

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

This chapter presents the findings derived from the data analysis. The research analysis and findings are used to answer the research questions and form conclusions. Therefore, the conclusions drawn pertain to the types and functions of modal hedges used by the main character in the movie *Turning Red*. In terms of recommendations, the researcher offers suggestions for readers, students, and future researchers interested in the study of pragmatics and language use in animated films.

5.1 Conclusion

The analysis of hedging strategies used by the main character, Meilin Lee (Mei), in the animated movie *Turning Red* (2022), reveals that hedges play a crucial role in shaping her emotional expression, identity negotiation, and interpersonal communication, especially in emotionally sensitive or relational contexts. The findings show that reader-oriented hedges, which are used to manage speaker-listener dynamics, are more prevalent in Mei's speech than content-oriented hedges, which modify the truth value of a statement. This dominance of reader-oriented hedges can be attributed to the highly relational and emotionally sensitive nature of the interactions in *Turning Red*. Mei frequently communicates with authority figures like her mother and with her close friends, contexts where maintaining harmony, showing politeness, and managing face are crucial. In family conversations, direct or definitive statements can be perceived as confrontational, so Mei uses hedges like "I think," "kind of," and "maybe" to soften her tone and

reduce the risk of conflict. With her friends, these hedges help her express vulnerability while fostering solidarity and inclusiveness.

This suggests that in emotionally rich and relational contexts like those found in *Turning Red*, hedging is primarily used as a pragmatic and politeness strategy. Mei's use of hedging reflects how young characters in animated narratives navigate identity development, family conflict, and peer relationships through language. These results support Hyland's model and align with Brown & Levinson's (1987) politeness theory, showing how hedges help speakers avoid face-threatening acts, reduce the force of statements, and maintain relational harmony. Overall, this study contributes to the understanding of hedging in fictional spoken discourse, particularly in emotionally rich, youth-oriented media. It highlights how hedging functions not only as a marker of uncertainty, but also as a strategic tool for managing emotional vulnerability and interpersonal relationships in animated storytelling.

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5.2 Recommendations

This study recommends further research into hedging in spoken discourse, particularly in fictional and media-based contexts, to explore how pragmatic strategies are used in narrative development, character construction, and audience

engagement. Future research could also investigate hedging across different characters or dialogue styles in animated films to compare how gender, age, and role in the narrative influence the use of hedging strategies. Additionally, expanding the scope to cross-cultural and multilingual animated media could provide deeper insights into how hedging functions in global youth communication and emotional storytelling.

This study has several limitations that should be acknowledged. First, the analysis focuses solely on the main character, Meilin Lee (Mei), in *Turning Red* (2022), which means the findings may not be generalizable to other characters or films. Second, the research is based on fictional dialogue, which, while rich in emotional and linguistic content, may not fully reflect the hedging patterns of real-life spoken interactions. Third, the analysis is limited to Hyland's (1996) model of hedging, which emphasizes epistemic and interpersonal functions, and does not incorporate other pragmatic frameworks in depth.

The main obstacles encountered during this research included challenges in data selection, interpretation, and theoretical application. Identifying and selecting relevant scenes that clearly contained hedging expressions required multiple viewings and careful transcription to ensure accuracy. Distinguishing between content-oriented and reader-oriented hedges often involved subjective interpretation, particularly in emotionally complex contexts where the speaker's intent was nuanced.