

THE TYPES OF POLITENESS STRATEGY IN “17 AGAIN” MOVIE SCRIPT: PRAGMATIC APPROACH

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Abstract

Politeness strategy is a language phenomenon that is based on the form and purpose of each. Strategy is needed to deliver communication with meaning and purpose to be conveyed and interpreted properly. This study aimed to identify and analyze the politeness strategy used in the “17 Again” movie script. This study used a qualitative descriptive approach in research. The movie script of “17 Again” is used as a data source in this research. This research used Brown and Levinson theory about the types of politeness strategies. The results of the study found that there were 15 data politeness strategies found in the movie script, which were divided into: positive politeness (4), negative politeness (2), bald-on record (6), and off record (3). This research has significances which are theoretically and practically. This research theoretically is expected to contribute about future research in pragmatics especially for the types of politeness strategy. Practically this research is expected to be a comparison and support for future researchers.

Keywords: 17 Again, politeness strategy, pragmatics

1. INTRODUCTION

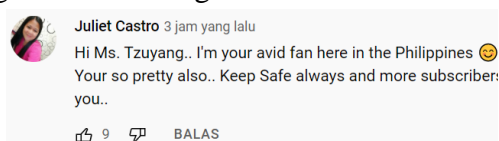
Politeness is a form of interaction that takes into account the feelings of the listener so that speakers can apply the type of communication interaction that remembers calculations well (Murliati, 2013). Politeness becomes an important aspect, especially when individuals want to maintain their social life communication. Submission of inappropriate strategies will lead to misunderstandings and make communication produce failed products, and not achieve satisfaction from speakers and listeners (Pishghadam & Navari, 2012). Politeness strategies are used to provide control over the type of communication given by paying

attention to the atmosphere and relationship between the speaker and the listener. That includes using the right type of delivery, eliminating harsh words, and intonation that creates misunderstandings. Politeness strategies are presented to warn individuals as language-producing figures to be careful in interacting so that listeners and interaction participants do not experience misunderstandings.

Politeness is an important aspect in maintaining good communication of every individual in the social environment. The prerequisites for human cooperation and the production of social order are the basis and

foundation of politeness (Brown and Levinson, 1987). Politeness also gives identity to the individual to know and state whether one is a good individual or not. Politeness is shown from the way someone speaks and uses their language in communicating. Communicating well and politely is an individual skill to be able to present information, feelings, opinions, and ideologies as wisely as possible (Widdowson, 2002). According to Chaer and Agustina (1995), language and communication is also a product of the human mind. Hence, it becomes the individual's ability to know and understand aspects of language and awareness of the surrounding environment which is something that cannot be changed or permanent. If politeness is carried out by individuals in social life, individuals can present a more peaceful and harmonious social life. Individuals can also be known as individuals who are polite in speaking and behaving. Hence, individuals need strategies to convey politeness in communicating.

Politeness strategy can be found in the vast area, not only in the real life but also in the virtual life such as social media and others. One of the phenomena of politeness strategies is found on Korean mukbang Youtuber, tzuyang, comment section. Mukbang is someone who broadcasts their self-eating video with large amount of food.



(Tzuyang, 2022)

On the comment above, it is shown about positive politeness used by the viewer of tzuyang. Juliet Castro wrote about complement to tzuyang. Even though, tzuyang eats large amount of food, she is still pretty. On the comment, the viewer saved her face by giving praise to her by saying that she is still pretty and be more pretty every day.

In addition to real and everyday life, politeness strategies are used in the scope of literary works. Especially when referring to works of the drama genre in a film, generally taken from real stories or stories of people's daily lives. Films present a variety of genres, such as drama, horror, comedy, politics, all of which reflect real and actual life across the globe. It is interesting and important to identify and analyze politeness strategies in literary works that are close to real-life situations, so that literary fans, in this case films, can learn and use appropriate politeness strategies to apply in their lives and social conditions.

Brown and Levinson (1987) states that humans can work together because of the role of politeness in communication between humans. Individuals are advised to carry out appropriate politeness strategies, so that there are no misunderstandings that make cooperation fail to achieve. They classify politeness into two types: positive politeness and negative politeness. Positive politeness is defined as the desire to get a positive face from the listener. It also refers to the desire to know and manifest what the hearer wants. Conversely, negative politeness

is a form of getting the appearance of the negative face of the listener. Meanwhile, they put forward politeness strategies into four forms: positive politeness, negative politeness, bald-on-record, and off record which will be the focus of this research.

17 Again is a comedy fantasy genre movie released in 2009. The film provides youth themes which becomes an interesting film to analyze its use of politeness strategies. The movie, directed by Burr Steers, tells the story of a father and husband named Mike who are dissatisfied with his life. The movie tells about the chaotic life of teenagers, looking for identity, so that misunderstandings often occur and how to convey good forms of communication. The researchers chose this movie because the researchers felt that this film was interesting to study because the genre was close to everyday life.

One of the phenomena of politeness strategy which found in the 17 Again movie. The conversation happened between Mike as the speaker and Ed as the hearer. The conversation is shown below.

Mike: "Ed, I can't help you with the girls if you keep showing up places dressed like the Cookie Crisp guy. Okay? Dude, don't look now but I think Muffy Campanella is scopin' you hard."

On the passage above, the conversation appeared in the beginning of the movie. It is happened when Mike was talking with Ed. Mike mocked Ed with his sense of fashion. He also said that Ed looked like Cookie Crisp guy which was the sign of politeness

strategy. Despite on the mocking, actually Mike wanted to help Ed by saying something bad which made negative face for Ed. This phenomenon is considered as negative politeness.

Apart from studying it, it is interesting to know that movies are generally based on real life. 17 Again is a film of American teen and high school life. Thus, it reflects real high school life in America. Although it is uncertain and various scenes, characters, and storylines are dramatized considering the genre of this film is drama as one of its genres, the themes and reflections can adopt what happens in real life, both about love, friendship, personal life, and other aspects of human life. As an added value, the movie script is presented in a direct dialogue that occurs in the film, making it easier to imagine and understand when reading it directly.

Based on the phenomena that have been described, the researchers are interested in identifying and analyzing the politeness strategy proposed by Brown and Levinson (1987) in the movie script 17 Again as a data source. Thus, the researchers propose a topic entitled "Politeness Strategy Found in 17 Again Movie Script" as the topic used for this research.

2. LITERATURE REVIEW

2.1. Politeness Strategies

Politeness strategies is a form of communication that aims to save the face of the listener as a participant of the communication (Goody, 1980). Face refers to the identity and respect possessed by individuals to protect them

from attacks by speakers or other individuals in the communication system. Goffman (2016) defines face as a form of image used for contact in the social sphere and that is shown by each individual to other individuals in social conditions. Brown and Levinson (1987) classified politeness strategies into four types: positive politeness, negative politeness, bald-on record, and off record.

In this research, the researchers took two research related to directive acts. They were analyzed by Biatrik et al. (2020) about the types of directive acts and functions of language in “Maleficent” movie script, Damayanti and Mubarak (2021) elaborated about strategy choosing in politeness strategy in “Oprah’s 2020 Vision Tour”, Suryani (2016) about request strategy in gender perspective of Minangkabau language, and Azwan (2021) about politeness refusal by the Ambonese. However, this present research has its own uniqueness which using “17 Again” movie script as the data source and the types of politeness strategies as the focus.

2.2. Types of Politeness Strategies

a. Positive politeness

According to Brown and Levinson (1987), positive politeness is a strategy in politeness which has the aim of giving satisfaction to the interests that are owned and shown by the listener. It refers to giving an impression or image that invites the listener to participate in the form of communication and to do things and forms of communication that are pleasing to the listener.

b. Negative Politeness

According to Brown and Levinson (1987), negative politeness is a form of strategy that produces a negative face from the listener. This strategy is generally used in a more formal realm, proposed by participants in communication who are not too close and know each other, thus making the communication awkward.

c. Bald-on record

According to Brown and Levinson (1987), bald-on record is a politeness strategy that is generally characterized by a refusal to minimize FTAs on the hearer. It is generally marked by a command line and is given by individuals of higher and powerful levels to individuals of lower and weaker levels.

d. Off Record

According to Brown and Levinson (1987), off record is generally used in an indirect form and intends to convey an interpretation that the hearer wants to understand from the speaker. In fact, in some cases, the listener may not understand the meaning and purpose because the delivery is not in line with what was really intended.

3. RESEARCH METHOD

This study used a qualitative descriptive approach as the method used in the study. According to qualitative research is a research that use interpretive or theoretical frameworks in conducting the study research problems to understand and explore the meaning of individuals or groups which is the cause of social or human problem. This study focuses on the politeness

strategies found in the movie script of *17 Again* (Filardi, 2007) directed by Steers (2009) as a source of data for the study. This study uses the theory of politeness strategies proposed by Brown and Levinson (1987) as the basic theory of the results and discussion of the research. In collecting the data, the researchers will use observer as participant or non-participant method founded by Creswell and Poth (2018). The steps taken to collect data are researchers using movie scripts by taking them from the website. Then, the researchers classify and sort data according to the focus of the research, which is data that contains the politeness of the strategy. Next, the researchers grouped them into frequency tables in finding, analyzing and discussing, and drawing conclusions. Thus, the researchers implemented a pragmatic identity method proposed by Sudaryanto (2015). In analyzing the data, this research implemented pragmatic identity method theorized by Sudaryanto (2015). Furthermore, the researchers used the pragmatic competence in equalizing for the technique as the method of analyzing data theorized by Sudaryanto (2015). Finally, this research findings are the politeness strategy uttered by the characters in the movie *17 Again*.

4. RESULT AND DISCUSSION

4.1. Result

This study found that there were 15 politeness strategies found in the script of the movie *17 Again*, including 4 positive politeness, 2 negative politeness, 6 bald-on records, and 3 off

records. The distribution and total frequency of the overall politeness strategies can be seen in table 1 below.

Table 1. Data Findings

Types	Utterances	Frequency
Positive Politeness	"What's going on tonight? You wanna hang out? Do something?" "You know, Stan, I feel sorry for you." "Good luck with the project." "Hey, Alex. How you doin', buddy?"	4
Negative Politeness	"How could you do this to me?" "Excuse me! Excuse me!?! Can you tell me where I can find the night janitor?"	2
Bald-on Record	"Hey, O'Donnell, save some for the game." "You can stop now. It's not working." "Hey!?! Get away from there!?" "Gimme my ball back, bee-yotch." "Sit down, Stan! Sit down!" "Do something! Anything! Pinch me!"	6
Off Record	"And it's all my fault, isn't it?" "You like her, don't you?" "What do you want? To rub it in my face? Say I told you so?"	3
Total		15

4.2. Discussion

DATA 1

Coach Harvey: "**Hey, O'Donnell, save some for the game.**"

Mike: "*Just warming up, Coach.*" (Page 1)

The above utterance is a **bald-on record**. When referring to the context, the speaker is a coach who has the power to minimize the impact of FTAs (Face Threatening Acts). It is known that bald-on records are a type of politeness strategy that aims to give a shock effect to the listener, in this case Mike as the student he trains. Coach Harvey told Mike not to push himself too much in the form of commands, so that he and his team would have a lot of energy during the race. It is also known that bald-on records generally occur in two or more people who have been

close or have close relationships. In the case of the context above, Coach Harvey is Mike's basketball coach who he always meets during basketball practice, so that both are individuals who are each tied to each other in a relationship that can be defined as close, thus making bald-on records possible.

DATA 2

Roger: “*Now go out there and sell some drugs peeps!*”

Mike: “*How could you do this to me? I've been a salesman here 18 years. Wendy's only been here 2 months!?*”

Roger: “*Look, your sales are admittedly better but she has the college degree. What can I do?*” (Page 8)

The above utterance is included in **negative politeness**. According to Brown & Levinson (1987), negative politeness occurs because there is respect between the speaker and the other person. Generally, this process occurs in a more professional and social realm, and does not occur in a more intimate and intimate realm. In the above case, Mike asked Roger who is the leader why he did not get a promotion and tried to confirm it by doing negative politeness. He realized that there was social distance between him and his superiors, so that negative politeness was given instead of carrying out orders to ask the boss to raise his position. In the context of the above narrative, Mike and Roger are in the professional realm, namely the realm of work. Mike presents the question in an indirect form, but implies a desire for a satisfactory answer, there is also an unoptimism which is a characteristic of

negative politeness according to Brown and Levinson (1987).

DATA 3

Scarlet: “*You can stop now. It's not working.*”

Mike: “*Mouth is alive, with juices like wine, and I'm hungry like the wolf*” (Page 14)

The above statement is a **bald-on record**. The above utterance occurs in a context where the two characters have a close relationship until they can give each other commands and tell each other to do something the speaker wants without feeling hurt. In fact, bald-on record aims to make listeners feel embarrassed by the bald-on record process that has just occurred. Even though in the above context, it can be seen that Ike didn't feel embarrassed at all even though Scarlet had ordered Ike to stop and do a bald-on record in the process, it was still set to be a bald-on record based on the characteristics and requirements given by the conditions, the closeness between speakers and listeners, and the nature or type of politeness strategies used by Scarlet as a speaker.

DATA 4

Scarlet: “*And it's all my fault, isn't it?*”

Mike: “*I didn't say that.*”

Scarlet: “*No, but it's what you think, right?*” (Page 15)

The above statement is included in the **off record**. According to Brown and Levinson (1987), off record is a kind of politeness strategy which is shown in vague form. It is intended to reduce the pressure that is on the listener when

speech is produced. Because of the vague, listeners can misinterpret the utterance into other meanings and purposes. In the context of the speech above, Scarlet is interacting with Mike and states that the problems that occur to them are caused by Scarlet's overall fault. Scarlet asked a question that could indicate confusion to Mike as a listener to give an answer what he thought was the best answer for Scarlet who was feeling upset and blaming herself. If interpreted literally, then Mike can make Scarlet even more sad when agreeing to the question. If it is referred to Brown and Levinson (1987), then the above story is a hint for Mike to comfort Scarlet not to blame herself.

DATA 5

Mike: *“Do something! Anything! Pinch me!”* (Page 15)

The above speech is included in the *bald-on record*. In the above context, it can be noticed that Mike asked for help to do something for him. However, it is certain that it is more of a command sentence addressed to listeners who have a close relationship with Mike, making it possible for Mike to carry out commands in the form of a bald-on record. In the above context, bald-on recording is done by not indicating to give an embarrassing atmosphere to the hearer, but a command in the form of a command sentence that gives a shocking effect to the listener. In the above context, it is also known that Mike did non-minimization of face threats, indicating that Mike had no desire to minimize the face threats received by listeners.

DATA 6

Mike: *“Hey!? Get away from there!?”*

Mike: *“Oh no!! Hello!?”*

Mike: *“What the-“* (Page 16)

The above statement is a form of *bald-on record*. If it is referred to the context above, it is known that Mike is confused and trying to find out who or what is bothering him. In fact, it can indicate that he does not know the person, so that the strategy that is required to be delivered is negative politeness which contains respect. However, the situation above explains how Mike is in a state of displeasure and is threatened because of someone or something, making him issue a speech that aims to give a shock effect to the person or thing that bothers him. Although bald-on records occur when there are listeners, but in the context above, it cannot be ascertained that there are listeners in the delivery of bald-on records. However, Mike's delivery of bald-on records is as if he was speaking and commanding someone, so that the type of strategy above is included in the bald-on record type.

DATA 7

Mike: *“Excuse me! Excuse me!? Can you tell me where I can find the night janitor?”*

Janitor: *“I'm the only custodial engineer currently employed here.”*

Mike: *“There was an old guy, white hair. I showed him this picture of me-“* (Page 20)

The above statement is *negative politeness* as the strategy used. It can be ascertained from the form of the

question word, which according to Brown and Levinson (1987), is one of the characteristics of negative politeness. In the context above, it is known that Mike is asking a janitor he has met for the first time. Therefore, it is certain that they do not have a close relationship. It is also known that the scene taken in the dialogue above was taken in a school environment and delivered by Mike who is a younger figure to the janitor who is an older and more mature figure.

In the dialogue above, Mike begins the question by saying *Excuse me*, indicating that he apologizes for interfering with the activities carried out by the janitor to help him answer questions regarding the whereabouts of the older janitor that Mike is looking for. Negative politeness in the context of the speech above occurs due to the social distance possessed by Mike and the janitor, occurs in a school environment which is referenced as a professional environment, and occurs between younger and older figures, thus making the speech into negative politeness.

DATA 8

Mike: “*What's going on tonight? You wanna hang out? Do something?*”

Alex: “*Really?*”

Mike: “*Yeah you could show me around.*”

Alex: “*Cool.*” (Page 39)

The speech given in the dialogue above is a type of *positive politeness* strategy. It is indicated by how the utterance is intended to invite all participants of the interaction to join in

the interaction and activities contained in the utterance. Brown and Levinson (1987) stated that positive politeness aims to create the desired positive face to the listener and other participants in the group, by agreeing and inviting all participants to be in the conversation and being acknowledged in the conversation. In the context above, Mike invites Alex to join him to do something fun. In the interaction between Mike and Alex as participants, Mike includes Alex as a member of the conversation and invites him to take part in fun activities to create a positive face from Alex, while at the same time intending to provide a closer relationship or show solidarity, such as the purpose of positive politeness stated by Brown and Levinson (1987).

The above utterance includes several types of positive politeness in accordance with that proposed by Brown and Levinson (1987), namely speech that invites the desire or interest desired by the listener, indicating the solidarity that Mike wants to show to Alex as a form of solidarity and getting closer, including the speaker. and the listener into the activity of the conversation and the activity that both of them want to do, and insert a pleasant promise to do something together later.

DATA 9

Stan: “*Gimme my ball back, beeyotch.*” (Page 41)

The above utterance is a *bald-on record*. It can be identified by the role given by the utterance which is a command sentence, even though it is not accompanied by an exclamation

mark as a punctuation mark which is usually placed together with the command sentence. In the context of the speech above, it is known that the speaker uses the word *bee-yotch* which is a dirty word used to insult someone. It is a term for an animal, which is a female dog, which is commonly used to insult someone. When used of humans, it is commonly used to describe a person, generally a woman, who is arrogant but contemptuous, haughty, so the use of *bee-yotch* is used to describe or address such a person.

According to Brown and Levinson (1987), bald-on records are used for the purpose of humiliating someone. In the above context, Stan invokes the call with the intention of humiliating the figure he calls a *bee-yotch*. It is indicated that Stan is used as a figure who is taller and has power over the figure below him who has weaker power than him, so that the speech contains a bald-on record containing command sentences accompanied by insults.

DATA 10

Mike: “*You know, Stan, I feel sorry for you.*”

Stan: “*You don't know me.*” (Page 41)

The above speech is included in *positive politeness*. According to Brown and Levinson (1987), positive politeness is a strategy given to show the presence of interest shown by the hearer. In the case of the above context, the speaker tries to understand the hearer and incorporates the speaker and hearer into the conversation as participants in the interaction. Mike

tells Stan that he feels sorry for Stan, showing his feelings that include both Mike and Stan in that emotional and emotional form.

DATA 11

Mike: “*Good luck with the project.*”

Scarlet: “*Nice to meet you. And, Alex, be home by 10:30.*” (Page 46)

The above utterance is included in *positive politeness*. Mike shows his support for Scarlet who is doing a project and Mike feels that he wants to show support to Scarlet so that he can have a closer relationship with Scarlet. When referring to the context behind the dialogue, Mike has feelings for Scarlet and the positive face shown by Mike intends to seek attention from Scarlet so that Scarlet can also like him. Mike previously showed his concern by knowing and remembering about the project that Scarlet was working on, so that Scarlet could feel that Mike was interested in what she was doing and she liked it too.

DATA 12

Stan: “*You like her, don't you?*”

Mike: “*Who?*”

Stan: “*My girlfriend. She told me you were trashing me at the beach.*”

Mike: “*Leave her alone, Stan. She's a good kid.*” (Page 54)

The above statement is included in the *off record*. In contrast to the example given by Brown and Levinson (1987), the above speech is given in the form of a question. However, the question given in context, which is from Stan to Mike, is a vague question and indicate something else. It also gives a

hint that Stan wants an answer that actually contradicts the answer indicated by the question he asked. Stan asks Mike if Mike likes Stan's girlfriend, which if he answered yes, according to the actual answer to Stan's question, Stan would be furious. Therefore, there is a meaning that the hearer may not understand if the hearer does not understand the context and circumstances, in this case Stan's relationship with his girlfriend.

DATA 13

Mr. Adams: "***Sit down, Stan! Sit down!***"

Stan: "*It's glue! I'm glued to everything!*" (Page 55)

The above statement is a form of ***bald-on record*** strategy. It is marked by how the context of the conversation is within the school, with Mr. Adams as a teacher and has more power gives speeches that refuse to minimize FTA from the hearer, which is Stan as a student. Giving a command sentence with an exclamation mark as a punctuation mark indicates that the speaker wants to give a shocking effect to the listener.

DATA 14

Ed: "***Hey, Alex. How you doin', buddy?***"

Alex: "*I'm okay I guess.*"

Ed: "*Good. Good.*" (Page 59)

The above utterance is ***positive politeness***. The above utterance is based on the relationship between two friends where the speaker has a desire to get closer by taking into account the two participants as part of the conversation

and the activities to be carried out in the conversation. Brown and Levinson (1987) stated that positive politeness is based on the interest that the speaker has in the listener and the dialogue above indicates that the speaker has an interest in the listener by asking how he is and his situation.

DATA 15

Maggie: "***What do you want? To rub it in my face? Say I told you so?***"

Mike: "*You lost me?*" (Page 64)

The above statement is a form of ***off record*** strategy. It can be seen that Maggie asks questions about what Mike wants after Maggie realizes that her boyfriend is only using her and is not a good boyfriend, which Mike had previously warned. Brown and Levinson (1987) stated that off record is delivered with only one interpretation that the hearer wants to understand. In this case, Maggie wanted to state that she finally understood and understood why Mike had warned her. However, because she was still in shock and had not calmed down, she conveyed it in a vague and angry manner.

5. CONCLUSION

Politeness strategy exists for the purpose that the communication system, process, and end result can provide the comfort and cooperation that each participant wants to achieve in the communication process. This study has identified and analyzed the politeness of strategies and described the results and discussion. This study found 15 data containing four types of politeness strategies proposed by Brown and

Levinson (1987). The results of the study show that there are: positive politeness as much as 4 data, negative politeness as much as 2 data, bald-on record as much as 6 data, and off record as much as 3 data.

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