and red juice is pouring out of a rain gutter. Nick is seen on top of a roof, melting the Jumbo-pop on a chimney grate. After he melts it completely, he tosses the stick down, slides down from the roof like a surfer, grabs the jars, and he and Finnick walk inside their van and drive off. Judy looks confused as she sees Finnick driving the van. She follows them to Tundratown and sees Nick and Finnick. Finnick makes paw prints in the snow and puts small popsicle sticks by them, while Nick pours the melted Jumbo-pop juice over it. Judy continues to watch them in confusion. Later, Nick is seen carrying a cart of small Pawpsicles. He looks at the clock and it chimes 5:00. Lemmings are seen exiting Lemming Brothers Bank.]*

**Nick Wilde:** Pawpsicles! Get your pawpsicles.

*[Some lemmings leave, then one of them takes notices and goes up to Nick, and the other lemmings follow. The lemmings pay Nick as he hands them the pawpsicles one by one. They eat the pawpsicles and throw the sticks in the recycle cans in unison. Finnick pops out from the recycle cans and pulls carts holding the discarded sticks to the van. Judy watches suspiciously. Later, in Little Rodentia, a mouse foreman is working until he is halted by Nick putting the sticks in front of him.]*

**Nick Wilde:** Lumber delivery!

**Mouse foreman:** What's with the color?

**Nick Wilde:** The color? Uhh... It's red wood.

*[Judy watches from behind the grass and growls angrily, knowing she'd been conned.]*

## Scene 10: Judy Attempts to Arrest Nick

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*[In an alley, Nick is paying Finnick his share.]*

**Nick Wilde:** Thirty-nine, forty. There you go. Way to work that diaper, big guy! *[Finnick takes off the costume and goes in the van.]* Hey! No kiss bye-bye for daddy? *[Finnick spits out the pacifier and looks at Nick.]*

**Finnick:** *[in a deep gruff voice]* You kiss me tomorrow, I'll bite your face off! *[French hip hop music starts playing; Finnick puts on shades]* Ciao. *[Finnick drives off, revealing a glaring Judy. As Nick eats one of his own "pawpsicles", he stops at the sight of her.]*

**Judy Hopps:** Well. I stood up for you, and you lied to me. You liar!

**Nick Wilde:** It's called a hustle, sweetheart. And I'm not the liar, *he is!* *[points the other way; Judy looks but sees no one. She turns back and sees that Nick disappeared. She turns the other way and sees Nick walking away]*

**Judy Hopps:** Hey! *[chases Nick]* All right, slick Nick, you're under arrest.

**Nick Wilde:** Really, for what?

**Judy Hopps:** Gee, I don't know. How about selling food without a permit, transporting undeclared commerce across borough lines, false advertising...

**Nick Wilde:** *[shows a certificate]* Permit, receipt of declared commerce, and I did not falsely advertise anything. Take care.

**Judy Hopps:** You told that mouse the pawpsicle sticks were redwood!

**Nick Wilde:** That's right. *[hands her the stick]* Red wood. With a space in the middle. Wood that is red. *[crosses the street as wildebeest cross]* You can't touch me, Carrots. I've been doing this since I was born.

**Judy Hopps:** *[threateningly]* You're gonna want to refrain from calling me "Carrots."

**Nick Wilde:** My bad, I just naturally assumed you came from some little carrot-choked Podunk, no?

**Judy Hopps:** *[gets through the wildebeest]* Uh, no. Podunk is in Deerbrooke County and I grew up in Bunnyburrow.

**Nick Wilde:** Okay. Tell me if this story sounds familiar. *[takes a blueberry from a stand and eats it]* Naive little hick with good grades and big ideas decides, "Hey, look at me, I'm gonna move to Zootopia, where predators and prey live in harmony and sing "Kumbaya"!" Only to find - whoopsie - we don't all get along. And that dream of becoming a big-city cop? Double whoopsie! She's a meter maid. And whoopsie number three-sie, no one cares about her or her dreams. *[As he says this, she looks sad and shocked that he knows everything]* And soon enough those dreams die, *[Judy gives him a look of shock and anger at the mention of the possibility of her dream dying]* and our bunny sinks into emotional and literal squalor, living in a box under a bridge. Till, finally, she has no choice but to go back home with that cute fuzzy-wuzzy little tail between her legs *[he brushes his tail against the ground to emphasize]* to become... You're from Bunnyburrow, is that what you said? So how about a carrot farmer? Does that sound about right? *[walks off, leaving Judy stunned. Judy follows Nick and is almost trampled by a rhino]* Be careful now, or it won't just be your dreams getting crushed.

**Judy Hopps:** *[catches up to Nick, frustrated]* Hey, hey! *No one* tells me what I can or can't be! Especially not some *jerk* who never had the guts to try and be anything more than a pawpsicle hustler.

**Nick Wilde:** All right, look, everyone comes to Zootopia thinking they can be anything they want. Well, you can't. You can only be what you are. *[points to himself]* Sly fox, *[points to Judy]* dumb bunny.

**Judy Hopps:** I am not a dumb bunny. *[She sinks a bit and there is a soft squelch as she sinks to her knees]*

**Nick Wilde:** Right. *[points down]* And that's not wet cement. *[Judy is seen up to her knees in cement; Three construction beavers take notice and glare at her. Nick walks off as Judy struggles to break loose]* You'll never be a real cop. You're a cute meter maid, though. Maybe a supervisor one day. Hang in there! *[Nick turns a corner, leaving Judy upset.]*

### Scene 11: Muzzletime

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*[Judy returns to her apartment with small gray-tan clouds of dust erupt on the carpet due to her feet covered in cement powder. She enters her room puts her stuff on her desk and cycles sadly through songs on the radio]*

- "Everybody Hurts" by R.E.M.
- "All by Myself" by Eric Carmen
- "Can't Do Nuthin' Right" by Madisen Ward
- "I, Loser" by Winston Marshall
- "Not a Real Cop" by Michael Giacchino

*[Throughout the music, a depressed Judy puts a container of Carrots for One in the microwave and watches it with a lachrymose look on her face. When it's finished, she takes it out, opens it, only to find naught left but one dried up carrot that makes a squeal noise from steam. Judy groans in disgust, holds it arm length out, and tosses it away. Then her phone rings. Judy picks it up and sees that her parents are calling. Judy groans, puts on a forced smile, and answers her phone]*

**Judy Hopps:** Oh, hey, it's my parents!

**Bonnie Hopps:** Oh, there she is! Hi, sweetheart!

**Stu Hopps:** Hey there, Jude the Dude! How was your first day on the force?

**Judy Hopps:** It was real great.

**Bonnie Hopps:** Yeah? Everything you ever hoped?

**Judy Hopps:** Mm-hmm, absolutely and more! Everyone's so nice, and I feel like I'm really making a difference.

**Stu Hopps:** *[notices Judy's meter maid uniform]* Wait a second... *[gets a bit closer to the screen]* Holy cripes, Bonnie, look at that!

**Bonnie Hopps:** *[gets a bit closer to the screen as well]* Oh my sweet heaven! Judy, are you a meter maid?

**Judy Hopps:** Oh, this - *[tries hurriedly to cover her vest]* No! Oh, no. No, this is just a temporary thing!

**Bonnie Hopps:** Oh! It's the safest job on the force!

**Stu Hopps:** She's not a real cop! Our prayers have been answered!

**Bonnie Hopps:** Glorious day!

**Stu Hopps:** Ho-ho! Meter maid, meter maid, meter maid, *meter maid!*

**Judy Hopps:** *[over Stu]* Dad. *Dad! Dad!* You know what, it's been a really long day, I should really...

**Bonnie Hopps:** That's right, you get some rest!

**Stu Hopps:** Those meters aren't gonna maid themselves!

**Bonnie Hopps:** Bye bye! *[ends call]*

**Judy Hopps:** Buh bye... *[Judy puts down the phone and sits back, still depressed, as the music still plays.]*

**Pronk Oryx-Antlerson:** *[from the other room]* Hey, bunny, turn down that depressing music!

*[Judy turns off the radio quickly]*

**Bucky Oryx-Antlerson:** *[from the other room]* Leave the meter maid alone! Didn't you hear her conversation? She feels like a failure!

**Pronk Oryx-Antlerson:** Oh, shut up!

**Bucky Oryx-Antlerson:** You shut up!

**Pronk Oryx-Antlerson:** You shut up!

**Bucky Oryx-Antlerson:** You shut up!

**Judy Hopps:** *[groans, mutters to herself]* Tomorrow's another day...

*[Pause]*

**Pronk Oryx-Antlerson:** Yeah, but it might be worse!

## Scene 12: The Chase in Little Rodentia

*[The next day, Judy is doing her meter maid duty again. A parking meter goes off and she puts a ticket on a car. A moose is angry.]*

**Moose:** *[grumbles]* I was *thirty seconds* over!

*[Another parking meter expired and Judy puts a ticket on a tiny car.]*

**Mouse:** Yeah, you're a real hero, lady!

*[Another parking meter goes off and Judy puts another ticket on another car.]*

**Hippo Girl:** My mommy says she wishes you were dead.

**Offscreen character:** Uncool, Rabbit! My tax dollars pay your salary! *[Judy, bummed, goes inside her car and bangs her head on the steering wheel.]*

**Judy Hopps:** I am a real cop, I am a real cop, I am a real cop, I am a real cop... *[Duke Weaselton runs past her carrying a duffel bag. Frantic Pig goes up to her.]*

**Frantic Pig:** Hey! Hey, hey! You, bunny!

**Judy Hopps:** *[agitated, stops banging her head]* Sir, if you have a grievance, you may contest your citation in traffic court.

**Frantic Pig:** What are you talking about?! My shop! It was just robbed! Look, he's getting away! *[Duke quickly runs away from the shop. Frantic Pig shakes Judy's vehicle violently, surprising her]* Well, are you a cop or not?!

**Judy Hopps:** *[seeing it as an opportunity to prove herself]* Oh! Yes. Yes! Don't worry, sir, I got this! *[Judy runs out of her car, throws her hat away, tears off her vest like Superman tearing out of his uniform, and chases after Duke.]* Stop! *[Duke sees her chasing after him.]* Stop in the name of the law!

**Duke Weaselton:** Catch me if ya' can, cottontail! *[Judy chases Duke through Savannah Central. Duke dodges large animals and runs under a police car.]* Coming through!

**Officer McHorn:** This is Officer McHorn, we got a 10-31. *[Judy hops from behind the car, slides off the top, and continues chasing after Duke.]*

**Judy Hopps:** I got dibs! Officer Hopps, I am in pursuit! Woot woot!

*[Judy continues chasing Duke; Duke sees the entrance of Little Rodentia. He throws the bag over the gate and dives through the hole. Some mice run away as Duke enters through the hole and catches the bag. He chuckles and runs off. Judy slides through the entrance and looks for Duke. She sees the bag.]*

**Judy Hopps:** You! Freeze! *[Judy runs after him and McHorn runs up to the gate.]*

**Officer McHorn:** Hey! Meter maid! Wait for the real cops! *[Judy chases Duke down the streets.]*

**Judy Hopps:** Stop!

*[Duke steps on tiny cars with mice driving them and uses them as roller skates, similar to Ginormica. He taunts Judy.]*

**Duke Weaselton:** Ha ha ha ha!

*[Duke roller skates through between buildings and hops on them. Judy follows him and sees Duke jumping on the buildings and tipping the last one in the process. In one of the buildings, a mouse is on a hamster wheel and notices her house is being tilted. The buildings topple each other like dominos. Judy stands between the buildings and pushes them back in place. The mice scream and scurrying around. Judy makes her way past them without stepping on them.]*

**Judy Hopps:** Oh! Sorry, coming through! Excuse me. Excuse me. Pardon. *[She gets on the train tracks and hears a train whistle. She sees Duke on top on a mouse-sized train. She quickly gets out of the way.]* DAAAH!

**Duke Weaselton:** Bon voyage-y, flatfoot!

*[Judy growls and goes after him. Duke notices a pipe, and inside a mouse panics. Duke dodges it, and then he notices more pipes. He dodges four pipes, feeling confident. Then he notices Judy hanging from another pipe. She grabs Duke and spins around and sends him flying off. Duke lands on a small flat building, The Big Donut. He sees Judy coming at him.]*

**Judy Hopps:** Hey! Stop right there!

**Duke Weaselton:** Have a donut, copper! *[He kicks the donut sign, Judy ducks. Not far away, Fru Fru, a lady shrew, is seen walking down the street with her shrew friends carrying shopping bags.]*

**Fru Fru:** Oh my god, did you see those leopard print jeggings?

*[Her friends hear the donut thumping on the street, and they scream and run away. Fru Fru notices the donut heading for her and screams. Judy takes notices and catches the donut, which is just a few inches away from her head. Fru Fru sees Judy holding the donut sign.]*





**Benjamin Clawhauser:** *[Enters the room, catching his breath]* I'm sorry sir... I tried to stop her, she's super slippery... *[leaves]* I gotta go sit down...

**Chief Bogo:** *[calmly]* Ma'am, as I've told you, we're doing everything we can.

**Mrs. Otterton:** *[she shows a picture of herself, Emmitt, and two otter children, one holding a soccer ball.]* My husband has been missing for ten days. His name is Emmitt Otterton.

**Chief Bogo:** Yes, I know.

*[Judy looks at Mrs. Otterton, feeling sorry for her.]*

**Mrs. Otterton:** He's a florist. We have two beautiful children. He would never just disappear.

**Chief Bogo:** Ma'am, our detectives are *very* busy.

**Mrs. Otterton:** *Please!* There's gotta be somebody to find my Emmitt.

**Chief Bogo:** Mrs. Otterton...

**Judy Hopps:** I will find him.

*[She gets down off the chair.]*

**Mrs. Otterton:** *[happily and gratefully]* Oh, thank you! *[she rushes over to hug Judy]* Bless you, bless you little bunny! *[Judy, mildly surprised at first, returns the hug, Chief Bogo grunts furiously at her. Mrs. Otterton gives Judy her picture.]* Take this, find my Emmitt. Bring him home to me and my babies, please. *[Judy nods]*

**Chief Bogo:** Ahem! Mrs. Otterton, please wait out here.

**Mrs. Otterton:** *[leaves the room]* Of course. Oh, thank you both so much.

**Chief Bogo:** One second. *[after Mrs. Otterton leaves, Chief Bogo closes the door and turns to Judy, furiously, clenching his teeth]* You're fired.

**Judy Hopps:** What? Why?

**Chief Bogo:** Insubordination! Now I'm going to open this door and you're going to tell that otter you're a former meter maid with delusions of grandeur who will *not be taking the case!* *[opens the door revealing Mrs. Otterton with Bellwether]*

**Dawn Bellwether:** I just heard Officer Hopps is taking the case!

**Chief Bogo:** *[surprised]* Assistant Mayor Bellwether!

**Dawn Bellwether:** *[takes out her phone and texts]* The mammal inclusion initiative is really starting to pay off. Mayor Lionheart is just gonna be so jazzed!

**Chief Bogo:** No, no. Let's not tell the mayor just yet!

**Dawn Bellwether:** And sent it. And it is done. So I did do that. *[Chief Bogo face palms, annoyed, grunting; to Judy]* All right, well, I'd say the case is in good hands. Us little guys really need to... stick together, right?

**Judy Hopps:** Like glue.

**Dawn Bellwether:** *[Laughs]* Good one. Yeah. Just call me if you ever need anything, okay? You've always got a friend at City Hall, Judy. Alright. Bye-bye!

**Judy Hopps:** Thank you, ma'am.

*[Bellwether and Mrs. Otterton leave, Chief Bogo with a fake smile closes the door. He sighs begrudgingly. Judy waits for a response.]*

**Chief Bogo:** I will give you 48 hours.

**Judy Hopps:** *[stoked and excited]* Yes!

**Chief Bogo:** That's *two days* to find Emmitt Otterton.

**Judy Hopps:** Okay.

**Chief Bogo:** *But!* You strike out, *you resign.*

**Judy Hopps:** [*enthusiasm drops*] Oh. Uh... Okay. Deal.

**Chief Bogo:** Splendid. [*opens the door*] Clawhauser will give you the complete case file.

#### Scene 14: Otterton's File

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[*Judy goes to Clawhauser's desk, where Clawhauser gives Judy the file.*]

**Clawhauser:** Here you go! One missing otter! [*Judy opens the file, revealing little information.*]

**Judy Hopps:** That's it?!

**Clawhauser:** Yikes! That is the smallest case file I've ever seen. Leads: none, witnesses: none, and you're not in the computer system yet, so resources: none! [*Laughs, as Judy's ears droop*] Oh, I hope you didn't stake your career on cracking this one!

**Judy Hopps:** [*brushes off the donut sprinkles after they fell off the donut*] Okay. Last known sighting. [*Judy looks at the picture and gets annoyed by the slurping noises. Clawhauser is drinking a bottle of Cub Soda that is totally empty.*] Can I just borrow... Thank you. [*takes the bottle and uses it as a magnifying glass. Clawhauser still has the straw in his mouth. Judy sees Emmitt holding a Pawpsicle.*] Pawpsicle...

**Clawhauser:** [*taking the straw out of his mouth*] The murder weapon...

**Judy Hopps:** [*to herself*] "Get your pawpsicle..."

**Clawhauser:** [*whispered, slightly waving the straw near Judy's direction, as though understanding*] Yeah, 'cause that... [*then gets confused*] what does that mean?

**Judy Hopps:** It means... [*she moves the bottle and sees Nick in the background*] I have a lead.

#### Scene 15: Judy's Hustle

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[*The scene changes to Nick pushing Finnick in a stroller, who sleeps and snores. He closes the lid after a hippo passerby gives him a look. Judy drives next to them.*]

**Judy Hopps:** Hi! Hello! It's me again.

**Nick Wilde:** Hey, it's Officer Toot-toot!

**Judy Hopps:** Ha ha ho... No. Actually, it's Officer Hopps and I'm here to ask you some questions about a case.

**Nick Wilde:** What happened, meter maid? Did someone steal a traffic cone? It wasn't me. [*annoyed, Judy blocks the sidewalk, blaring her siren*] Hey, Carrots, you're gonna wake the baby. I gotta get to work.

**Judy Hopps:** [*hops out of the car with the file and a carrot pen*] This is important, sir. I think your *ten dollars* worth of pawpsicles can wait.

**Nick Wilde:** Ha! I make two hundred bucks a *day*, Fluff. Three hundred and sixty-five days a year since I was *twelve*. And time is money. Hop along.

**Judy Hopps:** Please, just look at the picture. [*shows a close-up picture of Emmitt*] You sold Mr. Otterton that pawpsicle, right? Do you know him?

**Nick Wilde:** I know everybody. *[smirks]* And I also know that somewhere, there's a toy store missing its stuffed animal. So why don't you get back to your box?

**Judy Hopps:** *[her smiles drops, then becomes serious]* Fine. Then we'll have to do this the hard way.

*[in a quick second, a clink is heard, and there is a parking boot attached to Nick's stroller]*

**Nick Wilde:** Did you just boot my stroller?

**Judy Hopps:** Nicholas Wilde, you are under arrest!

**Nick Wilde:** *[scoffs, amused]* For what? *[Mockingly]* Hurting your feewings?

**Judy Hopps:** *[smiles slyly]* Felony tax evasion. *[Nick's smile drops, flabbergasted, and his eyes widen as Judy writes]* Yeeaah... two hundred dollars a day, three hundred and sixty-five days a year since you were twelve, that's two decades, so times twenty which is... one million four hundred sixty thousand - I think, *[laughing]* I mean I am just a dumb bunny, but we are good at multiplying. Anyway, according to your tax forms, you reported, let me see here, *zero!* *[Nick's face freezes in fear]* Unfortunately, lying on a federal form is a punishable offense. Five years jail time.

**Nick Wilde:** Well, it's my word against yours.

*[Judy pulls out her carrot pen and plays back Nick's confession]*

**Nick Wilde's voice:** *[Through carrot pen]* ...two hundred bucks a day, Fluff. Three hundred and sixty-five days a year since I was twelve.

**Judy Hopps:** Actually, it's *your* word against yours. And if you want this pen, you're going to help me find this poor missing otter, or the only place you'll be selling pawpsicles is the prison cafeteria. *[grins]* It's called a hustle, sweetheart. *[Nick shows a stunned look]*

**Finnick:** She hustled you. *[opens the stroller, laughing]* She hustled you *good!* You're a cop now, Nick! You're gonna need one of these. *[slaps his police sticker on Nick's shirt; Nick frowns]* Have fun working with the fuzz! *[leaves still laughing]*

**Judy Hopps:** *[to Nick]* Start talking.

**Nick Wilde:** *[sighs]* I don't know where he is, I only saw where he went.

**Judy Hopps:** Great! Let's go! *[gets in her car]*

**Nick Wilde:** *[grins]* It's not exactly a place for a cute little bunny.

**Judy Hopps:** *[annoyed]* Don't call me cute! Get in the car!

**Nick Wilde:** *[smirking]* Okay, you're the boss. *[joins Judy]*

## Scene 16: The Mystic Spring Oasis

*[Judy and Nick enter a room resembling one from the 70s. They walk up to a yak named Yax meditating behind his desk. Flies are buzzing around his head.]*

**Yax:** Ohm... Ohm... Ohm...

**Judy Hopps:** Ahem. Hi. Uh, hello.

**Yax:** *[loudly]* Ohm... Ohm... **Ohm...**

**Judy Hopps:** Hello? Hello? Hello!

*[Yax comes out of his meditation, shaking his head, making the flies buzz around his head. He removes his hair from his eyes, looks down, and sees Judy]*

**Yax:** Hmm?

**Judy:** Hello! My name is...

**Yax:** Ohhh, y'know, I'm gonna hit the pause button right there, 'cause we're all good on bunny scout cookies.

**Judy Hopps:** Uh, nooooo. I'm Officer Hopps, ZPD. I'm looking for a missing mammal; Emmitt Otterton, right here, who may have frequented this establishment? *[takes out the Otterton picture and shows it to Yax. He looks at it, inhales, and sneezes]*

**Yax:** Yeah, old Emmitt! *[chuckles, handing the picture back to Judy, who wipes off the germs.]* Haven't seen him in a couple of weeks. But hey, you should talk to his yoga instructor. I'd be happy to take you back. *[walks up to some doors as Judy and Nick follow]*

**Judy Hopps:** Oh thank you so much, I'd appreciate that more than you can imagine, it'd be such an - *[Judy sees Yax's rear end, showing that he's completely naked; she covers her eyes]* OHHHH, you are naked!

**Yax:** Huh? Oh, for sure, we're a naturalist club! *[chuckles]*

**Nick Wilde:** Yeah, in Zootopia, anyone can be anything. And these guys? They be naked. *[Judy seems disturbed by it, Yax opens the doors.]*

**Yax:** Nangi's just on the other side of the pleasure pool.

*[Judy's eyes widen and her jaw drops in horror at the sight of naked animals lying around a pool. She covers her mouth and Nick seems to be enjoying Judy's horrified reaction. We see hippos playing ball in the pool, bears scratching their backs against the trees, similar to Baloo from The Jungle Book, and pigs wallowing in the mud.]*

**Nick Wilde:** Oh boy. Does this make you uncomfortable? Because if so, there's no shame in calling it quits.

**Judy Hopps:** *[snaps out of it and enters the club]* Yes, there is.

**Nick Wilde:** *[sarcastically; follows her]* Boy, that's the spirit.

*[Some hippos are playing volleyball with giraffes. They serve and the giraffe hits it, hitting the ground. As Judy and Nick follow Yax, she seems uncomfortable at the sight of nudeness. She sees a panther licking his leg, and a giraffe drinking from a fountain showing his rear end.]*

**Yax:** Yeah, some mammals say the naturalist life is weird, but you know what *I* say is weird? Clothes on animals! *[Yax leads Judy and Nick to an elephant leading a yoga class. Judy winces.]* Here we go. As you can see, Nangi's an elephant, so she'll totally remember everything. Hey, Nangi! These dudes have some questions about Emmitt the Otter.

**Nangi:** Who?

**Yax:** Uh, Emmitt Otterton. Been coming to your yoga class for, like, six years. *[Judy shows the picture while trying to avoid looking at her nudeness.]*

**Nangi:** I have no memory of this beaver.

**Judy Hopps:** He's an otter, actually.

**Yax:** He was here a couple of Wednesdays ago, remember?

**Nangi:** No.

**Yax:** Yeah, he was wearing a green cable-knit sweater vest and a new pair of corduroy slacks. *[Judy starts taking notes]* Oh, and a Paisley tie, sweet Windsor knot. *Real* tight. Remember that, Nangi?

**Nangi:** No.

**Yax:** Yeah, and we both walked him out, and he got into this big old white car with a silver trim. Needed a tune-up, the third cylinder wasn't firing. Remember that, Nangi?

**Nangi:** Nope.

**Judy Hopps:** Um, uh, you didn't happen to catch the license plate number... did you?

**Yax:** Oh, for sure. It was 2-9-T-H-D-0-3.

*[Nick seems amazed at Nangi's flexibility and looks at Judy's notes, and briefly nods]*

**Judy Hopps:** *[writing it down]* ...0-3. Wow, this is a lot of great info, thank you.

**Yax:** Told you Nangi has a mind like a steel trap. I wish I had a memory like an elephant.

### Scene 17: Running the Plate

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*[Judy and Nick leave the Oasis; Nick turns to Judy, straightening his tie]*

**Nick Wilde:** Well, I had a ball. You are welcome for the clue, and seeing as how any moron can run a plate, I will take that pen and bid you adieu. *[holds out his hand for the pen]*

**Judy Hopps:** The plate. I can't run a plate. Ooh... I'm not in the system yet.

**Nick Wilde:** *[impatient]* Give me the pen, please...

**Judy Hopps:** *[turns to Nick, smiling slyly]* What was it you said? "Any moron can run a plate"? Gosh, if only there were a moron around who were up to the task.

**Nick Wilde:** *[frustrated]* Rabbit, I did what you asked! You can't keep me on the hook forever.

**Judy Hopps:** Not forever. Well, I only have 36 hours left to solve this case. So can you run the plate or not?

**Nick Wilde:** *[glares at Judy, then grins]* Actually, I just remembered, I have a pal at the DMV.

### Scene 18: The DMV

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*[Judy and Nick drive up and enter the Department of Mammal Vehicles, DMV]*

**Nick Wilde:** Flash is the fastest guy in there. You need something done, he's on it.

**Judy Hopps:** I hope so. We are really fighting the clock and every minute counts. *[Judy notices that all of the workers are sloths]* Wait, they're all... sloths?

*[The sloths are working slowly, stamping papers, stapling papers, and taking license pictures, irritating the customers.]*

**Judy Hopps:** You said this was gonna be quick!

**Nick Wilde:** *[in mock surprise]* What, are you saying that because he's a sloth he can't be fast? I thought in Zootopia anyone could be anything. *[they walk up to Flash]* Flash, Flash, hundred yard dash! Buddy, it's nice to see ya.

**Flash Slothmore:** Nice to... see you... too.

**Nick Wilde:** Hey, Flash, I'd love you to meet my friend... *[to Judy]* Uh, darling, I've forgotten your name. *[Judy gives Nick a look]*

**Judy Hopps:** *Hmmm.* Officer Judy Hopps, ZPD. How are you?

**Flash Slothmore:** I am... doing... just...

**Judy Hopps:** Fine?

**Flash Slothmore:** ...as well... as... I can... be.

**Judy Hopps:** Hmm.

**Flash Slothmore:** What...

**Nick Wilde:** *[to Judy]* Hang in there.

**Flash Slothmore:** ...can I... do...

**Judy Hopps:** Well, I was hoping you could run a plate...

**Flash Slothmore:** ...for you...

**Judy Hopps:** Well, I was hoping you could...

**Flash Slothmore:** ...today?

*[Judy waits a moment to see if Flash is finished saying his sentence.]*

**Judy Hopps:** Well, I was hoping you could run a plate for us. We are in a really big hurry.

**Flash Slothmore:** Sure. What's the... plate...

**Judy Hopps:** 2-9-T...

**Flash Slothmore:** ...number?

**Judy Hopps:** 2-9-T-H-D-0-3.

*[After a moment of pause, Flash slowly types the number on his computer as slow as possible.]*

**Flash Slothmore:** 2... 9...

**Judy Hopps:** T-H-D-0-3.

**Flash Slothmore:** ...T...

**Judy Hopps:** *[Her ears droop]* H-D-0-3.

**Flash Slothmore:** ...H...

**Judy Hopps:** D-0-3.

**Flash Slothmore:** ... D...

**Judy Hopps:** Mm-hm, 0. 3.

**Flash Slothmore:** ...0...

**Judy Hopps:** *[desperately]* 3!

*[Judy anxiously waits. As Flash is about to type the last number, Nick interrupts.]*

**Nick Wilde:** Hey, Flash, wanna hear a joke?

**Judy Hopps:** *[to Nick]* No!

**Flash Slothmore:** Sure.

*[Judy groans in annoyance]*

**Nick Wilde:** Okay. What do you call a three-humped camel?

**Flash Slothmore:** I don't... know. What *do*... you call... a...

**Judy Hopps:** *[losing her patience, trying to move the joke along]* Three-humped camel.

**Flash Slothmore:** ...three-humped... camel?

**Nick Wilde:** Pregnant! *[laughs, elbowing Judy, who has an annoyed look and briefly glares at Nick. Flash slowly smiles and laughs slowly]*

**Flash Slothmore:** Ha... Ha... Heh...

**Judy Hopps:** Ha *ha!* Yes, very funny, very funny. Can we please just focus on the task?

**Flash Slothmore:** *[turns the other way]* Hey...

**Judy Hopps:** *[caught by surprise]* Wait, wait, wait!

**Flash Slothmore:** ...Priscilla. *[Priscilla turns to him, slowly]*

**Judy Hopps:** Oh, no!

**Priscilla Triplettoe:** Yes... Flash?

**Flash Slothmore:** What... do...

**Judy Hopps:** *[exhales a small gasp]* No...!

**Flash Slothmore:** ...you call...

**Judy Hopps:** *[over Flash]* A three humped camel? Pregnant!

**Flash Slothmore:** ...a three...

**Judy Hopps:** Okay! Great! We got it! Please just...

**Flash Slothmore:** ...humped...

*[Judy growls in frustration, bangs her head on the counter. Much later, the paper prints out; Flash slowly gets it out and slowly hands it to Judy]*

**Flash Slothmore:** Here...

**Judy Hopps:** Yes! Yeah, yeah, yeah, hurry.

**Flash Slothmore:** ...you...

**Judy Hopps:** *[hastily grabs the paper]* Thank you! 2-9-T-H-D-0-3...

**Flash Slothmore:** ...go.

**Judy Hopps:** It's registered to... Tundratown Limo Service! A limo took Otterton! And the limo's in Tundratown! *[quickly runs out]* It's in Tundratown!

**Nick Wilde:** *[to Flash]* Way to hustle, bud. I love ya! I owe ya! *[Judy and Nick walk out of the DMV]*

**Judy Hopps:** Hurry! We gotta beat the rush hour and... *[looks outside, shocked and a cricket, offscreen, chirps]* It's night?! *[her voice echoes]*

## Scene 19: Tundratown Limo Service

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*[The scene changes to the Tundratown Limo Service. Judy tugs on the lock on the gate.]*

**Judy Hopps:** Closed! Great.

**Nick Wilde:** Hm. And I will betcha you don't have a warrant to get in, hmm? Darn it. It's a bummer.

**Judy Hopps:** You wasted the day on purpose!

**Nick Wilde:** Madam, *[points to his police sticker]* I have a *fake badge*. I would never impede your pretend investigation.

**Judy Hopps:** It's not a "pretend investigation". *[takes out the Otterton picture]* Look, see? See him? This otter is missing.

**Nick Wilde:** Well, then they should've gotten a real cop to find him.

**Judy Hopps:** *[really upset, puts the picture away]* What is your problem? Does seeing me fail somehow make you feel better about your own sad, miserable life?

**Nick Wilde:** It does, 100%. *[grins]* Now, since you're sans warrant, I guess we're... done?

**Judy Hopps:** *[sighs]* Fine. We are done. *[holds out her pen]* Here's your pen. *[grinning, Nick starts to grab the pen, until Judy throws it over the other side of the fence]*

**Nick Wilde:** Hey! *[the pen lands in the snow]* First off, you throw like a bunny. Second, you're a very sore loser. *[starts climbing the fence]* See you later, Officer Fluff! So sad this is over. I wish I could've helped more! *[Nick jumps down, but is shocked to find Judy before him, holding the pen]*

**Judy Hopps:** The thing is, *[camera zooms out, revealing Judy dug underneath the fence]* you don't need a warrant if you have probable cause, and I'm pretty sure I saw a shiftily lowlife climbing the fence. So you're helping plenty! Come on! *[heads off, smiling cheekily, with Nick glaring at her. Judy uses her phone light and wipes the snow off the license plate]* 2-9-T-H-D-0-3... This is it! *[Nick opens the passenger door and Judy opens the driver's door. Cold mist comes out from the car. Judy looks around the pedal and the brake and sees a strand of white hair. She picks it up with a pair of tweezers.]* Polar bear fur. *[Nick nods, rolling his eyes, then opens the glove compartment. He suddenly jumps back in alarm.]*

**Nick Wilde:** Oh my God!

**Judy Hopps:** What? What?! *[Nick takes out a bunch of CDs]*

**Nick Wilde:** The velvety pipes of Jerry Vole! *[grins, Judy looks at him annoyed, puts the polar bear fur in a plastic bag]* But on CD. Who still uses CDs? *[tosses the CDs back]* *[Nick opens the door revealing the back. He gets spooked.]*

**Nick Wilde:** Carrots? If your otter was here, he had a very bad day. *[Judy goes to take a look. The back is ripped and claw marks are shown everywhere.]*

**Judy Hopps:** Those are... claw marks. You ever seen anything like this?

**Nick Wilde:** No. *[Judy looks around and sees a wallet]*

**Judy Hopps:** Oh, wait. Look! *[Judy and Nick hop down. Judy looks at the wallet, seeing Mr. Otterton's picture]* This is him. Emmitt Otterton. He was definitely here. What do you think happened?

*[Nick looks around and sees a cup. He picks it up and sees a fancy B imprinted on it]*

**Nick Wilde:** Oh now, wait a minute. Polar bear fur, rat-pack music, fancy cup... *[Nick shows signs of fear, and starts putting the cup back and organizing the cups frantically]* I know whose car this is, we gotta go!

**Judy Hopps:** Why? Whose car is it?

**Nick Wilde:** The most feared crime boss in Tundratown. They call him Mr. Big, and he does not like me, so we gotta go!

**Judy Hopps:** I'm not leaving. This is a crime scene.

**Nick Wilde:** *[grabs Judy and starts to head out]* Well, it's gonna be an even bigger crime scene if Mr. Big finds me here so we're leaving right now! *[Nick opens the door where two polar bears are waiting outside]* Oh gah! Raymond! And is that Kevin? Long time no see! And speaking of "no see", how about you forget you saw me? Huh? For old time's sake? *[Raymond and Kevin grab Judy and Nick by their necks]* That's a no.

## Scene 20: Mr. Big

*[They pull them off and they drive off in a limo. Judy and Nick are between them in stunned, wide-eyed silence. Raymond is looking through pictures on his phone. He looks at one, a*





**Mr. Big:** *[grunts]* Then I have only one request. Say hello to Grandmama. Ice 'em!

**Nick Wilde:** Whoa, whoa, whoa! *[Judy steps away from the desk in fear and confusion, just as one of the polar bear guards picks her up by the back of her shirt]* I didn't see nothing! I'm not saying nothing! *[The other one grabs Nick's scruff and pulls him away, he digs his claws in the desk, leaving claw marks.]*

**Mr. Big:** And you never will.

**Nick Wilde:** Please!

**Judy Hopps:** Put me down! *[the polar bears move a carpet and open a trap door, revealing an icy pit.]*

**Nick Wilde:** No, no, no, no, no! If you're mad at me about the rug, I've got more rugs! *[Fru Fru enters the room, wearing a wedding dress.]*

**Fru Fru:** Oh, Daddy! It's time for our dance! *[she sees the polar bears holding Judy and Nick above the icy pit and gets upset]* Uh! What did we say? No icing anyone at my wedding!

**Mr. Big:** I have to, baby, daddy has to. Ice 'em!

**Nick Wilde:** No, no, no!

**Fru Fru:** Wait. Wait! *[the polar bears stop again]* She's the bunny that saved my life yesterday! From that giant donut!

**Mr. Big:** This bunny?

**Fru Fru:** Yeah! *[waves to Judy]* Hi!

**Judy Hopps:** Hi. I love your dress!

**Fru Fru:** Aw... Thank you!

**Mr. Big:** Hm. Put 'em down. *[the polar bears close the trap door and put Judy and Nick down; to Judy]* You have done me a great service. I will help you find the otter. I will take your kindness and pay it forward. *[Judy leans forward and Mr. Big kisses Judy on both cheeks. Nick looks at them dumbfounded]*

## Scene 21: Discussing Otterton

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*[The scene changes to a wedding. Mr. Big, Judy, Fru Fru, her husband, and different shrews pose for a picture. Fru Fru, her husband, and the shrews dance as polar bears are watching them in a circle. A shrew waiter offers Nick a pea-sized cake. Nick looks at it, scoffs, and uses a tiny fork to cut part of the cake the size of a crumb and eats it.]*

**Nick Wilde:** Hmm... *[nods his head slightly to the side, apparently liking the cake]*

**Mr. Big:** Otterton is my florist. He's like a part of the family. He had something important he wanted to discuss. That's why I sent that car to pick him up. But he never arrived.

**Judy Hopps:** Because he was attacked.

**Mr. Big:** No. *He* attacked.

**Judy Hopps:** Otterton?

**Mr. Big:** Otterton. He went crazy - ripped up the car, scared my driver half to *death*, and disappeared into the night.

**Judy Hopps:** But he's a sweet little otter.

**Mr. Big:** Hmm. My child. We may be evolved, but deep down, we are still animals. *[Judy and Nick show looks of concern.]*

## Scene 22: The Chase in the Rainforest District

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*[The scene transitions to Judy and Nick crossing a bridge to a moss-covered house in the Rainforest District]*

**Mr. Big:** *[voiceover]* You wanna find Otterton, talk to the driver of the car. His name is Manchas. Lives in the Rainforest District. Only he can tell you more.

*[Judy and Nick reach Manchas's house. Judy moves some vines covering the doorbell and rings it]*

**Judy Hopps:** Mr. Manchas? Judy Hopps, ZPD. We just wanna know what happened to Emmitt Otterton. *[the door opens slowly revealing Manchas, a big black jaguar. Judy and Nick tensely look at him in suspense.]*

**Renato Manchas:** You should be asking what happened to *me!* *[he shows his right eye is badly scratched and bruised. Judy and Nick gasp in shock.]*

**Nick Wilde:** Whoa. A teensy otter did that?

**Judy Hopps:** What happened?

**Renato Manchas:** He was an *animal*. *[A flashback shows Manchas driving the limo when he hears snarling and ripping from the back] Down on all fours. [Manchas from flashback adjusts his rear view mirror and sees Otterton tearing the car seats] He was a savage!*

*[Otterton jumps up and attacks Manchas, making the car spin out of control. Manchas screams in pain and jumps out of the car, clutching his eye and watches as Otterton climbs out the car and snarls before running off]*

**Renato Manchas:** There was no warning. He just kept yelling about the Night Howlers. Over and over, the Night Howlers! *[Nick looks at Judy and she shrugs]*

**Nick Wilde:** Oh, so, you know about the Night Howlers too? Good, good, good. Because the Night Howlers are exactly what we are here to talk about, right?

**Judy Hopps:** Yep. So, uh, you just open the door and tell us what you know, and we will tell you what we know. Okay?

**Renato Manchas:** Okay. *[Manchas closes the door and starts to unlock it]*

**Judy Hopps:** *[to Nick]* Clever fox. *[Nick smirks]*

*[A sound of clattering is heard and Manchas screams]*

**Judy Hopps:** Mr. Manchas? *[Judy opens the door and sees Manchas hunched over on the floor, twitching and convulsing horribly]*

**Nick Wilde:** Buddy?

**Judy Hopps:** Are you... okay? *[Manchas stops convulsing and turns to them growling with his teeth bared, and pupils now slits] Run. Run! [as rain starts to fall, Judy and Nick race away from the house with Manchas chasing them like a primal predator]*

**Nick Wilde:** What is *wrong* with him?!

**Judy Hopps:** I don't know! *[Manchas leaps on the bridge, flinging Judy and Nick in the air, until they reach the end of the bridge] Jump! [Judy and Nick jump as Manchas leaps towards them. They land on a branch, with Nick grunting in pain.] Come on! [Judy and Nick run on the branch with Manchas chasing them. They head into a log and crawl through with*

*Manchas tearing it to get at them] Head down! [talks on her radio] Officer Hopps to Dispatch! [at the ZPD, Clawhauser shows his phone to the wolf prisoner]*

**Benjamin Clawhauser:** Are you familiar with Gazelle, greatest singer of our lifetime, angel with horns? Okay, hold on. Keep watching. Who's that beside her? Who is it?

**Gazelle App:** Wow, you are one hot dancer, Benjamin Clawhauser.

**Benjamin Clawhauser:** *[laughs] It's me! [The wolf prisoner shoots a quick glance at the officer escorting him] Did you think it was real? It looks so real! [Slightly disappointed] It's not, it's just a new app. [sees his microphone beeping] Hold on a second. [Clawhauser answers his microphone and gets startled by Judy's yelling]*

**Judy Hopps:** **CLAWHAUSER!** Clawhauser, listen to me, we have a 10-91! Jaguar gone savage! Vine and Tudjunja!

**Nick Wilde:** It's *Tujungja!* *[Nick grabs Judy's paw and pulls her. Judy slips and the radio falls out of her hands]*

**Benjamin Clawhauser:** Okay, we're sending backup. Hopps! Hopps!  
*[Judy and Nick run through leaves to a sky tram station]*

**Judy Hopps:** There! Head to the sky-trams!

*[Nick runs ahead. Manchas was close to Judy. Judy jumps to a lamp post and spins on it to escape, but the slippery floor makes her slip over the edge and she grabs on. Nick gets to the gondola lift and opens the door]*

**Nick Wilde:** Get in! Carrots? Carrots!

**Judy Hopps:** Go! *[Manchas moves towards him and the gondola leaves]*

**Nick Wilde:** No, no, no, no! *[sees Manchas coming towards him] Buddy, one predator to another... [Manchas leaps towards Nick, but is stopped a few feet away from him. Judy has handcuffed his leg to a post.] Now I can tell you're a little tense, so I'm just gonna give you a little personal space! [Manchas snarls and lunges at Nick, knocking him backwards into Judy. They fall off the ledge, Judy grabs a vine and grabs Nick's paw and they swing back and forth under the bridge.] Rabbit, whatever you do, do not let go!*

**Judy Hopps:** *[seeing a vine cluster nearby] I'm gonna let go!*

**Nick Wilde:** No! You *what?!*

**Judy Hopps:** One... Two...

**Nick Wilde:** I said do not... *Rabbit!* *[Judy lets go and they're sent flying off and land on vines. They see Manchas snarling and growling over the sky tram entrance.] Carrots, you saved my life!*

**Judy Hopps:** Well, that's what we do here at the ZPD-

*[The vines break under and Judy and Nick land on leaves and they both get tangled up in vines a few feet off the ground. Police sirens are heard and police cars drive up to them. Chief Bogo steps up to them.]*

**Chief Bogo:** Well this should be good.

## Scene 23: Nick's Childhood

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*[Judy leads the ZPD to the sky tram]*

**Judy Hopps:** I thought this was just a missing mammal case, but it's way bigger. Mr. Otterton did not just disappear. I believe he, and this jaguar, they... they went savage, sir.

**Chief Bogo:** Savage? This isn't the stone age, Hopps. Animals don't "go savage".

**Judy Hopps:** I thought so too... 'Till I saw this. [*Judy moves the leaves to show Manchas but he's no longer there*]What? He was right here!

**Chief Bogo:** The savage jaguar?

**Judy Hopps:** Sir, I know what I saw. He almost killed us!

**Chief Bogo:** Or maybe any aggressive predator looks "savage" to you rabbits. [*to the ZPD*] Let's go! [*starts to leave; Judy tries to stop him*]

**Judy Hopps:** No. Wait! Sir, I'm not the only one who saw him. [*looks at Nick, who is between the officers*] Nick!

**Chief Bogo:** You think I'm gonna believe a fox?

**Judy Hopps:** Well he was a key witness, and I...

**Chief Bogo:** Two days to find the otter, or you quit. That was the deal. [*holds out his hoof*] Badge. [*Nick looks at Judy and Chief Bogo shocked*]

**Judy Hopps:** But sir, we had...

**Chief Bogo:** *BADGE!*

[*Judy reluctantly starts to unclip her badge, until Nick speaks.*]

**Nick Wilde:** Uh, no.

**Chief Bogo:** What did you say, fox?

**Nick Wilde:** Sorry, what I said was "*NOOOO!*" She will not be giving you that badge. [*Chief Bogo grunts irritate-ply*] Look, you gave her a... a clown vest, a three-wheeled joke-mobile, and two days to solve a case you guys haven't cracked in two weeks? [*Chief Bogo looks slightly ashamed*] Yeah, it's no wonder she needed to get help from a fox. None of you guys were gonna help her, were you? [*Chief Bogo tries to speak but Nick cuts him off*] Here's the thing, chief. You gave her the 48 hours, so technically we still have... [*counts and holds out his paws*]ten left to find our Mr. Otterton, and that is exactly what we're gonna do. So, if you'll excuse us, we have a very big lead to follow, and a case to crack. Good day.

[*After another gondola pulls up, Nick walks to the sky tram. Judy tries to say something to Chief Bogo, but stops and follows Nick. Chief Bogo watches them in silence. Nick opens the door for Judy.*]

**Nick Wilde:** Officer Hopps.

[*Judy and Nick enter the gondola and it departs. Chief Bogo and the ZPD watch them and leave. Judy seems amazed for what Nick had done for her. She looks at Nick.*]

**Judy Hopps:** Thank you.

**Nick Wilde:** Never let 'em see that they get to you.

**Judy Hopps:** So... things *do* get to you?

**Nick Wilde:** Oh, I mean, not anymore, but I was small and emotionally unbalanced like you once.

**Judy Hopps:** [*sarcastic, rolls her eyes and looks away*] Har har.

**Nick Wilde:** No, it's true. [*Judy looks at him*] I think I was eight or maybe nine, and all I wanted to do was join the Junior Ranger Scouts. [*A flashback shows a young Nick in front of*

a mirror being fitted in a scout's uniform by his mother. Young Nick stands straight, trying to look fierce. She tickles him from behind and he flinches and giggles] So, my mom scraped together enough money to buy me a brand new uniform, because by God I was gonna fit in, even if I was the only predator in the troop, the only fox. [Young Nick enters the Junior Ranger Scouts where he is greeted by the scouts]

**Woodchuck bully:** Okay, Nick.

**Nick Wilde:** I was gonna be part of a pack.

**Woodchuck bully:** Ready for initiation?

**Young Nick Wilde:** Yeah! Pretty much born ready.

**Nick Wilde:** I was so proud.

[the lights go off and the Woodchuck bully shines a flashlight on Young Nick's face]

**Woodchuck bully:** Okay. Now raise your right paw and deliver the oath.

**Young Nick Wilde:** [raises his paw] I, Nicholas Wilde, promise to be brave, loyal, helpful, and trustworthy!

**Woodchuck bully:** Even though you're a fox?

**Young Nick Wilde:** What? [gets roughly pushed to the floor and is held down by two of the Ranger Scouts] No, no! What did I do wrong, you guys? No, please! Tell me what did I do wrong? [Woodchuck bully straps a muzzle on Young Nick] What did I do? Gah!

**Woodchuck bully:** If you thought we would ever trust a fox without a muzzle, you're even dumber than you look. [Young Nick runs out of the building and goes to the side, scared]

**Junior Ranger Scout 2:** [from inside] Is he gonna cry?

[Young Nick struggles with the muzzle and throws it away. He breaks down in tears and begins to cry]

**Nick Wilde:** I learned two things that day. One: I was never gonna let anyone see that they got to me.

**Judy Hopps:** And two?

**Nick Wilde:** If the world's only gonna see a fox as shifty and untrustworthy, there's no point in trying to be anything else.

**Judy Hopps:** Nick, you are so much more than that. [Judy places her paw on Nick's arm. Nick looks at her and pulls back.]

**Nick Wilde:** Boy, look at that traffic down there. How about we go up to Chuck in traffic central? Chuck, how're things looking on the jam-cams?

**Judy Hopps:** Nick, I'm glad you told me.

**Nick Wilde:** [gets an idea] The jam-cams...

**Judy Hopps:** Seriously, it's okay...

**Nick Wilde:** No no no, shh! There are traffic cameras everywhere, all over the canopy! [Points excitedly to one just above their heads hidden in the fronds of a fake palm tree.] Whatever happened to the jaguar...

**Judy Hopps:** The traffic cams would have caught it!

**Nick Wilde:** Bingo!

**Judy Hopps:** Oh ho, pretty sneaky, slick! *[punches him in the arm]*

**Nick Wilde:** Yes, however, if you didn't have access to the system before, I doubt Chief Buffalo-Butt is gonna let you into it now.

**Judy Hopps:** No... But I have a friend at City Hall who might!

#### Scene 24: Assistance from Bellwether

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*[At City Hall, Bellwether is following Mayor Lionheart, carrying a large pile of folders]*

**Dawn Bellwether:** Uh, sir, if we could just review these very important... Sir! *[almost steps on a mouse]* Oh, I'm so sorry. Sir!

**Leodore Lionheart:** Okay! I heard you, Bellwether, just take care of it! *[slams another folder on top of the pile]* Please. And clear my afternoon, I'm going out.

**Dawn Bellwether:** *[follows Mayor Lionheart, trying to keep the folders balanced and gathering the scattering papers]* Oh, no, but sir, you do have a meeting with Herds and Grazing, sir, if I can just...! *[Mayor Lionheart enters his office and lets the doors slam right in Bellwether's face, making her spill everything]* Oh, mutton chops. *[she picks up the folders until she's approached by Judy and Nick. Judy helps pick up a folder]*

**Judy Hopps:** Assistant Mayor Bellwether, we need your help. *[Judy and Nick are in Bellwether's office, where Bellwether types on her computer.]* We just need to get into the traffic cam database.

*[While they're waiting, Nick touches the top of Bellwether's wool. Then he starts to feel it.]*

**Nick Wilde:** *[whispering happily]* So fluffy!

**Judy Hopps:** *[sees Nick, in a loud whisper]* Hey!

**Nick Wilde:** Sheep never let me get this close.

**Judy Hopps:** You can't just touch a sheep's wool!

**Nick Wilde:** It's like cotton candy!

**Judy Hopps:** *[swats Nick's hand away]* Stop it! *[catches the wool back in place just before Bellwether turns to her]*

**Dawn Bellwether:** Where to?

**Judy Hopps:** Uh, Rainforest District. Vine and Tujungu. *[Judy glares at Nick, who just grins. Bellwether shows camera icons for the map on the computer]*

**Dawn Bellwether:** There! Traffic cams for the whole city. Well, this is so exciting, actually. I mean, you know, I never get to do anything this important.

**Judy Hopps:** But you're the assistant mayor of Zootopia.

**Dawn Bellwether:** Oh, I'm more of a glorified secretary. I think Mayor Lionheart just wanted the sheep vote. But he did give me that nice mug. *[shows a coffee mug with the words "World's Greatest Dad" on it, with Dad crossed out and over it has "Assistant Mayor"]* Feels good to be appreciated.

**Leodore Lionheart:** *[through intercom]* Smellwether!

**Dawn Bellwether:** Ah, that's a fun little name he likes to use. I called him Lionfart once, he did not care for that, let me tell you, it was not a good day for me... *[answers it]* Yes, sir?

**Leodore Lionheart:** *[through intercom]* I thought you were going to cancel my afternoon!

**Dawn Bellwether:** Oh, dear. *[starts to leave]* I'd better go. Let me know what you find. It was really nice for me to be...

**Leodore Lionheart:** *[through intercom]* While we're young, Smellwether! *[Bellwether hurries out the door]*

**Nick Wilde:** You think when she goes to sleep, she counts herself?

**Judy Hopps:** Oh, shush. *[looks through the cams]* Okay, traffic cams... Tujunga, Tujunga... We're in. *[they see footage of Manchas chasing them into the log, then Manchas closing in on Nick, then Judy and Nick swinging off the vine. A van appears and two timber wolves get out]* Who are these guys?

**Nick Wilde:** Ugh. Timber wolves. Look at these dum-dums. *[The timber wolves approach Manchas and one of them fires a net, trapping the jaguar. Judy gasps. The wolves carry the captive Manchas.]* Bet ya a nickel one of them's gonna howl. *[the wolves howl]* And there it is. I mean, what is it with wolves and the howling? It's a...

**Judy Hopps:** Howlers! Night Howlers! That's what Manchas was afraid of, wolves! The wolves are the Night Howlers! If they took Manchas...

**Nick Wilde:** I bet they took Otterton too!

**Judy Hopps:** All we gotta do is find out where they went. *[Judy switches through the footages of the van driving out of the Rainforest District to Tundratown but it doesn't enter through Tundratown]* Wait, where'd they go?

**Nick Wilde:** *[uses the mouse and goes through another footage]* You know, if I wanted to avoid surveillance because I was doing something illegal, which I never have, *[Judy smiles slightly]* I would use the maintenance tunnel 6B, which would put them out... right there. *[the van drives out through the tunnel]*

**Judy Hopps:** *[impressed]* Well look at you, junior detective! You know, I think you'd actually make a pretty good cop.

**Nick Wilde:** *[Jokingly disgusted]* Ugh. How dare you. *[Judy chuckles; Nick follows the van through more footage]* Acacia Alley, Focus Underpass, South Canyon.

**Judy Hopps:** Mm-hm, they're heading out of town. Where does that road go?

## **Scene 25: Cliffside Asylum**

*[The scene transits to Cliffside Asylum. Judy and Nick peek out from a rock and see the rather creepy looking building with a vine design on the front. They run to a toll booth, avoiding the view of the wolf guards. Nick makes rapid signs with his paws to Judy, confusing her. Nick slips through the other side. The white timber wolf picks up Nick's scent and starts to look back where Nick is clinging in suspension. Judy howls. The guard howls and the other guard goes up to him.]*

**Larry:** Gary, quit it, you're gonna start a howl!

**Gary:** I didn't start it!

*[Judy howls again. Gary howls, followed by Larry, then all of the guards begin to howl]*

**Judy Hopps:** Come on!

*[As the wolf guards howl, Judy and Nick run up to the entrance and hide from sight.]*

**Nick Wilde:** You are a clever bunny.



*[They look up and see a pipe. They enter a room through the sewer grate. Judy uses her phone light to search. Hospital beds have been pushed up against the wall.]*

**Judy Hopps:** It looks like this was a hospital.

*[They see a door. Nick slowly and cautiously approaches the door to open it, slowly extends a paw, then he steps back and pushes Judy forward.]*

**Nick Wilde:** You know, after you. You're the cop. *[annoyed, Judy turns off her light, opens the door and looks around. a room with an examination bed and three screens with a CAT scan of a brain is seen through the doorway. Nick peeks out through Judy's ears and looks around]* Okay, all clear. *[He slowly moves backward, Judy's ears spring back into place. She rolls her eyes, sighing, turns on her phone light again, and looks around the room]*

**Judy Hopps:** All this equipment is brand new. *[takes pictures of the equipment]*

**Nick Wilde:** *[nervous]* Carrots. *[points down revealing claw marks on the floor.]*

**Judy Hopps:** Claw marks...

**Nick Wilde:** Yeah, huge, *huge* claw marks, I mean what kind of animal...

*[A tiger pounces against the glass, startling Nick. Judy and Nick walk through the passage way seeing other predator mammals in cells, all in a savage state. They shine the flashlight up into the top left corner of one cell where two pinpricks of light are visible, and find Manchas in the cell, growling.]*

**Judy Hopps:** Mr. Manchas. *[Nick looks at Manchas's file. Judy and Nick walk up to another cell and see Otterton inside. His glasses are broken, his sweater is gone and Otterton runs under the bed snarling]* It's him! We found our otter. *[to Mr. Otterton, reassuringly]* Mr. Otterton, my name is Officer Judy Hopps. Your wife sent me to find you. We're gonna get you out of here...

*[Mr. Otterton starts to come forward, sniffing and eyes black, before he pounced against the glass, making them jump back in surprise.]*

**Nick Wilde:** Or not! Guess he's in no rush to get home to the missus.

**Judy Hopps:** Eleven, twelve, thirteen, fourteen... Not including Manchas, it's... It's fourteen. Chief Bogo handed out fourteen missing mammal files... They're all here! All the missing mammals are right here!

*[They hear a mechanical door opening. As the door opens, Judy and Nick run and hide in an empty cell. Then, they hear a familiar voice.]*

**Leodore Lionheart:** *[vexed]* Enough! I don't want excuses, Doctor, I want answers. *[Mayor Lionheart and Dr. Madge Honey Badger enter the room]*

**Dr. Madge Honey Badger:** Mayor Lionheart, please. We're doing everything we can.

*[Judy uses her phone to record their conversation]*

**Leodore Lionheart:** Really? 'Cause I've got a dozen and a half animals here who've gone off the rails crazy, and you can't tell me why! Now I'd call that awfully far from "doing everything"!

**Dr. Madge Honey Badger:** Sir, it may be time to consider their biology. *[Judy gives a confused look and Nick gives a suspicious look]*

**Leodore Lionheart:** *[in angered confusion]* What? What do you mean "biology"?

**Dr. Madge Honey Badger:** The only animals going savage are predators. We *cannot* keep it a secret; we *need* to come forward!

**Leodore Lionheart:** *[mock thinking]* Hm, great idea. Tell the public. And how do you think they're gonna feel about their mayor... WHO IS A **LION**?! I'll be ruined! *[Judy and Nick look at each other in worry]*

**Dr. Madge Honey Badger:** Well, what does Chief Bogo say?

**Leodore Lionheart:** Chief Bogo doesn't know. And *we are going to keep it that way.*  
*[Judy's phone rings. Her parents are calling her. She tries to turn it off but the ringtone echoed.]*

**Judy Hopps:** *[hushed]* No, no, no!

**Leodore Lionheart:** Someone's here!

**Dr. Madge Honey Badger:** Sir, you need to go. Now! Security, sweep the area!  
*[Mayor Lionheart and Dr. Madge leave the room as the alarm sounds. The door of the cell Judy and Nick are in closes. They try to open until they see wolves coming to the door.]*

**Nick Wilde:** Great! We're dead! We're dead, that's it. I'm dead, you're dead, everybody's dead! *[leans against a toilet without realizing]*

**Judy Hopps:** *[gets a sudden idea]* Can you swim? *[She puts her phone in a plastic bag]*

**Nick Wilde:** What? Can I swim? Yes, I can swim. Why?  
*[Three wolves enter the room carrying taser guns with laser sights, but one notices the toilet post-flush and cocks his head to the side with confusion. Judy and Nick slide down the pipe and fall out, going down the waterfall, Judy in a diving position, Nick twisting and turning in weird positions while screaming, before falling into the water below. Nick emerges and looks for Judy.]*

**Nick Wilde:** Carrots? Hopps? Judy?! *[Judy emerges holding her phone in the bag]*

**Judy Hopps:** We gotta tell Bogo!

## Scene 26: Dancing with Gazelle

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*[In his office, Chief Bogo looks at the Gazelle dancing app and sees his face on a tiger dancer.]*

**Gazelle App:** Wow, you are one hot dancer, Chief Bogo. *[Chief Bogo grins, then he quickly puts his phone away as Clawhauser enters his office]*

**Benjamin Clawhauser:** Chief Bogo!

**Chief Bogo:** Not now!

**Benjamin Clawhauser:** Wait, is that Gazelle?

**Chief Bogo:** *[tries to cover his phone]* No!

**Gazelle App:** I'm Gazelle, and you are one hot dancer.

**Benjamin Clawhauser:** You have the app too? Aww, Chieeeeeef!

**Chief Bogo:** *[embarrassed]* Clawhauser! Can't you see I'm working on the missing mammal cases?!

**Benjamin Clawhauser:** Oh, oh, oh, yes, of course, about that sir. Officer Hopps just called - she found all of them! *[Chief Bogo shows a stunned look]*

**Gazelle App:** Wow, I'm impressed!

## Scene 27: The Arrest

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*[The ZPD swarm the Asylum. Chief Bogo exits bringing Mayor Lionheart in handcuffs with Judy walking beside them.]*

**Judy Hopps:** Mayor Lionheart, you have the right to remain silent. Anything-

**Leodore Lionheart:** *[interrupting]* You don't understand! I was trying to protect the city!

**Judy Hopps:** You were just trying to protect your job.

**Leodore Lionheart:** No! Listen, we still don't know why this is happening. It could destroy Zootopia!

**Judy Hopps:** You have the right to remain silent. Anything you say can and will be used against you...

*[The other officers bring in Dr. Madge in handcuffs. Other officers look suspiciously at Nick who is wearing shades, holding a Snarlbucks cup. He shows them his police badge sticker and walks off, taking a sip of his drink.]*

## Scene 28: Judy's Interview

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*[The scene changes back to the ZPD where reporters are gathered for an interview. Chief Bogo is at a podium giving a speech.]*

**Chief Bogo:** Ladies and gentle-mammals, fourteen mammals went missing, and all fourteen have been found by our newest recruit, who will speak to you in a moment.

**Judy Hopps:** Ohh, I'm so nervous.

**Nick Wilde:** Okay. Press conference 101. You wanna look smart, answer their question with your own question and then answer *that* question. Like this: *[pretends to have a news reporter voice while pretending to hold a microphone]* "Excuse me, Officer Hopps, uh, what can you tell us about the case?" *[in a flutey impression of Judy's voice]* "Well, was this a tough case? Yes, yes it was." *[normal voice]* You see?

**Judy Hopps:** You should be up there with me. We did this together.

**Nick Wilde:** Well, am I a cop? No. No, I am not.

**Judy Hopps:** Hm. Funny you should say that. Because, well, I've been thinking... it would be nice to have a partner. *[Judy gives Nick a ZPD application]* Here, in case you need something to write with. *[Judy gives Nick her carrot pen. Touched, Nick takes the pen and smiles.]*

**Dawn Bellwether:** Officer Hopps! It's time. *[Judy looks at Nick, crossing her fingers and walks up to the podium.]*

**Chief Bogo:** They appear to be in good health, physically, if not emotionally. So now, I'll turn things over to the officer who cracked the case, Officer Judy Hopps.

*[Judy walks up to the podium and reporters talk all at once, trying to get Judy's answers.]*

**Judy Hopps:** *[points to a beaver]* Uh, yes?

**Action Gnu 5 beaver:** What can you tell us about the animals going savage?

**Judy Hopps:** Well, the... the animals in question... *[looks at Nick, who encourages her to say something]* Are they all different species? Yes, yes they are. *[the reporters take note, Nick approves]*

**Female offscreen reporter 1:** Okay, so what is the connection?

**Judy Hopps:** Oh, all we know is that they are all members of the predator family.

**Doug:** So, predators are the only ones going savage?

**Judy Hopps:** That is accu... Yes, that is accurate, yes.

**Pig reporter:** Why? Why is this happening?

**Judy Hopps:** We still don't know. But it may have something to do with biology. *[After looking euphorically at his complete application, Nick takes notice in confusion]*

**Male offscreen reporter 1:** What do you mean by that?

**Judy Hopps:** A biological component. You know, something in their DNA.

**Oryx reporter:** In their DNA, can you elaborate on that, please?

**Judy Hopps:** Yes. What I mean is, thousands of years ago, uh, predators survived through their... aggressive hunting instincts. *[Nick, confused at what Judy is saying, puts the application in his pocket, and looks at the screen behind her]* For whatever reason, they seem to be reverting back to their primitive, savage ways.

*[Nick sees the savaged predators muzzled and has flashbacks from his childhood, revealing his PTSD, and glares confusedly.]*

**Beaver reporter 2:** *[offscreen]* Officer Hopps, could it happen again?

**Judy Hopps:** It is possible, so we must be vigilant, and we at the ZPD are prepared and are here to protect you.

*[The reporters get frantic and crowd Judy with questions]*

**Female offscreen reporter 2:** Will more mammals go savage?

**Male offscreen reporter 3:** What is being done to protect us?

**Female offscreen reporter 3:** Have you considered a mandatory quarantine on predators?

*[Chief Bogo and Bellwether look at each other. Bellwether goes up to Judy]*

**Dawn Bellwether:** Okay, thank you, Officer Hopps. Uh, that's all the time we have. No more questions. *[Bellwether takes Judy away from the reporters]*

**Judy Hopps:** Was I okay?

**Dawn Bellwether:** Oh, you did fine! *[Judy walks up to Nick]*

**Judy Hopps:** *[relieved]* Oh, that went so fast. I didn't get a chance to mention you or say anything about how we...

**Nick Wilde:** *[darkly]* Oh, I think you said plenty.

**Judy Hopps:** What do you mean?

**Nick Wilde:** "Clearly there's a biological component"? "These predators may be reverting back to their primitive, savage ways"? Are you *serious*?

**Judy Hopps:** I just stated the facts of the case. I mean, it's not like a bunny could go savage.

**Nick Wilde:** *[upset]* Right. But a fox could, huh?

**Judy Hopps:** Nick, stop it! You're not like them.

**Nick Wilde:** *[gets angry]* Oh, there's a *them* now?!

**Judy Hopps:** Ugh. You know what I mean. You're not that kind of predator.

**Nick Wilde:** The kind that needs to be muzzled? The kind that makes you think you need to carry around fox repellent? *[points to the fox repellent. Judy sighs in shame]* Yeah, don't think I didn't notice that little item the first time we met. So, l-let me ask you a question: Are

you afraid of me? *[Judy, with slight fear in her eyes and her nose twitching, says nothing]* Do you think I might go nuts? Do you think I might go "savage"? *[Lowers his voice threateningly]* Do you think I might try to... *[raises his arms, baring his claws]* eat you? *[Judy steps back, revealed that she opened the strap, her paw just inches from the repellent. Nick looks at her, hurt]* I knew it. *[scoffs; Judy looks what she is doing with mental horror of what she almost did]* Just when I thought somebody actually believed in me, huh? *[gives Judy back the application and leaves]* Probably best if you don't have a predator as a partner.

*[Judy looks at the application that is completely filled out, looks up, sees Nick storming off, tearing off his sticker, and throwing it away, and becomes more horrorstruck]*

**Judy Hopps:** No, Nick! Nick! *[She tries to follow him, but is blocked by the reporters]*

**Beaver reporter 2:** Officer Hopps, were you just threatened by that predator?

**Judy Hopps:** No, he's my friend.

**Rabbit reporter:** We can't even trust our own friends?!

**Judy Hopps:** That is *not* what I said. Please-

**Beaver reporter 2:** Are we safe?

**Rabbit Reporter:** Have any other foxes gone savage? *[The microphones are shoved closer to her, as questions are buzzed all around her, and Judy is taken by surprise]*

## Scene 29: ZNN

*[The scenes changes to the Zootopia News Network, ZNN, where Fabienne Growley and Peter Moosebridge gives the news.]*

**Fabienne Growley:** More bad news in this city gripped by fear. *[They show a caribou being carried on a gurney into an ambulance while three police officers restrain a muzzled polar bear]* A caribou is in critical condition, the victim of a mauling by a savage polar bear. This, the 27th such attack, comes just one week after ZPD officer Judy Hopps connected the violence to traditionally predatory animals.

**Peter Moosebridge:** Meanwhile, a peace rally organized by pop star Gazelle was marred by protest. *[Gazelle is seen in front of a protest peace rally. Judy is seen between Frantic Pig and a female leopard, trying to separate the argument]*

**Frantic Pig:** Go back to the forest, predator!

**Female Leopard:** I'm from the savannah!

**Gazelle:** *[interviewed]* Zootopia is a unique place. It's a crazy, beautiful diverse city where we celebrate our differences. This is not the Zootopia I know. The Zootopia I know is better than this. *[Judy is on the train and she sees a tiger sitting next to a bunny mother and child, playing on his phone placidly. The mother pulls the child close to her]* We don't just blindly assign blame. We don't know why these attacks keep happening, but it is irresponsible to label all predators as savages. *[In the asylum, Mrs. Otterton sees her husband in his savage state, tethered to a pole in the middle of the room, snarling. Judy walks up to her and puts her hand on her shoulder.]*

**Mrs. Otterton:** *[sadly]* That's not my Emmitt. *[Judy sadly looks at her]*

**Gazelle:** *[with deep sadness]* We cannot let fear divide us. Please, give me back the Zootopia I love.

### Scene 30: Moving to Records

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*[Judy is in the ZPD with her own desk looking at her computer, typing a "savage mammal report" on Emmitt Otterton. Chief Bogo approaches her and taps the wall.]*

**Chief Bogo:** Come on, Hopps. The new mayor wants to see us.

**Judy Hopps:** The mayor? Why?

**Chief Bogo:** It would seem you've arrived.

*[Judy follows Chief Bogo, she sees Clawhauser, sad, packing his stuff]*

**Judy Hopps:** Clawhauser? What are you doing?

**Benjamin Clawhauser:** Um... They thought it would be better if a predator, such as myself, wasn't the first face that you see when you walk into the ZPD.

**Judy Hopps:** What?

**Benjamin Clawhauser:** They're gonna move me to records. It's downstairs. It's by the boiler. *[Clawhauser sadly walks off, Judy looks at him, upset and guilty. Chief Bogo calls to her by the door]*

**Chief Bogo:** Hopps!

### Scene 31: The Public Face of the ZPD

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*[the scene changes to the mayor's office where Judy is holding a ZPD poster displaying her smiling face. She looks at Bellwether]*

**Judy Hopps:** I don't understand.

**Dawn Bellwether:** Our city is 90% prey, Judy, and right now, they're just really scared. You're a hero to them. They trust you. And so that's why Chief Bogo and I want you to be the public face of the ZPD. *[Judy looks at the cover and gives thought]*

**Judy Hopps:** I'm not... I'm not a hero. I came here to make the world a better place, but I think I broke it.

**Chief Bogo:** Don't give yourself so much credit, Hopps. The world has always been broken, that's why we need good cops. Like you.

**Judy Hopps:** With all due respect, sir, a good cop is supposed to serve and protect, help the city, not tear it apart. *[Unclips and takes off her badge and puts it on the desk sadly.]* I don't deserve this badge.

**Chief Bogo:** *[surprised]* Hopps...?

**Dawn Bellwether:** Judy, you've worked so hard to get here. It's what you wanted since you were a kid. You can't quit.

**Judy Hopps:** Thank you for the opportunity.

*[Judy trudges slowly out the room as Chief Bogo and Bellwether sadly watch her go.]*

## Scene 32: Judy's Epiphany

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*[The scene blacks out and changes to Bunnyburrow where Judy is now working as a carrot farmer, in a pink flannel and jeans. She rolls up carrots in a newspaper.]*

**Judy Hopps:** *[depressed]* A dozen carrots. Have a nice day.

**Mother rabbit:** Thanks. *[to her daughter as they walk away]* Come on.

*[Judy sighs. Bonnie and Stu look at her and come up to her.]*

**Stu Hopps:** Hey there, Jude... Jude the Dude. Remember that one? *[Bonnie gives Stu a look.]* How're we doing?

**Judy Hopps:** I'm fine.

**Bonnie Hopps:** You are not fine, your ears are droopy. *[Cut to Bonnie and Stu's point of view. Judy's ears are indeed drooped.]*

**Judy Hopps:** Why did I think I could make a difference?

**Stu Hopps:** Because you're a trier, that's why.

**Bonnie Hopps:** You've always been a trier.

**Judy Hopps:** Oh, I tried. And I made life *so* much worse for so many innocent predators.

*[A van horn sounds and a van pulls up]*

**Stu Hopps:** Oh! Not all of them, though. Speak of the devil, Right on time. *[The van has the words 'Gideon Grey's Real Good Baked Stuff with Fresh Produce from Hopps' Family Farm' and Gideon Grey, grown up, walks out of his van]*

**Judy Hopps:** Is that... Gideon Grey?

**Stu Hopps:** Yep! Sure it is. We work with him now.

**Bonnie Hopps:** He's our partner, and we never would have considered it had you not opened our minds.

**Stu Hopps:** That's right, I mean Gid's turned into one of the top pastry chefs in the Tri-Burrows.

**Judy Hopps:** *[amazed]* That's... That's really cool, you guys. *[Gideon takes out pastries, but looks up when he hears Judy]* Gideon Grey. I'll be darned.

**Gideon Grey:** Hey, Judy. I'd just like to say, I'm sorry for the way I behaved in my youth. *[stammering]* I-I-I had a lot of self-doubt and it manifested itself in the form of unchecked rage and aggression. I was a major jerk.

**Judy Hopps:** Well, I know a thing or two about being a jerk. *[She smiles, Gideon takes out a tray of pies]*

**Gideon Grey:** Anyhow, I brought y'all these pies. *[Stu sees three of the bunny children running towards a line of purple flowers]*

**Stu Hopps:** Hey kids! Don't you run through that *Midnicampum holicithius!*

**Bunny child 1:** *[to her two other siblings]* whoa, whoa, whoa! *[The bunny children run elsewhere]*

**Gideon Grey:** *[surprised]* Well, now there's a four-dollar word, Mr. H, my family always just called them Night howlers.

**Judy Hopps:** *[stunned]* I'm sorry, what did you say?

**Stu Hopps:** Oh, Gid's talking about those flowers, Judy. I use 'em to keep the bugs off the produce, but I don't like the little ones going near 'em on account of what happened to your Uncle Terry.

**Bonnie Hopps:** Yeah, Terry ate one whole when we were kids and went completely nuts.

**Stu Hopps:** He bit the dickens out of your mother.

**Judy Hopps:** *[a realization sweeps over her]* A bunny can go savage.

**Bonnie Hopps:** Savage? Well, that's a strong word, but it *did* hurt like the devil.

**Stu Hopps:** Well, sure it did. There's a sizeable divot in your arm. I'd call that savage!

**Judy Hopps:** Night Howlers aren't wolves, they're flowers. The flowers are making the predators go savage. That's it! That's what I've been missing! *[runs up to the family pickup truck]* Oh, keys, keys keys keys, hurry come on! *[Stu fumbles, tosses the keys to Judy, who grabs them and gets in the truck]* Thank you! I love you, bye! *[Judy turns on the truck and drives back to Zootopia, leaving her parents and Gideon bewildered.]*

**Stu Hopps:** You catch any of that, Bon?

**Bonnie Hopps:** Not one bit.

**Gideon Grey:** *[still holding the tray of pies]* Well, that makes me feel a little bit better, I thought she was talking in tongues or something.

### Scene 33: Judy and Nick Reconcile

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*[Judy drives up to Zootopia, drives through Sahara Square, looking for Nick until she sees Nick's van. She knocks on the back door and Finnick emerges holding a baseball bat.]*

**Finnick:** *[furiously]* Who is it?! *[sees Judy, face changes]*

**Judy Hopps:** *[desperately]* I need to find Nick. Please. *[the scene changes to a bridge, where Judy looks for Nick]* Nick? Nick? *[She peers over the bridge and sees Nick in shades, lounging on a chair, drinking from a cup. Relieved, Judy walks up to him.]* Oh, Nick! Night howlers aren't wolves, they're toxic flowers! I think someone is targeting predators on purpose and making them go savage. *[upset, Nick puts down the drink and takes off his shades]*

**Nick Wilde:** *[deadpan]* Wow. Isn't that interesting? *[gets up and walks under the bridge. Judy, upset, follows him.]*

**Judy Hopps:** Wait... Wait, listen... I-I know you'll never forgive me, and I don't blame you - I wouldn't forgive me either. *[Nick stops walking but doesn't look at her]* I was ignorant and irresponsible and small-minded. But predators shouldn't suffer because of my mistakes. I have to fix this. But I can't do it without you. *[Nick still doesn't look at her]* And after we're done, you can hate me, *[begins to cry]* and... and that'll be fine, because I was a horrible friend, and I hurt you, and you... and you can walk away knowing that you were right all along - I really am just a dumb bunny.

*[Everything is silent, except for Judy's crying. Then a recorded voice is heard]*

**Judy Hopps' voice:** *[Through carrot pen]* I really am just a dumb bunny. *[Judy tearfully looks at Nick. Nick holds up the carrot pen and replays Judy's words]* I really am just a dumb bunny. *[Nick turns to Judy, smiling at her]*



**Nick Wilde:** Don't worry, Carrots. I'll let you erase it... in 48 hours. *[Judy smiles, cries tears of joy, sniffs, wiping away one]* All right, get in here. *[Judy walks up to Nick and puts her head on Nick's mid-torso and they hug as she cries more. He pats her head and pulls her closer]* Okay, oh, you bunnies, you're so emotional. There we go, deep breath. Are you, are you just trying to steal the pen? Is that what this is? *[Judy, laughing while weeping, playfully tries to take the pen from Nick; then Nick suddenly becomes serious]* You are standing on my tail, though... Off, off-off-off!

**Judy Hopps:** Oh, I'm sorry.

### Scene 34: Judy and Nick Question Duke Weaselton

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*[Later, Judy and Nick are off in the Hopps' Family truck. Nick eats a couple of blueberries]*

**Nick Wilde:** *[happily]* Ooh, I thought you guys only grew carrots! *[eats more blueberries]* Mm! *[voice slightly muffled from the blueberries]* What's your plan?

**Judy Hopps:** We are gonna follow the Night howlers.

**Nick Wilde:** *[puts more blueberries in a handkerchief]* Okay. How?

**Judy Hopps:** Know this guy? *[shows her phone with a picture of the news of Duke Weaselton]*

**Nick Wilde:** *[tucking the handkerchief in his pants pocket]* Uh-huh. I told you, I know everybody!

*[The scene changes to an alley where Duke is selling DVDs]*

**Duke Weaselton:** Ha-ha! Well, hello! Step right up. Anything you need, I got it. *[We see Zootopian versions of Disney movies such as Tangled, Wreck-it Ralph, Frozen 2, Big Hero 6, Moana, and Gigantic]* All your favorite movies! I've got movies that haven't even been released yet! *[to Dharma, who just declined]* Hey, 15% off. 20! Make me an offer! Come on! *[Judy and Nick approach him]*

**Nick Wilde:** Well, well. Look who it is, the Duke of Bootleg.

**Duke Weaselton:** What's it to you, Wilde? Shouldn't you be melting down a pawpsicle or something? *[recognizes Judy]* Hey, if it isn't Flopsy the Copsy.

**Judy Hopps:** We both know those weren't moldy onions I caught you stealing. What were you gonna do with those Night howlers, Weaselton?

**Duke Weaselton:** It's *Weaselton!* Duke Weaselton! And I ain't talking, Rabbit. And there ain't nothing you can do to make me. *[flicks his toothpick in Judy's face. She and Nick look at each other slyly.]*

### Scene 35: Duke Spills the Beans

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*[The scenes changes to Mr. Big in Tundratown.]*

**Mr. Big:** Ice him!

*[The polar bears open the trapdoor and hold Duke over the icy pit. He screams and struggles to break free. He looks at Judy, Nick, and Mr. Big. Nick is sipping from a tiny cup.]*

**Duke Weaselton:** You dirty rat! Why are you helping her? She's a cop!

**Mr. Big:** And the godmother to my future granddaughter. [*Fru Fru enters the room; she is revealed to be pregnant.*]

**Fru Fru:** [*patting her belly*] I'm gonna name her Judy!

**Judy Hopps:** [*touched*] Aww!

**Mr. Big:** [*chuckles, smiling at his daughter, then turns to the polar bears*] Ice this weasel.

**Duke Weaselton:** Ahh! All right, all right, please! I'll talk! I'll talk! I stole them Night howlers so I could sell 'em. They offered me what I couldn't refuse - money.

**Judy Hopps:** And to whom did you sell them?

**Duke Weaselton:** A ram named Doug. We got a drop spot underground. [*The scene changes to Judy and Nick walking to an abandoned subway station*] Just watch it; Doug is the opposite of friendly. He's *unfriendly*.

### Scene 36: The Train Car Chase

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[*Judy and Nick enter the station and find an old train car.*]

**Judy Hopps:** Come on.

[*Judy and Nick went up to the train car, which is Doug's lab and discover it is full of flowers just like the ones from the Hopps' Family Farm.*]

**Judy Hopps:** The weasel wasn't lying.

**Nick Wilde:** Yeah, it looks like ol' Doug's cornered the market on Night Howlers.

[*Doug suddenly enters the room, prompting Judy and Nick to hide under a table. After putting on a gas mask, Doug takes a pot full of Night Howlers and dumps it all into a vat. He then turns the dial, liquefying the flowers and subsequently guides the liquids through test tubes and a chemistry set, a small machine injects blue serum into a paintball-like pellet. Doug's cell phone rings. Judy and Nick scurry under another table as Doug answers his phone.*]

**Doug:** You got Doug here. What's the mark? Cheetah in Sahara Square, got it. [*loads the serum pellet into a dart gun*] You serious? Yeah, I know they're fast, I can hit 'em. Listen, I hit a tiny little otter through the open window of a moving car.

[*Judy gasps, and sees a photo of Emmitt Otterton on Doug's subway bulletin map. A flashback shows Emmitt Otterton in the limo, and Doug snipes him through the open window with a serum pellet, making him go savage. Then she looks at a photo of Renato Manchas. Another flashback shows Manchas unlocking the door, first meeting Judy and Nick when he is shot by Doug, who is hiding outside the window, with a serum pellet from behind making him go savage.*]

**Doug:** Yeah, I'll buzz you when it's done. [*places the dart gun into a case*] Or you'll see it on the news, you know, whichever comes first. [*a knock is heard*]

**Woolter:** Hey, Doug, open up! We've got your latte!

**Doug:** Alright, Woolter and Jesse are back so I'm leaving now. Out.

[*Doug goes over to the car door. Judy suddenly crawls out of her hiding place*]

**Nick Wilde:** [*whispered*] Where are you going? Where are you going? Get back here! What are you doing, he's gonna see you! [*Judy takes a glance at the train's front controls where a red light is blinking rhythmically, with a soft clicking noise. An idea is growing in her*]

*mind.]* What are you looking at?! Hey! Whatever you're thinking, stop thinking it! Carrots! Carrots!

**Doug:** *[opens the door]* Better have the extra foam this time-

*[Without warning, Judy kicks Doug out of the car and locks the door.]*

**Woolter:** Hey! Open up!

**Nick Wilde:** What are you doing?! You just trapped us in here!

**Judy Hopps:** We need to get this evidence to the ZPD.

**Nick Wilde:** *[grabs the case containing Doug's dart gun]* Okay, great, here it is. Got it.

**Judy Hopps:** No. *All* of it!

**Nick Wilde:** Wait, what? *[Judy runs to the front of the train and knocks a few controls on, trying to get the old train to move. The controls die and Judy bangs it, starting it up again]* Great, you're a conductor now, huh? Hey, listen, it would take a miracle to get this rust bucket going. *[With a sudden jerk, the train begins to move; Nick seems stumped.]* Well. Hallelujah!

**Jesse:** *[on the phone]* We kinda got a situation at the lab... *[notices the train is rolling away]* Oh! It just got worse!

*[Woolter and Jesse start to run after the train, leaving Doug behind, moping over his latte.]*

**Nick Wilde:** Mission accomplished. Would it be premature for me to do a little victory toot toot?

**Judy Hopps:** All right. One toot toot.

*[Nick toots the horn twice, as Woolter and Jesse catch up to the train and start climbing over it.]*

**Nick Wilde:** *[happily]* Well, I can cross that off the bucket list.

*[Judy and Nick's celebration is cut short as they hear a thud from the top of the train. They turn around nervously to see Woolter break into the train. He tries to ram his way to the front, but Nick closes the steel door and locks him out. Woolter tries to open the door. He sees Nick smirking at him and head butts the glass.]*

**Nick Wilde:** I may have to rescind that victory toot toot. *[Another thud from the top of the train, this time straight over their heads.]* Maybe that's just hail?

*[Jesse breaks his way in through the small front window. Even though he is stuck, he immediately tries to grab Judy. Nick goes up to save Judy.]*

**Nick Wilde:** Back off!

*[Nick tries to stop Jesse, but gets pushed away against the door. Jesse attempts to grab Judy's shirt front, but the bunny barely manages to squeeze out of range. Nick feels a bump on the door. Nick sees Woolter has backed all the way to the end of the car, ready to bust the door down for good. Woolter charges at full speed.]*

**Nick Wilde:** Incoming!

*[Nick quickly opens the door and Woolter charges straight to the front window, ramming Jesse onto the tracks in front of the train, and getting stuck in the front window himself. In the charge, Judy gets thrown out of the car, but manages to hold on to Woolter's horns.]*

**Nick Wilde:** Carrots!

**Judy Hopps:** Don't stop, keep going!

**Jesse:** *[running as fast as he can in front of the car]* No! No! Please stop!

**Judy Hopps:** Do not stop this car!

*[With no time left, Jesse leaps to the side of the tunnel, away from the oncoming train. He screams in pain as his belly is sheared by the side of the train. Meanwhile, Woolter manages to toss Judy to the top of train, where she narrowly misses being hit by a signal light. The train emerges from the tunnel and Woolter is trying to punch his way to Nick at the controls. As Judy tries to get up, she notices a freight train coming straight towards them, on the same track! She gasps and quickly notices a track junction and a track switch up ahead. She gets an idea. She pokes her head through the opened vent.]*

**Judy Hopps:** *[shouting]* Speed up, Nick, speed up!

**Nick Wilde:** There's another train coming!

**Judy Hopps:** Trust me. Speed up!

*[Nick grunts as he moves the throttle forward to increase the train's speed. Woolter notices the oncoming train.]*

**Woolter:** Stop the train!

*[Woolter screams as the two trains come closer to colliding.]*

**Judy Hopps:** *[to Woolter]* Hey! Need some help?

*[With one swift move, Judy leaps down and kicks Woolter off the train and onto the track switch. The junction shifts just in time and the subway car makes a sudden turn away from the freight train. However, the high speed of the subway car is making it tip over.]*

**Nick Wilde:** Oh no, oh no, no, no, too fast! Too fast, hold on!

*[Judy and Nick hang on as the subway car slides down the track on its side. Sparks fly everywhere, sparking a fire in the lab. The two look ahead and see the train is speeding into the end of the line station, and the wall that they are careening into.]*

**Nick Wilde:** I think this is our stop!

*[Judy and Nick leap off the car and onto the abandoned subway platform. They look on shocked as the train slams into the wall in a fiery crash.]*

**Judy Hopps:** *[out of breath]* Okay, maybe... Maybe some of the evidence survived.

*[The train suddenly detonates, sending pieces of debris all over the station. One of which narrowly misses hitting Judy and Nick as it flies onto the platform before exploding itself behind them, making them flinch.]*

**Judy Hopps:** *[stunned]* Everything is gone. We've lost it all...

**Nick Wilde:** *[equally stunned]* Yeah. Oh, except for this. *[Nick holds up the case containing Doug's dart gun and laughs triumphantly]*

**Judy Hopps:** *[overjoyed]* Ooh, Nick! YES! *[In her excitement, Judy gives Nick a somewhat forceful punch to the arm and takes the case.]*

**Nick Wilde:** Ow...

**Judy Hopps:** Come on! We gotta get to the ZPD. Cut through the Natural History Museum!

### Scene 37: The True Villain

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*[Judy and Nick run out of the subway station, which leads them inside the Natural History Museum, which is closed. The two run through the many exhibits and before long find themselves looking at the exit that will lead them to the ZPD.]*

**Judy Hopps:** Look, there it is! *[Then, they are stopped by a voice.]*

**Dawn Bellwether:** Judy! Judy! *[They see Bellwether with two Sheep Cops urgently heading their way.]*

**Judy Hopps:** Mayor Bellwether! *[The two run to her.]* We found out what's happening. Someone's darting predators with a serum. That's what's making them go savage!

**Dawn Bellwether:** I'm so proud of you, Judy. You did just a super job.

**Judy Hopps:** Thank you, ma'am! *[Judy starts to hand over the gun case over to Bellwether. However, she stops and looks at her in suspicious confusion.]* ...How did you know where to find us?

**Dawn Bellwether:** I'll go ahead and take that case, now. *[Bellwether insistently reaches over for the case, but Judy holds onto it tighter. Fear starts to overtake Judy and Nick as they start to slowly walk away from Bellwether.]*

**Judy Hopps:** Uh, you know what, I think Nick and I will just take this to the ZPD.

*[They turn around to leave only to find a large, sinister-looking ram blocking their way. He stares at them menacingly and cracks his neck, ready to attack.]*

**Judy Hopps & Nick Wilde:** Run! *[Judy and Nick run back into the museum, with Judy holding onto the case for dear life.]*

**Dawn Bellwether:** *[angrily]* Get them!

*[The three rams go after Judy and Nick, who try to lose them through a closed section of the museum where many exhibit pieces are laying on the floor. Judy trips on a tusk display, cutting her leg badly. She falls over, grunting in pain.]*

**Nick Wilde:** Carrots! *[Nick goes back to Judy.]* I got you. Come here. *[Nick quickly carries her over to a nearby wall. Judy sits back wincing over her cut.]* Okay, just relax. *[He takes out his handkerchief to wrap Judy's leg. He accidentally spills a few blueberries on the floor]* Whoops! Blueberry?

**Judy Hopps:** *[in pain]* Pass.

*[Nick eats the blueberry and tends to her leg. They hear Bellwether's voice suddenly calls out. Her silhouette is shown behind the curtain.]*

**Dawn Bellwether:** Come on out, Judy.

**Judy Hopps:** *[whispers, giving the case to Nick]* Take the case. Get it to Bogo.

**Nick Wilde:** *[whispers]* I'm not gonna leave you behind; that's not happening.

**Judy Hopps:** I can't walk!

**Nick Wilde:** *[looking around]* Just... We'll think of something.

*[The two gasp as Bellwether and her rams enter the restricted area. Bellwether tries to get Judy to surrender.]*

**Dawn Bellwether:** We're on the same team, Judy! Underestimated, underappreciated... Aren't you sick of it? *[She motions to the rams to spread out before continuing]* Predators - they may be strong and loud, but prey outnumber predators ten-to-one. *[Bellwether notices a rabbit-shaped shadow on the wall. She snaps her fingers to one of the rams and points to*

*where she thinks Judy is.] Think of it - 90% of the population united against a common enemy. We'll be unstoppable.*

*[The ram pounces on the source of the shadow, only to find a rabbit mannequin for an exhibit. A sudden clanging is heard and Bellwether sees Judy and Nick trying to make a break for the exit.*

**Dawn Bellwether:** Over there! *[the rams run after the pair]*

*[Nick carries Judy as they try to make it out as fast as they can, but are slowed by Judy's injury. The big ram quickly catches up to Judy and Nick, and headbutts them into one of the museum's exhibit pits, making them lose their hold on the gun case. The case flies to the floor and Bellwether retrieves it. Judy and Nick, trapped get up. Bellwether chuckles unpleasantly as she goes up to the display looking down at them.]*

**Dawn Bellwether:** Well, you should have just stayed on the carrot farm, huh? It really is too bad, I... I did like you.

**Judy Hopps:** What are you gonna do? *Kill me?*

**Dawn Bellwether:** *[chuckles]* Oh, no, of course not. *[She takes out the dart gun with an evil grin.] He is!*

*[Bellwether fires the dart gun and the serum pellet hits Nick on the neck, leaving a blue stain. He starts to grunt and groan in pain.]*

**Judy Hopps:** No! Oh, Nick!

**Dawn Bellwether:** *[On the phone, fake panicked]* Yes, police?! There's a savage fox in the Natural History Museum! Officer Hopps is down! Please hurry!

**Judy Hopps:** No, Nick! Don't do this; fight it!

**Dawn Bellwether:** *[chuckles]* Oh, but he can't help it, can he? Since preds are just "biologically predisposed" to be savages.

*[Nick starts to growl and Judy looks down to see Nick's eye looking straight at her menacingly. Judy backs away in fear and starts to run away. Nick goes down on all fours, bearing his teeth at Judy before he starts chasing her down like a wild fox. Judy tries to slow Nick down by throwing a deer mannequin at him.]*

**Dawn Bellwether:** *[laughs evilly]* Gosh, think of the headlines! "Hero Cop Killed by Savage Fox!"

*[Judy backs up to a wall, gasping in fear as Nick tears the dummy to pieces with his teeth, then stares at her.]*

**Judy Hopps:** So that's it? Prey fears predators and you stay in power?

**Dawn Bellwether:** Yeah, pretty much.

**Judy Hopps:** It won't work!

**Dawn Bellwether:** Fear *always* works! And I'll dart every predator in Zootopia to keep it that way.

*[Judy gasps as Nick slowly closes in snarling, growling, and ready to pounce. She is trapped.]*

**Judy Hopps:** Oh, Nick... no...

**Dawn Bellwether:** *[chuckles then, glares]* Bye bye, Bunny.

*[Nick finally closes in on the frightened Judy, and lunges at her, biting her neck. Judy lets out a blood-curdling scream, and Bellwether looks on, pleased at her own work. Then...]*

**Judy Hopps:** *[sticks out her tongue]* Bleugh! *[Nick lets go of Judy's neck and backs away, chuckling at her playful acting.]* Blood! Blood! Blood! And... death.

**Nick Wilde:** *[getting back to his feet]* All right, you know, you're milking it. *[Bellwether gives a stunned look]* Besides, I think we got it. *[shouts out as he stands up and Judy and Nick put their arms around each other]* I think we got it! We got it up there! Thank you, yackety-yak! You laid it all out beautifully!

**Dawn Bellwether:** *[looks at her dart gun, confused]* What?

**Nick Wilde:** Yeah, oh, are, are you looking for the serum? *[He pulls the serum pellet out from his shirt pocket]* Well, it's right here.

**Judy Hopps:** What you've got in the weapon there? Those are blueberries. From my family's farm! *[Bellwether opens the chamber of the dart gun and sees the ammo has been replaced with blueberries.]*

**Nick Wilde:** *[tastes the blueberry where he's been hit and blows a kiss]* Mwah! They are delicious, you should try some.

**Dawn Bellwether:** *[growls furiously, closing the gun]* I framed Lionheart, I can frame you too! *[adjusts her glasses primly]* It's my word against yours.

**Judy Hopps:** Ooh! Actually...

*[Judy pulls out her carrot pen and plays back Bellwether's crazed speech.]*

**Dawn Bellwether's voice:** *[Through carrot pen]* And I'll dart every predator in Zootopia to keep it that way.

**Judy Hopps:** It's your word against yours.

**Dawn Bellwether:** *[her jaw drops; shocked and dumbfounded]* Huh? *[Judy and Nick smile triumphantly.]*

**Judy Hopps:** It's called a hustle, sweetheart. Boom.

*[Foiled and caught red-hoofed, Bellwether starts to back away and try to make a run for it, but she is surrounded by Chief Bogo and the ZPD, who have heard everything. Police cars surround the entrance.]*

### **Scene 38: Judy's Speech**

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*[The scene changes to the ZNN with Fabienne Growley and Peter Moosebridge.]*

**Fabienne Growley:** Former Mayor Dawn Bellwether is behind bars today, guilty of masterminding the savage attacks that have plagued Zootopia of late. *[They show Bellwether in an orange jumpsuit, in handcuffs, filled with contempt, as she is escorted through the crowd as photographers take pictures.]*

**Peter Moosebridge:** Her predecessor, Leodore Lionheart, denies any knowledge of her plot, claiming he was just trying to protect the city. *[Lionheart is seen in prison being interviewed by a porcupine]*

**Leodore Lionheart:** Did I falsely imprison those animals? Well, yes. Yes I did. It was a classic "doing the wrong thing for the right reason" kind of a deal.

**Fabienne Growley:** In related news, doctors say the Night Howler antidote is proving effective in rehabilitating the afflicted predators.

*[The scenes changes to a hospital where Emmitt is being cured from his savage state. He starts to wake up. Mrs. Otterton looks at him.]*

**Mrs. Otterton:** Emmitt? Oh, Emmitt! *[The Ottertons hug very deeply in relief. Mrs. Otterton turns to Judy, who is back in her police uniform and her leg is healed.]* Thank you.

*[Judy smiles, happy to serve. The scene shows an overshot of Savanna Central. Zootopia is peaceful again. A voiceover of Judy is heard. Judy is seen walking, looking at everything is back to normal. She sees a giraffe kid and a tiger cub playing with a soccer ball. It comes to her; she does a few tricks and kicks it back to them.]*

**Judy Hopps:** When I was a kid, I thought Zootopia was this perfect place, where everyone got along and anyone could be anything. Turns out, real life is a little bit more complicated than a slogan on a bumper sticker. Real life is messy. *[She goes to the ZPD and sees Clawhauser, happy and back at his old job. He sets his Gazelle snow globe and his name tag and sees Officers Higgins and Krumpanski giving him two boxes of donuts. He smiles. Judy smiles.]* We all have limitations, we all make mistakes, which means - hey, glass half full! - we all have a lot in common. And the more we try to understand one another, the more exceptional each of us will be. *[The scene changes to the graduation ceremony, where Judy graduated, and Judy gives a speech]* But we have to try. So no matter what type of animal you are; from the biggest elephant, to our first fox, *[We see Nick in full police uniform, holding a beverage, lifts up his shades, and winks at Judy, inspired by her words]* I implore you - try. Try to make the world a better place. *[Later, Judy opens a box revealing a badge. She places the badge on Nick's uniform. She salutes Nick, who salutes her back.]* Look inside yourself and recognize that change starts with you. It starts with me. It starts with all of us. *[The police officers cheer and applaud, throwing their hats in the air.]*

### **Scene 39: Return to the Bullpen**

*[The police hat transits to the bull pen where the police officers bang their fists on the tables as Chief Bogo enters.]*

**Chief Bogo:** All right, all right, enough. Shut it! *[the officers sit]* We have some new recruits with us this morning, including our first fox. *[Nick is seen sitting next to Judy on the same chair she's standing on]* Who cares?

**Nick Wilde:** Ha! You should have your own line of inspirational greeting cards, sir!

**Chief Bogo:** Shut your mouth, Wilde!

*[Judy and the officers snigger]*

**Chief Bogo:** *[takes out his glasses and files]* Assignments: Officers Grizzoli, Fangmeyer, Delgado - Tundratown SWAT. *[they stand and leave]* Snarlov, Higgins, Wolfard - undercover. *[Snarlov puts on a green cap, Higgins puts on a fake mustache, and Wolfard puts on a sheep costume and they leave.]* Hopps, Wilde... parking duty. Dismissed. *[Judy and Nick look at the chief shocked. Then Bogo grins]* Just kidding! We have reports of a street racer tearing up Savannah Central. Find him. Shut him down.



## Scene 40: The Street Racer

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*[Judy and Nick are seen in a big police car, driving through Savanna Central. Judy is driving and Nick is in the passenger seat holding a pawpsicle.]*

**Nick Wilde:** So, are all rabbits bad drivers or is it just you?

*[Judy looks at him annoyed and playfully slams on the brakes, making Nick lunge forward as the car screeches to a halt.]*

**Judy Hopps:** *[deadpan]* Oops. Sorry. *[Nick gets up with the pawpsicle stuck to his face. He pulls it off his face and chuckles.]*

**Nick Wilde:** Sly bunny.

**Judy Hopps:** *[looks back at the road and smirks]* Dumb fox!

**Nick Wilde:** *[waves the pawpsicle in her direction, grinning]* You know you love me.

**Judy Hopps:** Do I know that? *[looks at Nick and smiles]* Yes. Yes, I do.

*[The light changes to green and before they can move, a red car with tinted windows zooms past them. They take notice and smile at each other. Nick puts on his shades and turns on the siren. Judy hits the pedal and they chase after the car. They managed to pull over the speeding motorist. The front license plate reads "FST NML Zootopia". Judy and Nick walk up to the car.]*

**Judy Hopps:** Sir, you were going 115 miles per hour, I hope you have a good explanation. *[The window rolls down revealing Flash, looking at them nervously. Judy looks at him shocked and Nick removes his shades, surprised and amused.]*

**Nick Wilde:** Flash, Flash, hundred yard dash!?

**Flash Slothmore:** *[slowly smiles sheepishly]* Niiiiiick...

## Scene 41: Gazelle's Concert

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*[The scene changes to Savanna Central at night where a concert by Gazelle is performed.]*

**Gazelle:** Good evening, Zootopia! Come on everybody, put your paws up!

*[Gazelle performs "Try Everything" as the tigers dance beside her. As she dances, Clawhauser watches, glowing with excitement. Judy and Nick are watching her perform. Judy shows an excited look and looks at Nick who grins. Animals in the audience use the phones to record the concert. Flash and Priscilla are seen slow dancing. Koslov is seen bobbing his head to the music. On his palm, Mr. Big, sitting in his chair and Fru Fru are dancing together.]*

**Gazelle:** Put your paws in the air, come on! ¡Ponga sus patas en el aire, vamos!

*["Try Everything" performed. Yax is seen groove dancing. Chief Bogo and Clawhauser dance next to each other. The scene shows a prison room where the concert is seen on TV. A pig officer is beside the TV watching the inmates, including Bellwether, still filled with contempt. The inmates next to her tap their knees to the beat and she looks at them annoyed.]*

**Gazelle:** ¡Sacuda sus colas conmigo, venga! Come on! Shake your tails with me, come on! Yeah!

*[The final lines of "Try Everything" are performed. Judy dances to the music. She looks at Nick, bumps him with her hip to get him to dance, which he does. Judy and Nick look at each*

*other, smiling. Chief Bogo dances, like he owns the dance floor. In prison, Bellwether notices one of the inmates touching her wool, she angrily swats him away and continues to brood. Clawhauser dances around. Bonnie and Stu are dancing the do-si-do. Yax, laid-back, enjoys himself. A pig lady next to him is disgusted by his smell. He chuckles. In prison, Lionheart reads Fancy Cat Magazine. Mr. and Mrs. Otterton are dancing together. Emmitt twirls his wife and dips her and they smile. Duke is dancing until he sees money from an animal's back pocket. He dances up to him, grabs the money, and quietly dances away. Gazelle continues singing as the tigers dance around her. Gazelle and the tigers do a final pose as the song ends. Everyone in Zootopia applauds as fireworks light up the night sky.]*

**The End**

