

## Face Threatening Acts in Shakespeare's Measure for Measure

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### ABSTRACT

Face Threatening Act (FTA) refers to speech acts that can damage an individual's public self-image or face. Face involves two fundamental social needs: the need to feel appreciated, accepted, and valued by others, which relates to positive face, and the need to maintain autonomy and freedom from external imposition, which relates to negative face. These dual needs shape how individuals manage their self-image in social interactions and influence the use of language. This study aims to analyze William Shakespeare's Measure for Measure through the lens of Face Threatening Act (FTA) theory to explore how language reflects power, morality, and identity. This study applies a qualitative descriptive method to examine how different types of FTAs function within the drama. The analysis reveals a distribution of FTAs with threats to hearers' negative face being the most frequent (28.1%), followed by speakers' positive face (25.0%), hearers' positive face (24.2%), and speakers' negative face (22.7%). These findings highlight the complex interpersonal and social dynamics dramatized through language. The study concludes that Measure for Measure vividly portrays the tensions between individual dignity and institutional authority through strategic use of language in dramatic discourse

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## **INTRODUCTION**

Literature is regarded as a creative artistic activity that not only tells stories but also functions as a vital medium for preserving cultural heritage, transmitting values, and fostering empathy among individuals and across societies (Ibrahim et al., 2024). Literature is seen as a creative artistic activity that not only tells stories but also plays an important role in preserving cultural heritage and transmitting values. In addition, it fosters empathy among individuals and across societies. It encompasses various forms, with three main genres often highlighted: prose, poetry, and drama. Prose includes novels, short stories, and essays, which are characterized by their straightforward narrative style and emphasis on plot and character development. Poetry, in contrast, employs rhythm, imagery, and metaphor to evoke emotions and provoke reflection through carefully chosen language. Drama, as another distinctive genre, is designed to be performed on stage, relying on dialogue and action to bring stories to life for an audience. Together, these forms of literature not only provide entertainment but also educate, inspire, and challenge readers to reflect deeply on the complexities of human existence.

Drama is a dynamic art form that merges human emotions, actions, and storytelling into a single immersive experience. Drama intertwines human emotions and conflicts by combining spoken words with physical movement, stage settings, music, lighting, and character interactions, creating a vivid and immediate experience for the audience that feels alive and engaging. Drama was a technique to bring people closer to faith, cultivate them, and edify them (Dahami, Y. S. H., & Alzahrani, M. A. M. 2023). Drama scripts are structured with acts and scenes instead of chapters, and they provide detailed instructions including dialogue, stage directions, and sometimes even descriptions of the mood or tone, guiding actors and directors in bringing characters and stories to life on stage. This genre not only serves as a form of entertainment but also as a tool to explore complex themes related to human nature, morality, and society by engaging viewers emotionally and intellectually. Through its storytelling, drama becomes a powerful medium to reflect on cultural values, social issues, and the shared human experience, helping audiences to think critically and gain a deeper understanding of themselves and the world around them.

Face Threatening Act (FTA) is a concept introduced by Brown and Levinson (1987) in their Politeness Theory, which examines how certain speech acts can threaten a person's self-image, or "face." Face in this theory refers to a self-image that every individual wanted to maintain during interaction. Brown and Levinson divided face into two types: positive face, which is the desire to be liked and accepted like the way they want to be by others. Then negative face, which is the desire to be free from the threat or disruption by others. Some quotes or actions, known as FTAs, can threaten either positive or negative 'face'. For instance, criticizing or disagreeing with someone can threaten their positive face, while making a request or an order can threaten their negative face. It is because FTAs create social tension, speakers usually used politeness strategies to minimize the threat, such as using indirect language or by showing respect. According to Sauzan & Simatupang (2023), Face Threatening Act can be

considered as a negative concept, since there was some people exploit others face in a negative and manipulative manner for their own advantages. Therefore, understand FTA is essential to find out how people maintain and manage their act towards other with still protecting their face.

William Shakespeare's *Measure for Measure* (1604) is often regarded as one of his problem plays, blending elements of comedy and tragedy while exploring issues of morality, justice, and authority. Beyond its dramatic tension, the play provides a rich ground for linguistic and pragmatic analysis, particularly through the lens of Brown and Levinson's (1987) theory of Face Threatening Acts (FTA). FTAs occur when speech undermines an individual's public self-image, either by challenging their desire for approval (positive face) or by imposing on their freedom (negative face). In *Measure for Measure*, language becomes a central instrument of power: commands, accusations, and moral judgments not only drive the plot but also expose the vulnerability of characters within hierarchical structures. For instance, moments of judgment and submission dramatize how institutional authority compels individuals to accept face loss as part of social control. An FTA-based reading thus highlights the play's concern with the politics of communication, where speech enforces dominance, negotiates identity, and reflects broader cultural and ideological struggles. By analyzing the interplay of language, authority, and social order, this study positions *Measure for Measure* as a text that demonstrates how drama can reveal the intricate relationship between power and human dignity.

One example of a dramatic work that powerfully reflects issues of language, authority, and social power is *Measure for Measure* by William Shakespeare. This play explores the tension between law, morality, and individual dignity, particularly in moments when speech directly threatens a character's face his or her public self-image and sense of honor. Face Threatening Acts (FTAs), as defined in Brown and Levinson's politeness theory, occur when language challenges the autonomy, reputation, or dignity of another person. In drama, such threats are especially powerful because they reveal not only the personal vulnerability of characters but also the larger structures of power and hierarchy that regulate behavior. In *Measure for Measure*, Shakespeare employs FTAs through commands, accusations, and moral judgments, where language itself becomes a tool of power that destabilizes relationships and enforces social control. By analyzing key dialogues, we can see how FTAs expose conflicts between personal integrity and institutional authority, ultimately dramatizing the fragile negotiation of identity within systems of domination. Duke: "Be absolute for death; either death or life / Shall thereby be the sweeter."

DUKE (as Friar): "Tis meet so, daughter; but lest you do repent As that the sin hath brought you to this shame, Which sorrow is always toward ourselves, not heaven, Showing we would not spare heaven as we love it, But as we stand in fear"

JULIET: "I do repent me as it is an evil, And take the shame with joy"

DUKE: "There rest. Your partner, as I hear, must die tomorrow, And I am going with instruction to him. Grace go with you. Benedicite."

JULIET: "Must die tomorrow? O injurious love, That respites me a life, whose very comfort. Is still a dying horror."

This scene takes place in prison, where the Duke, disguised as a friar, visits Juliet after her premarital pregnancy has brought her public disgrace. Claudio, her betrothed, faces execution, and Juliet herself is humiliated by society. The Duke counsels her about sincere repentance, distinguishing between fear-driven remorse and true contrition. Juliet replies by acknowledging her guilt openly and accepting shame, even as she mourns Claudio's impending death. In Juliet's statement, "I do repent me as it is an evil, And take the shame with joy," she accepts disgrace as deserved punishment. This is a clear example of a Face Threatening Act: Juliet sacrifices her positive face the desire to be respected and socially valued by embracing humiliation in front of authority. The Duke's preceding admonition also threatens her negative face, limiting her autonomy by dictating how repentance must be expressed. Juliet's words illustrate how institutional discourse compels individuals to internalize guilt and normalize subordination. Shakespeare dramatizes how authority, cloaked in the language of morality, reshapes identity and controls behavior within hierarchical systems. Juliet's act of verbal submission demonstrates how the loss of face is not only personal but also socially reinforced, revealing the complex interplay between language, power, and dignity.

In *Positive and Negative Face-Threatening Acts on Family and School Interaction of "No Place Strange" Novel* (Vinola, Sulistyaningsih, & Taufik, 2020) also employs FTA theory to analyze the characters' use of positive and negative politeness strategies reflecting social hierarchy and emotional distance within the story. *Face Threatening Acts in Jeong Myeong-Seok Documentary* (Sauzan & Simatupang, 2021) applies Brown and Levinson's theory to explore how language manipulation and power are constructed through speech acts in a cult context. The study reveals that negative politeness strategies are the most dominant, illustrating how authority limits followers' autonomy. *Face Threatening Acts of the Main Character in The Half of It Movie* (Cahyaningrum, Rajeg, & Ediwan, 2022) investigates the four types of FTAs performed by Ellie Chu and the politeness strategies used to mitigate them showing that teenage interaction often combines threats to face with strategies of solidarity. Subsequently, *Face-Threatening Acts Performed by Characters in the "Darkest Hour" Movie* (2023) applies FTA theory to analyze how political figures rely on bald-on-record strategies to assert power in moments of crisis, and the study stresses that such directness reflects both urgency and authority in high-stakes decision-making. Most recently, *Face-Threatening Acts and Politeness Strategies in the "Cruella" Movie* (2024) utilizes the FTA framework to highlight how Cruella employs high-intensity FTAs to construct her identity, while other characters balance them with politeness strategies, underscoring how antagonistic characters deliberately exploit face threats to reinforce dominance.

## **LITERATURE REVIEW**

Face Threatening Acts (FTAs) are proposed by Brown and Levinson (1987) to explain speech acts that can damage an individual's *face* or self-image in social

interactions. *Faces* in the theory are divided into positive face, which is the desire to be appreciated and accepted, and negative face, which is the desire to act freely without interference. There are four types of FTAs there are the hearer's negative face, the speaker's negative face, the hearer's positive face, and the speaker's positive face. A study by Cahyaningrum et al. (2022) found that all four types of FTAs act such as criticism, threats, confessions, and apologies, create conflict and reveal the dynamics of relationships between characters.

#### ***Hearer's Positive Face***

Threatening the hearer's positive face happens when the speaker says something that makes the hearer feel disliked, not valued, or not accepted. Brown and Levinson (1987) stated that positive face is the need for people to feel appreciated or recognized by others. When a hearer's positive face is threatened, one can feel hurt or rejected. This can happen through like criticism, disagreement, or insults, because these show that the hearer's ideas or actions are not respected. In drama, this speech is important because it shows conflict between characters and can make the more emotional. It also shows how characters want to be accepted but sometimes face rejection from others. Hearer's positive face act can be found in the movie *The Half of It*, in the conversation between Paul and Ellie about Paul's date last night. *Example:*

Paul: "It wasn't that bad."

Ellie: "What about that date wasn't bad? **You got nothing in common.**"

Paul: "Not yet, bro."

Ellie: "Game over."

Paul wants to be recognized and supported by Ellie, especially after his date with Aster. It can be seen when Paul feels his date was not as bad as Ellie said, and he wants Ellie to see his effort in a positive way. However, Ellie does not agree with that and directly gives a criticism, "**You got nothing in common**" which shows that she does not believe in Paul's relationship. Ellie's response threatens Paul's positive face because her words make Paul feel rejected and that his effort is not appreciated. When Ellie emphasizes that the game is over, she makes the rejection even stronger, showing that she completely dismisses Paul's hopes. This makes Paul's desire to be accepted and supported completely unfulfilled. According to Brown and Levinson (1987), this is an example of a threat to the hearer's positive face. In this case, Ellie's criticism and final rejection directly oppose Paul's need to feel valued and acknowledged. This illustrates how direct disagreement can escalate conflict and damage relationships, as it leaves the hearer's positive face unmet and creates emotional tension between characters.

#### ***Speaker's Positive Face***

According to Brown and Levinson (1987), threatening the speaker's positive face occurs when the speaker admits a mistake, apologizes, or reveals vulnerability. Positive face is a person's desire to be respected and valued. When the speaker undermines their own self-image by confessing weakness or guilt, they damage their positive face. Speaker's positive face act can be seen in *The Half of It*, in a conversation between Ellie and Aster. *Example:*

Ellie: "**Aster, I'm sorry. It was just supposed to be one letter. I never meant to hurt you.**"

Aster: "Deep down I probably knew the truth. You really didn't use enough emojis in his texts."

Ellie: "I don't know what they meant."

This dialogue occurs after Aster discovers that Ellie was the one behind many of the letters and text messages sent under Paul's name. Ellie feels guilty because her words misled Aster into believing they came from Paul, creating confusion in their relationship. In this scene, Ellie decides to admit her fault and apologize directly, showing honesty despite the risk of rejection. Aster responds with humor, indirectly acknowledging the truth, while Ellie continues to expose her vulnerability by admitting her lack of understanding of emojis exposing her own social awkwardness. Ellie's utterance, "**Aster, I'm sorry. It was just supposed to be one letter. I never meant to hurt you**" is a clear example of threatening the speaker's positive face. By apologizing, Ellie openly admits fault and lowers her self-image, showing herself as guilty and vulnerable in front of Aster. According to Brown and Levinson (1987), such an apology and confession directly endanger the speaker's positive face because it undermines their desire to be valued and respected. The phrase "just supposed to be one letter" reveals Ellie's lack of control over the situation, which further damages her positive self-presentation. In this moment, she gives Aster the power to accept or reject her apology, creating an imbalance that heightens her loss of dignity. The act illustrates how sincerity and remorse can push a speaker to sacrifice their own face for the sake of repairing a relationship. Thus, Ellie's words demonstrate how honesty and emotional truth may come at the expense of her own positive face.

#### *Hearer's Negative Face*

Threatening the hearer's negative face arises when a speaker issues an utterance that limits or pressures the listener's freedom to act as they wish. According to Brown and Levinson (1987), negative face reflects an individual's desire to have freedom from imposition and constraints in social interaction. When a speaker's statement reduces the hearer's autonomy or compels them to act against their will, it constitutes a threat to the hearer's negative face. Hearer's negative face act can be found in the movie *The Half of It*, in the conversation where Paul tells Ellie to go to the dressing room. Example:

Paul: "**Go to the dressing room.** I'll toss you some things."

Ellie: "You're a dude."

Paul: "I have a sister. Go."

The conversation between Paul and Ellie, in which Paul instructs Ellie about the dressing room, takes place in a clothing store where Ellie is shopping for an outfit to wear for her performance. This shopping scene shows Ellie exploring her style and picking out clothes that help her prepare mentally and physically for going on stage. At that moment, Ellie is in the midst of an important preparation process, which includes physical and mental warm-ups, changing costumes, and making final adjustments to her appearance to fit the character and mood of the performance. In this scene, Paul directly tells Ellie to "**Go to the dressing room,**" which limits her freedom to decide whether or not to comply, restricting her autonomy. Although Paul follows this command with the explanation "I have a sister," the primary intention remains a clear order that

requires Ellie's immediate obedience. This directive imposes a specific behavior on Ellie without offering space for refusal or discussion. This moment reveals a power dynamic where Paul assumes an authoritative role, creating tension between Ellie's desire for personal freedom and the social expectation to obey. This exchange exemplifies how face-threatening acts create an underlying power dynamic, where the speaker exerts authority and control, and the hearer's wish to be free from imposition is momentarily overridden.

### *Speaker's Negative Face*

According to Brown and Levinson (1987), a speaker's negative face refers to their desire for autonomy, independence, and freedom from imposition. It represents the need to act on one's own will without being forced or pressured by others. When negative face is threatened, the speaker may resist, withdraw, or defend their personal boundaries. Speaker's negative face act can be seen in *The Half of It*, in a conversation between Paul and Ellie. Example:

Paul: "Why don't you just tell Aster how you feel?"

Ellie: "Because that's not possible. Not here."

Paul: "You're smarter than all of them. You shouldn't let this place stop you."

Ellie: "**It's not just the place, Paul. It's what they want me to be.**"

In This Conversation occurs when Paul encourages Ellie to confess her feelings to Aster. Paul views honesty as an empowering act, while Ellie recognizes the risks of being truthful in their small conservative town. For her, the difficulty is not about bravery but about the societal pressures that restrict her freedom to live and speak authentically. The line "**It's not just the place, Paul. It's what they want me to be**" strongly reflects Ellie's defense of her negative face. With this utterance, she highlights that the problem is not only the environment but the collective expectations that attempt to shape her identity. By rejecting his framing, she reclaims her autonomy in interpreting her own situation. The statement functions as an assertion of independence: Ellie sets a clear boundary between who she really is and the version of herself that others demand. In this way, Ellie's words demonstrate how speakers defend their negative face not only by refusing an imposed action but also by redefining the conversation itself. She resists external control and insists on her right to self-determination, even within a restrictive social context.

## METHODOLOGY

This study employs a qualitative descriptive method, aiming to interpret and explain the meaning of language use rather than to measure it statistically. The research focuses on identifying how face-threatening acts (FTAs) are represented in Shakespeare's *Measure for Measure* and how these acts illustrate the relationship between language, power, and morality in the play. The data source is the original text of *Measure for Measure* (1604), which was read thoroughly to capture the nuances of character interactions. Several dialogues were selected to provide strong examples of FTAs that threaten either the hearer's or the speaker's positive and negative face. The data collection process involved identifying and selecting lines that reveal elements of conflict, persuasion, resistance, or submission through language use. The selected

dialogues were then classified according to Brown and Levinson's (1987) politeness theory, which divides FTAs into four major categories: threats to the hearer's positive face, threats to the hearer's negative face, threats to the speaker's positive face, and threats to the speaker's negative face. Each selected example was analyzed in its dramatic context, focusing on the situational background, the nature of the character relationships, and the moral implications conveyed through the language. In the analysis stage, the researcher examined how linguistic choices serve as instruments of power and moral expression within the dialogue. The interpretations were further connected to the theoretical framework of Brown and Levinson's politeness theory and compared with findings from related studies to strengthen the analytical perspective. Through this approach, the study seeks to provide a comprehensive understanding of how language reflects interpersonal dynamics and moral tensions in Measure for Measure.

## RESULTS

Table 1. Percentage of Face Threatening Acts in Measure for Measure

Category	Frequency	Percentage
Hearer's Positive Face	31	24,2
Speaker's Positive Face	32	25,0
Hearer's Negative Face	36	28,1
Speaker's Negative Face	29	22,7
Total	128	100

## DISCUSSION

### *Hearer's Positive Face*

According to Brown and Levinson (1987), a hearer's positive face is the listener's desire to be recognized, liked, and valued by others. It reflects a person's need for social approval and acceptance in interactions, meaning they want their feelings, opinions, and values to be acknowledged and respected. Positive face is about the listener's sense of belonging and self-worth in a conversation, and it influences how comfortable and confident they feel when communicating with others. When people feel that their positive face is being considered, they are more likely to engage openly and cooperatively in the interaction. Example:

Isabella: "My brother did love Juliet, and you tell me that he shall die for 't."

Angelo: "He shall not, Isabel, if you give me love."

Isabella: "I know your virtue hath a license in 't which seems a little fouler than it is to pluck on others."

Angelo: "Believe me, on mine honor, my words express my purpose."

This dialogue takes place when Isabella pleads with Angelo to release her brother, Claudio, from the death sentence imposed for loving Juliet outside the bond of marriage. Angelo, who is known as a moral and strict official, reveals his hypocrisy by offering Claudio's pardon only if Isabella gives him her love,

essentially demanding to sleep with her. In this situation, the contradiction between Angelo's image of piety and his vile intentions is exposed, while Isabella responds boldly, unmasking Angelo's false morality. She immediately dares to reply to his words directly. When Isabella says, "I know your virtue hath a license in 't which seems a little fouler than it is to pluck on others," she is directly pointing out that Angelo's virtue is nothing more than a façade. The word virtue here is not understood by Isabella as genuine holiness, but rather as a kind of license or legitimacy that Angelo uses to conceal his wicked desires. Through this statement, Isabella shows that Angelo's morality appears even dirtier than it seems, because it is wielded as a tool to ensnare others. This is a form of verbal resistance: Isabella not only rejects Angelo's request but also undermines the positive image he has built up as a righteous and honorable judge.

#### *Speaker's Positive Face*

According to Brown and Levinson (1987), the speaker's positive face is the speaker's desire to be accepted, appreciated, and regarded positively by the hearer. This relates to the speaker's need to maintain self-image, demonstrate moral values, and ensure that their identity is perceived as they intend. In other words, the speaker seeks recognition for honesty, sincerity, or virtue when speaking. If the hearer responds in a supportive or respectful way, the speaker's positive face is reinforced. Example:

Duke, as Friar: "Love you the man that wronged you?"

Juliet: "Yes, as I love the woman that wronged him."

Duke, as Friar: "So then it seems your most offenceful act was mutually committed?"

Juliet: "Mutually."

Duke, as Friar: "Then was your sin of heavier kind than his."

Juliet: "I do confess it and repent it, father."

In this conversation, the Duke, disguised as a friar, speaks with Juliet about her wrongdoing. The Duke asks Juliet whether she still loves the man who has wronged her, and Juliet replies by admitting that their love was mutual. From this point, the Duke emphasizes that Juliet's fault is just as serious, or even more so, since the sin was committed together. This dialogue highlights the Duke's role as a spiritual advisor who aims to guide Juliet toward confession and repentance. When he says, "Then was your sin of heavier kind than his," the Duke is asserting his moral authority and presenting himself as a wise, just, and authoritative figure. He seeks to maintain his positive face as a spiritual leader capable of judging and providing moral guidance to others. Juliet's response, in which she confesses and repents ("I do confess it and repent it, father"), further strengthens the Duke's positive image. This shows that his words successfully influence Juliet, ensuring that his moral position and authority are respected. Thus, the Duke's speaker's positive face is maintained, as he is not only listened to but also acknowledged as a source of wisdom.

### ***Hearer's Negative Face***

According to Brown and Levinson (1987), the hearer's negative face refers to their desire for autonomy, independence, and freedom from imposition. It represents the hearer's need to act freely according to their own will without being pressured or constrained by others. When a speaker's utterance threatens this negative face, it limits or impedes the hearer's freedom of action, often through orders, requests, warnings, or other forms of imposition. Such threats can compel the hearer to comply against their wishes, thereby damaging their negative face. Example:

Provost : "Is it your will Claudio shall die tomorrow?"

Angelo : "Did not I tell thee yea? hadst thou not order? why dost thou ask again?"

Provost : "Lest I might be too rash: under your good correction, I have seen, when, after execution, judgment hath repented o'er his doom."

Angelo : "Go to; let that be mine: Do you your office, or give up your place, and you shall well be spared."

This conversation takes place in a courtroom, where the Provost meets Angelo to ask whether the decision to execute Claudio will indeed be carried out. Claudio has been sentenced to death under Vienna's moral laws, which prohibit fornication, after he impregnated Juliet before marriage. The Provost tries to persuade Angelo to reconsider the decision, especially since Juliet is now pregnant and close to giving birth. When Angelo commands the Provost by saying, "Go to; let that be mine: Do you your office, or give up your place, And you shall well be spared," Angelo is asserting his authority with a firm ultimatum that limits the Provost's freedom to act according to his own judgment. He threatens the Provost's negative face by pressuring him to comply with his orders or face the loss of his position. This direct and uncompromising command leaves no room for negotiation or refusal, demonstrating an imposition on the Provost's autonomy. The statement serves to reinforce Angelo's control over the situation and displays the power dynamics at play within the drama. Through this, Angelo ensures that his directives are followed strictly, showcasing how his linguistic choice acts as a face-threatening act, diminishing the Provost's independence.

### ***Speaker's Negative Face***

According to Brown and Levinson (1987), the speaker's negative face refers to an individual's desire to maintain autonomy, independence, and freedom from imposition. It reflects the speaker's right to make choices and act according to their own will without being controlled or pressured by others. When this freedom is challenged, the speaker's negative face is threatened. In *Measure for Measure*, this form of threat occurs when Isabella resists Angelo's immoral demand, showing her strength and moral integrity through her words. Example:

DUKE (as Friar): "Tis meet so, daughter; but lest you do repent As that the sin hath brought you to this shame, Which sorrow is always toward ourselves, not heaven, Showing we would not spare heaven as we love it, But as we stand in fear"

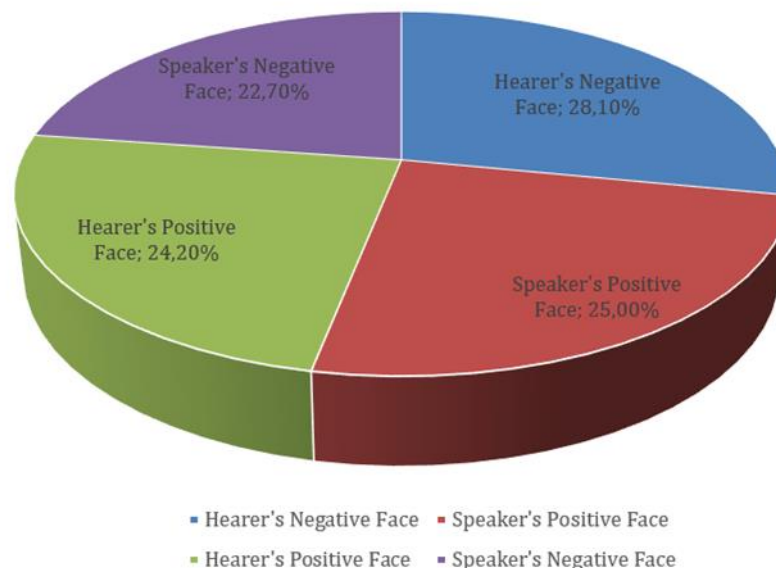
JULIET: "I do repent me as it is an evil, And take the shame with joy"

DUKE: "There rest. Your partner, as I hear, must die tomorrow, And I am going with instruction to him. Grace go with you. Benedicite."

JULIET: "Must die tomorrow? O injurious love, That respites me a life, whose very comfort. Is still a dying horror."

This scene takes place in prison, where the Duke, disguised as a friar, visits Juliet after her premarital pregnancy has brought her public disgrace. Claudio, her betrothed, faces execution, and Juliet herself is humiliated by society. The Duke counsels her about sincere repentance, distinguishing between fear-driven remorse and true contrition. Juliet replies by acknowledging her guilt openly and accepting shame, even as she mourns Claudio's impending death. In Juliet's statement, "I do repent me as it is an evil, and take the shame with joy," she accepts disgrace as deserved punishment. This is a clear example of a Face Threatening Act: Juliet sacrifices her positive face the desire to be respected and socially valued by embracing humiliation in front of authority. The Duke's preceding admonition also threatens her negative face, limiting her autonomy by dictating how repentance must be expressed. Juliet's words illustrate how institutional discourse compels individuals to internalize guilt and normalize subordination. Shakespeare dramatizes how authority, cloaked in the language of morality, reshapes identity and controls behavior within hierarchical systems. Juliet's act of verbal submission demonstrates how the loss of face is not only personal but also socially reinforced, revealing the complex interplay between language, power, and dignity.

## CONCLUSIONS AND RECOMMENDATIONS



The analysis of Measure for Measure by William Shakespeare based on Brown and Levinson's (1987) Face Threatening Acts (FTA) theory shows that out of 128 data, threats to the hearer's negative face are the most dominant (28.1%) indicating a tendency of characters to use language that restricts the listener's freedom through orders of authority one had. The speaker's positive face follows

(25.0%) showing situation where the characters feel their self-image is challenged. Threats to the hearer's positive face (24.2%) reflecting utterances that reject or undermine the listener's desires. Meanwhile, the speaker's negative face is the less (22.7%) illustrates moments when the speaker's own freedom feels constrained by the interaction. Overall, the results reveal that language in Measure for Measure functions as a means to assert power and negotiate moral positions among the characters.

### **FURTHER STUDY**

This research still has limitations, so further research is needed on the topic of Face Threatening Acts in Shakespeare's Measure for Measure in order to perfect this research and increase insight for readers.

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