THE USE OF BROWN AND LEVINSON’S POLITENESS STRATEGIES BY THE MAIN CHARACTERS OF BRIDE WARS MOVIE

A SARJANA PENDIDIKAN THESIS

Presented as Partial Fulfillment of the Requirements to Obtain the Sarjana Pendidikan Degree in English Language Education

By
Widanti Septiyani
Student Number: 111214111

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
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FACULTY OF TEACHERS TRAINING AND EDUCATION
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Defended before the Board of Examiners
on 3 May 2016
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Faculty of Teachers Training and Education
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Dean

Rohandi, Ph.D.
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I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, 3 May 2016
The Writer

Widanti Septiyani
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Pada tanggal: 3 Mei 2016

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(Widanti Septiani)
ABSTRACT


Garry Winnick’s Bride Wars (2009) was an American movie concerning friendship and rivalry between Emma Allan and Olivia Lerner. They were quite close since childhood. For that reason, they also pursued the same childhood wedding dreams. Despite their relationship as best friends, both of them sabotaged each other’s wedding ceremonies since Marion St. Claire wedding organizer accidently made a clerical error in mixing up their wedding dates. Involved in narrow-minded situations after a slight misunderstanding, they competed to have a wedding on 6th June. Blue hair dye sabotage at the salon and dress tampering revealed how badly they wanted to have the perfect wedding. The movie depicted real examples of the use of politeness strategies in the two main characters’ utterances. As a result, it intrigued the writer to analyze the use of politeness found in Bride Wars movie. Two research problems were formulated: (1) What are Brown and Levinson’s politeness strategies used by the two main characters of the Bride Wars movie? (2) What are the factors affecting the characters’ choices of politeness strategies as shown in Bride Wars movie?

The writer applied document analysis as the method of the study, in which Bride Wars movie script was the primary source of data. Besides, other references regarding politeness were taken as the secondary ones. The writer and Bride Wars movie script were employed as the instruments. In analyzing the data, the writer employed Brown and Levinson’s (1987) politeness theory to categorize the two main characters of Bride Wars movie’s utterances into four politeness strategies. In addition, Brown and Levinson’s (1987) theory of politeness factors was also included to analyze the factors affecting the choices of politeness strategies.

Based on the analysis, the writer found that the two main characters applied four politeness strategies, namely Bald-On Record, Positive Politeness, Negative Politeness, and Off-Record. Positive Politeness was concluded as the most frequent strategy, whereas Negative Politeness was considered as the least frequent strategy. Furthermore, the second finding revealed that the factors affecting choices of politeness were the payoffs and sociological factors. The payoffs included the payoffs of doing Bald-On Record, the payoffs of doing Positive Politeness, the payoffs of doing Negative Politeness, and the payoffs of doing Off-Record. Additionally, the sociological factors included the social distance, the relative power, and the absolute ranking of impositions in the particular culture. Both payoffs and sociological factors could affect choices of politeness strategies.

Keywords: Bride Wars movie, Bald-On Record, Positive Politeness, Negative Politeness, Off-Record
ABSTRAK


Kata Kunci: *Bride Wars* movie, Bald-On Record, Positive Politeness, Negative Politeness, Off-Record
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Widanti Septiyani
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CHAPTER I
INTRODUCTION

This chapter provides background information and rationale of the study. It is subdivided into six sections, namely (a) research background, (b) research problem, (c) problem limitation, (d) research objectives, (e) research benefits, and (f) definition of terms. The first section, the research background, provides background information related to the issues and concerns. The second section, the research problem, formulates the questions raised after the research background is presented and the problems are identified. The third section, the problem limitation, limits the scope and the focus of the study in relation to the problems that have been formulated. The fourth section, the research objectives, presents the expected outcomes of the study in accordance with the research questions. The fifth section, the research benefits, identifies the contribution of the study and the parties that may make use of the study results. The last one, the definition of terms, defines key words or phrases specifically used in the study.

A. Research Background

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 forms.
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.

The ways speakers convey utterances as well as meanings will certainly differ from one another. Education background, ethnicity, age, power, gender, context, and many other aspects may influence the ways of speaking. Indeed, various social situations the speakers and the hearers possess may influence the speakers’ utterances.

Speakers should be able to choose appropriate language choice, in which the meanings will be successfully delivered and to choose appropriate ways to do so. For instance, speaking to a boss who has more relative power using performative sentence, such as “Sign this!” may be considered rude. Another utterance when a friend is asking for opinion about her outfit and the hearer simply answers: “Yellow. Not your color. It’s plump.” will be considered appropriate if the parties involved have known each other well. On the contrary, it will be considered rude to use such direct expressions if the parties involved are strangers. The speakers, in those two cases, should carefully pay attention to the social situations involved. In conclusion, it is obvious for speakers to adjust their languages to fit the situations. Inappropriate language choices may cause problems since the hearers are being insulted by the speakers. Thus, appropriate language choice is closely related to politeness.
Politeness is not as simple as saying “please” or “excuse me” in the right place. According to Hill, Ide, and Ikuta (1986) as cited in Konrad, Sachiko, and Watts (2005), 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 (p. xv).” Politeness, briefly, aims at paying attention to others’ feelings. As matter of fact, being linguistically polite involves appropriate language choice in speaking.

Politeness needs more justification to adjust as what is considered as linguistically polite in a country may have different meanings in other countries. For instance, a Western English teacher can give an English learner a compliment for having a good essay by saying, “Good job! You have a good essay!” In Western culture, the compliment will be simply answered by saying “Thanks!” As an English as Foreign Language (EFL) learner, indeed, he/she will answer, “No, Miss. I'm still learning and there are a lot of mistakes in my essay.” Daikuhara (1986: 121), as cited in Kim (n.d.), states that the most frequent responses to a compliment in non-English speaking country is “no” as a kind of disagreement (p. 140). In fact, the answer is considered inappropriate or even impolite for Western people.

In accordance with the issue and the significance of politeness elaborated in the case above, the study on politeness is worthy-analyzed as it provides benefits for English language learning. It provides politeness theory as well as the examples as a learning source for learners who are eager to learn sociolinguistics, principally politeness. Therefore, the writer is interested in investigating
politeness phenomenon as it does not only deal with a matter of using certain expressions, such as “sorry” in the right place. In fact, using certain politeness strategy may depend on several factors. As a result, it is important for the writer to understand politeness factors as well.

Politeness is a wide area to investigate. Therefore, there have been some researchers who had previously conducted some studies concerning politeness with different focuses. A study on politeness was conducted by Prameswari (2015). She analyzed the use of politeness strategies in “A Walk to Remember” movie. She focused on classifying politeness strategies by the main female character of the movie, Jamie. The main female character’s utterances concerning politeness were categorized into four politeness strategies as Brown and Levinson (1987) suggested. As a result, those utterances were classified into Bald-On Record, Positive Politeness, Negative Politeness, and Off-Record strategy. Besides, she was also intrigued in analyzing the intensions of applying politeness strategies. She applied Spolsky’s (1998) theory to analyze the character’s intensions to do so. She concluded that the intentions of applying politeness strategies depicted the relation between language and gender, language style, social situations, and solidarity.

Another politeness study was conducted by Arbella (2013) in her undergraduate thesis entitled “A study on the Use of Politeness by the Characters of the Devil Wears Prada” movie. Arbella (2013) investigated the use of politeness strategies in The Devil Wears Prada movie, specifically in classifying politeness strategies and analyzing politeness factors. She summarized that all six
characters of The Devil Wears Prada movie, namely Andrea Sachs, Emily Charlton, Miranda Priestly, Nigel, Christian Thompson, and Nate Cooper, applied all four politeness strategies as Brown and Levinson (1987) proposed. Those were Bald-On Record, Positive Politeness, Negative Politeness, and Off-Record strategy. She also analyzed politeness factors which affected the choice of politeness strategies. Politeness factors as proposed by Spolsky (1998) were used as the basis theory. Those included language styles, social situations, solidarity, and power relations.

Those two studies provided sufficient information and references on politeness strategies. As a result, those studies led the writer into a complete understanding in classifying utterances concerning politeness. Besides, those two studies implicitly inspired the writer to conduct another study on politeness which was distinctive from other previous studies.

This study focused on analyzing Bride Wars movie. In analyzing the movie, Brown and Levinson’s (1987) politeness was used as the basis theory as it provided sufficient information on politeness phenomenon. As a result, all main characters utterances concerning politeness were categorized into four politeness strategies as Brown and Levinson (1987) suggested. In addition, in order to understand the factors affecting choice of politeness strategies, the theory on politeness factors proposed by Brown and Levinson (1987) was also applied. Brown and Levinson’s (1987) politeness factors were applicable as the theory presented adequate information on factors affecting choice of politeness strategies.
*Bride Wars* movie revolves around Emma Allan and Olivia Lerner’s relationships as best friends and rivals. Those two conditions may involve many utterances dealing with politeness strategies, particularly Positive Politeness and Bald-On Record strategy. As best friends, telling jokes, exaggerating, noticing, and complimenting which applies Positive Politeness are commonly used in their conversations. Besides, as rivals, many utterances which function as threats to the hearers’ notions of face can be easily found. In brief, the utterances dealing with “no threat minimizing” or “threatening the hearers” apply Bald-On Record strategy. As a result, the writer was intrigued to investigate other politeness strategies, namely Negative Politeness and Off-Record strategy in *Bride Wars* movie. Hence, this study analyzes *Bride Wars* movie for its politeness strategies employed by the two main characters.

The story begins when both main characters dream of having June wedding in Plaza Hotel. Olivia plans her wedding on the 6th, whereas Emma’s wedding is on the 27th. Due to a clerical problem, their weddings are scheduled on the same time, the 6th. Since they are best friends, they are expected to be each other’s maid of honor. However, none of them want to change the date. As a result, each of them cannot be either the bride or the maid of honor at the same time. That is how their rivalry starts. They exchange threats in order to force one of them to change the wedding date.

*Bride Wars* is chosen as it provides politeness phenomena among the characters. The writer analyzes the use of politeness strategies by the two main characters of *Bride Wars* movie. This study will present data on the use of
politeness strategies in *Bride Wars* movie and the factors affecting the characters' choice of politeness strategies.

**B. Research Problems**

In conducting this study, the writer formulates two research problems dealing with politeness. The first problem focuses on the politeness strategies applied in the subject of the study, whereas the second problem focuses on the factors affecting the choice of politeness strategies. In brief, those two research problems are formulated as follows.

1. What are Brown and Levinson’s politeness strategies used by the two main characters of the *Bride Wars* movie?
2. What are the factors affecting the characters’ choices of politeness strategies as shown in *Bride Wars* movie?

**C. Problem Limitation**

This study is limited only to the use of politeness strategies of the two main characters of *Bride Wars* movie. Those are Emma Allan and Olivia Lerner, best friends who turn out to be rivals. Emma Allan is an inspiring teacher who always wants to please others, whereas Olivia Lerner is a successful lawyer who always be “number one.” The writer only focuses on those two main characters because mostly the story revolves around their relationships as best friends and rivals. Those two main characters certainly have more portions in the
conversations than other characters do. As a conclusion, they play important roles in the movie. The utterances dealing with politeness strategies and factors affecting choice of strategies obtained from the movie script, thus, are analyzed using Brown and Levinson’s politeness theory (1987). Document analysis is applied as the research method. Thus, the study is done by analyzing the *Bride Wars* movie script.

D. Research Objectives

The study is conducted in order to find out:

1. Brown and Levinson’s politeness strategies used by the two main characters of *Bride Wars* movie

2. the factors affecting the characters’ choice of politeness strategies as shown in *Bride Wars* movie

E. Research Benefits

In conducting the study, the result is expected to be beneficial for:

1. English Teachers

The writer believes that this study will be beneficial for English teachers. It can be a teaching source for them to teach linguistics aspects, principally sociolinguistics. It is suitable to use since it provides examples of each politeness strategy as well as the factors affecting the choice of strategies.
2. English Learners

This study will help English learners to be aware of the concept of politeness. They can also use this study as a learning source to understand the concept of sociolinguistics, principally politeness. Further, it will also help English learners to apply various politeness strategies in speaking appropriately.

3. Readers

This study will provide useful information related to politeness strategies. Hopefully, it can enrich readers’ knowledge of various politeness strategies. As a result, readers are capable of applying various politeness strategies in their speaking.

4. Other Researchers

This study will hopefully be beneficial for other researchers who are interested in conducting research on politeness. They can use this study as a reference since it provides useful information related to speaking politely. Hopefully, it will enrich their knowledge on politeness first before conducting the study.

F. Definition of Terms

In order to avoid misunderstanding and misinterpretation, the writer defines some terms that will be used in this study. The definitions are as follows.
1. Politeness

Holmes (2001) states that politeness generally involves taking account of others’ feelings (p. 268). In other words, polite people make others feel comfortable. However, speaking politely does not necessarily mean to please the hearers all the time as well. Politeness, hence, involves speaking to hearers appropriately in the light of their relationships to the speakers. According to Brown and Levinson (1987) there are four politeness strategies, namely Bald-On Record, Positive Politeness, Negative Politeness, and Off-Record (p. 92). The main characters’ utterances described as a part of politeness strategies are then analyzed as the main concern of this study. Therefore, this study presents utterances concerning politeness employed by the main characters of Bride Wars movie.

2. Main Characters of Bride Wars Movie

Character is an important intrinsic element in a movie for it plays essential roles in the story. Characters, as a result, dominate every part of the story as the “doers” of action. Hooker (2002) defines main characters as “important figures at the center of the story’s action or theme (p. 1).” The term main characters of Bride Wars movie in this study refers to two important individuals of Bride Wars movie who possess perfections in their weddings as the wedding “marks the first day of their rest of lives.” The study focuses on analyzing those two main characters’ utterances in relation with politeness strategies. As a result, this study presents interpretation and analysis of the utterances concerning politeness
employed by the two main characters of *Bride Wars* movie, Emma Allan and Olivia Lerner.
CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the theories related to the study. Hence, the writer divides this chapter into two parts, namely the theoretical description and the theoretical framework. The first part includes the discussion of sociolinguistics and politeness theory. The second part summarizes and synthesizes all major relevant theories in order to relate the study to the theories.

A. Theoretical Description

The writer presents two major parts namely, sociolinguistics and politeness. Sociolinguistics is presented in order to figure out the topic discussed. Moreover, politeness, as the basis theory, is used to discuss the *Bride Wars* movie script.

1. Sociolinguistics

Spolsky (2004) defines sociolinguistics as “a field that studies the relation between language and society (p. 3).” It provides evidence and researches about various human languages in the society. It also explains why speakers say the same thing in different ways. Holmes (2001) emphasizes “language provides a variety ways of saying the same thing (p. 3).” Varieties may occur due to various
factors, such as age, gender, relation, social class, ethnicity, and context. In brief, sociolinguistics primarily focuses on the study of language use.

Holmes (2001) states “sociolinguistics is also concerned with identifying the social functions of language and the way it is used to convey social meaning (p. 1).” Utterances do not only provide information as the literal meanings, but also clues to nonlinguistic information. An utterance, for instance, can indicate the society or community in which a speaker coming from. Thus, in order to convey meaning successfully, the speaker of a language should be able to apply the sociolinguistics competence to produce appropriate language.

2. Politeness

Leech (1980) as cited in Konrad, Sachiko, and Watts (2005: xv) mentions politeness as “strategic conflict avoidance” (p. 19). Based on Leech’s point of view, politeness may function as a way of controlling potential threats between speakers and hearers. It is even more similar to politeness definition proposed by Brown and Levinson (1987) in Konrad, Sachiko, and Watts (2005). “Politeness is rational behavior aimed at the strategic softening (or mitigation) of face-threatening acts (p. xv).” Besides, Hill, Ide, and Ikuta (1986) as cited Konrad, Sachiko, and Watts (2005) define politeness as “one of the constraints on human interaction, whose purpose is to consider others’ feelings, to establish levels of mutual comfort, and to promote rapport (p. xv).” Politeness, however, has little to
do with good manners, such as saying “Please” or “Sorry”. As a conclusion, being linguistically polite simply means paying attention to others’ feelings.

3. Positive and Negative Faces

According to Holtgraves (2002), the term “face” is formerly derived from Goffman’s theory (1967) of face and face management (p. 38). Further, Brown and Levinson (1987) define face as the “public self-image that a person wants for himself (p. 61-62).” Since it represents what a person wants, face can actually be lost or maintained by one of the interactional parties involved, either speakers or hearers. In addition, Wardhaugh (2010) states that when people interact with others, both speakers and hearers must be aware of the notion of face (p. 292). Therefore, the speakers and the hearers normally cooperate in maintaining each other’s face in their communication.

Brown and Levinson divide face into two notions, namely positive and negative faces. Brown and Levinson (1987) define positive face as “public self-image that a person wants for himself (p. 61-62).” Positive face covers one’s desire to be liked, admired, and approved positively by others in their community. It, sometimes, refers to self-esteem. On the other hand, according to Brown and Levinson (1987), negative face is “the want of every ‘competent adult member’ that his actions be unimpeded by others” or “the basic claim to territories, personal preserves, rights to non-distractions—i.e. the freedom of action and freedom from imposition (p. 61-62).” It simply refers to one’s freedom to act.
4. Face Threatening Acts (FTAs)

Goffman (1967: 5) as cited in Holtgraves (2002) defines face as the positive social value a person effectively claims for himself during a particular contact (p. 38). Further, Brown and Levinson (1987) suggest that everyone has two types of face: negative and positive faces (p. 63). When people communicate and interact with others, speakers and hearers want to maintain their positive face as well as the negative one. On the other hand, sometimes faces cannot be simply maintained as what one interactional party wants. The speakers and hearers’ faces are usually threatened by one another to varying degrees. As a result, the speakers and the hearers do an act that damages the face of others in opposition to their face-saving and desire. This act is called Face Threatening Acts (FTAs). Brown and Levinson (1987) define FTAs as “acts run contrary to the face wants of the hearers and/or the speaker (p. 70).” FTAs are usually done within verbal communication, through utterances for instance. However, tone, intonation, and other non-verbal communication can also cause FTAs as well.

5. Politeness Strategies

Brown and Levinson (1987) propose four politeness strategies to minimize the possibility of face-damaged, namely Bald-On Record, Positive Politeness, Negative Politeness, and Off-Record (p. 65).
Speakers can choose one of those four politeness strategies when they want to do the FTAs in which the degree may vary. The more speakers want to use “higher-numbered” strategy, the more polite it is. The elaborations of each strategy as well as the examples are presented as follows.

### a. Bald-On Record Strategy

According to Brown and Levinson (1987), Bald-On Record strategy is “a direct way of saying things (p. 74).” It does not lead hearers to misunderstanding and misinterpretation. The utterances are spoken in a direct, clear, unambiguous, and concise way. This strategy is applied without any minimization to the impositions to the hearers. Further, Brown and Levinson suggest that direct imperative is a clear example of Bald-On Record. The utterance: “Tell me how the meeting goes!” as an example of a direct imperative form uses Bald-On Record strategy. It attempts not to minimize the threats to the hearers to perform actions. This strategy is commonly applied when both speakers and hearers have
known each other well. In a situation when the speakers have significantly more power than the hearers, thus, a Bald-On Record strategy is also applied. The utterance: “Watch out!” is also considered as an example of Bald-On Record. It simply implies no threat minimizing for it shows great urgency. When great urgency is necessary, hence, Bald-On Record strategy is mostly applied.

b. Positive Politeness Strategy

Brown and Levinson (1987) define Positive Politeness as “The strategy which is oriented by a speaker towards the positive face or the positive self-image of hearers that the speaker claims for himself (p. 70).” It is expressed by satisfying the hearers’ positive faces. Compliment is clearly an example of Positive Politeness strategy. Holtgraves (2002) states that compliment simply fulfills the other person's wants directly (p. 47). Compliment, as a result, satisfies the hearers’ face wants and engages solidarity between them. “The dress works perfectly on you, babe!” as an example of compliment uses Positive Politeness strategy.

Wardhaugh (2010) states that Positive Politeness may lead to friendship (p. 292). Using various in-group markers in friendship is commonly applied in speaking. In addition, Holtgraves (2002) also emphasizes that using various in-group markers such as familiar address terms (honey, mate, bud) shows the use of Positive Politeness strategy (p. 46). Besides, involving the hearers to an activity is also considered as friendship. In the same point of view, Holtgraves (2002) states that inviting hearers to a situation leads both speakers and hearers to cooperation
Therefore, the utterance: “Let’s have lunch!” as an example of invitation applies Positive Politeness strategy.

Brown and Levinson (1987) state that being optimistic is one of the ways to apply Positive Politeness strategy (p. 126). It aims to respect hearers’ notions of positive face. Similarly, Holtgraves (2002) mentions that a speaker can convey Positive Politeness by conveying optimism (p. 47). Besides, agreement is also considered as a way to convey cooperation between the speaker and the hearers. Furthermore, Holtgraves (2002) mentions that a speaker may seek point of agreement when applying Positive Politeness strategy even when disagreeing (p. 47).

c. Negative Politeness Strategy

Brown and Levinson (1987) assert “Negative Politeness strategy as a redressive action addressed to hearer’s negative face: his want to have his freedom of action unhindered and his attention unimpeded (p. 129).” It performs the function of minimizing particular impositions on the hearers. To minimize the impositions, a speaker may use hedges and convey pessimism in the utterances. Holtgraves (2002) states that using hedges is one way to lessen the impositions of a request (p. 45). The utterance: “Take the snack, if you may” is clearly a Negative Politeness strategy as it offers freedom of action to the hearers. In addition, Holtgraves (2002) mentions that Negative Politeness strategy involves attempts to lessen coercion by conveying pessimism regarding to the act to be performed (p.
45). It simply implies threat minimizing as the speaker does not want to impede the hearers’ freedom of action.

Negative Politeness puts distance between speakers and hearers. Brown and Levinson (1987) mention that Negative Politeness strategy intends to create distance between the speakers and hearers to show respect behavior (p. 129). Additionally, Wardaugh (2010) also states that Negative Politeness leads to deference, apologizing, indirectness, and formality in language use (p. 292). It adopts a variety of strategies to any threats to others’ notions of face. The utterance: “I hesitate to trouble you, but....”, as an example of apologizing, uses the Negative Politeness strategy.

d. Off-Record Strategy

Brown and Levinson (1987) state “Off-Record strategy is a communicative act which is done in such way that it is not possible to attribute one clear communicative intention to the act (p. 211).” In addition, Holtgraves (2002) defines Off-Record strategy as an indirect communication (p. 43). It allows hearers to interpret the intended meaning of the utterances themselves. As a result, a speaker can avoid the responsibility of doing the FTAs by using Off-Record strategy. For instance, the utterance: “The vegetable soup is a bit bland” means that the speaker wants the hearers to pass the salt.
6. Factors Affecting Characters’ Choices of Politeness Strategy

This study also analyzes the factors affecting the main characters’ choice of politeness strategies in *Bride Wars* movie. According to Brown and Levinson (1987), there are two factors affecting characters to use a politeness strategy (p. 71-84). Those factors include payoffs and sociological factors. Further, Brown and Levinson (1987) emphasize that choosing particular politeness strategies intrinsically affords certain payoffs or advantages (p. 71).

a. The Payoffs

In choosing a politeness strategy, a speaker may consider the payoffs or advantages when he or she decides to use certain politeness strategy. The following lists are some payoffs when the speaker applies a politeness strategy.

1) Payoffs of Doing Bald-On Record Strategy

Brown and Levinson (1987) elaborate that Bald-On Record strategy allows speakers and hearers to get clarity about the intended meanings the speakers want to convey (p. 71). Both speakers and hearers, as a result, can avoid the danger of being misunderstood. Besides, Bald-On Record strategy also gives benefits for the speakers to avoid the danger of being seen as a manipulator and to represent no threat minimizing in the utterances. Speaking with great urgency and efficiency, for instance, can be considered as Bald-On Record.
2) **Payoffs of Doing Positive Politeness Strategy**

A speaker can definitely minimize FTAs by applying a Positive Politeness strategy. Similarly, Brown and Levinson (1987) state “a speaker can minimize the face-threatening aspect of an act by assuring hearers that the speaker considers to be ‘at the same kind’ (p. 72).” Positive Politeness allows the speaker to satisfy the hearers’ positive faces as if the speaker recognizes the hearers’ wants and himself wants them to be achieved. Besides, the speaker can avoid or minimize the debt implications of the FTAs. The potential face threat of an act is minimized by the assurance that the speaker wants at least some of the hearers’ wants. As a result, Positive Politeness leads to mutual friendship, solidarity, and equal participants.

3) **Payoffs of Doing Negative Politeness Strategy**

Negative Politeness strategy is oriented mainly towards partially redressing hearers’ negative faces. Brown and Levinson (1987) state that Negative Politeness lets speakers to pay respect and deference to hearers in return for the FTAs (p. 72). It minimizes particular impositions on the hearers, so that the speakers can satisfy the hearers’ wants to have his freedom of action in interpreting the utterances spoken by the speakers. By doing so, the speakers can maintain the social distance among the parties involved and avoid the threats for potential face loss. Indirectness and formality, thus, can be considered as Negative Politeness strategy.
4) Payoffs of Doing Off-Record Strategy

Brown and Levinson (1987) state “An Off-Record strategy allows a speaker to avoid the responsibility for the potentially face-damaging interpretations (p. 71).” The speaker, as a result, can avoid the potentially FTAs by allowing hearers to interpret the intended meaning of certain utterances themselves. For instance, using statement as an Off-Record strategy allows the speaker to avoid the potential threat of ordering.

b. The Sociological Factors

According to Brown and Levinson (1987), “The seriousness of an FTA which may affect choice of politeness strategies involves the sociological factors (p. 74). Further, Brown and Levinson add that there are three sociological factors affecting choice of politeness strategy. Those are the ‘social distance’, the ‘relative power’, and the ‘absolute ranking of impositions’ in the particular culture.

1) The Social Distance of Speaker and Hearer

Social distance determines choice of politeness strategies in speaking. According to Brown and Levinson (1987), “Distance is a symmetric social dimension of similarity or difference within which speakers and hearers stand for the purpose of an act (p. 76).” When the speakers communicate with their close friends, there is not a great social distance between them. Thus, the degree of politeness that the speakers use will be lower. On the contrary, when the social
distance between the speakers and the hearers is getting far, the degree of
politeness that the speakers use will be higher. Similarly, Brown and Levinson
(1987) present two examples on how social distance affects choice of politeness
strategies (p. 80). The utterance: “Got the time, mate?” may indicate that the two
parties involved are close enough. On the other hand, the utterance: “Excuse me,
would you by any chance have the time?” may be used when the two parties
involved are strangers from different parts. In the first example above, the speaker
applies Positive Politeness which is considered less polite than the second
element which applies Negative Politeness strategy.

2) The Relative Power of Speaker and Hearer

Brown and Levinson (1987) state “Power is an asymmetric social
dimension of relative power (p. 77).” It is another factor affecting someone to
speak politely. Further, Brown and Levinson (1987) add that there are two sources
of power, namely material control (over economic distribution and physical force)
and metaphysical control (over the actions of others) (p. 77). Material control is
clearly seen in a situation where a bank manager who possesses higher rating
power asks a lowly worker to do something. However, when the lowly one pulls a
gun to the bank manager, the power may be reserved. This clearly represents a
metaphysical control. Besides, power is not only attached between individuals but
also role-sets, such as employer-employee, teacher-learner, and gangster-victim.
In conclusion, it needs more justifications to adjust power in certain circumstances.

When speakers who possess higher power communicate with hearers who have lower power, the degree of politeness that the speakers use will be lower. Meanwhile, when the speakers who have lower power speak to those who have higher power, the speakers will apply high degree of politeness with great respect. Similarly, Morand (2014) states that those who have lower relative power also express deference out of genuine regard and respect felt towards superiors (p. 257). Those explanations are clearly seen in these two examples given by Brown and Levinson (1987). In a situation when someone wants to ask permission to do something, there is significantly different expression used. When a boss asks for permission to his employee, he simply uses “Mind if I smoke?” On the contrary, when the employee wants to ask for permission to his boss, he applies high degree of politeness by saying “Excuse me Sir, would it be alright if I smoke? (p. 80).” The first example shows that the speaker has no desire to maintain the hearer’s face. He simply uses Bald-On Record strategy. Even without asking for permissions, the speaker will take a cigarette, light it up, and smoke. On the other hand, the second example shows a condition where the speaker applies Negative Politeness which is more polite. Without the hearer’s permission, the speaker will never smoke.
3) The Absolute Ranking of Imposition in The Particular Culture

Brown and Levinson (1987) state that impositions can still situationally vary in value (p. 77). In general, Brown and Levinson add that there are two ranks, namely rank order of impositions requiring *services* (including the provision of time) and rank order of impositions requiring *goods* (including non-material goods like information). Both impositions cover actions which cause FTAs. When a speaker shows greater FTAs in his utterances, the imposition of the act is also getting greater. Thus, the speaker will use highly standard politeness strategies in speaking.

Brown and Levinson (1987) provide two examples showing different impositions (p. 81). Great imposition can be clearly seen when a stranger wants to borrow some amount of money without recompense by saying "Look, I'm terribly sorry to bother you but would there be any chance of your lending me just enough money to get a railway ticket to get home? I must have dropped my purse and I just don't know what to do." On the other hand, low imposition can be seen when a stranger wants to borrow a quarter by saying "Hey, got change for a quarter?" It is obvious that the speaker in the first example uses apologizing (Negative Politeness strategy) as a highly standard politeness in his speaking as he wants to borrow one hundred dollars, for example. However, the second example does not imply great imposition in speaking. As a result, he simply uses request without threat minimizing (Bald-On Record strategy) in his utterance since he only wants to borrow 25 cents.
B. Theoretical Framework

The study particularly aims at analyzing the use of politeness strategies in the utterances produced by the two main characters of *Bride Wars* movie and the factors affecting the choice of politeness strategies. The writer summarizes and synthesizes all theories related to the study to answer the two formulated research questions. In order to analyze the use of politeness strategy in *Bride Wars* movie, politeness theories as well as sociolinguistics have been presented previously.

This study presents politeness strategies proposed by Brown and Levinson (1987) to answer the first research problem; “What are Brown and Levinson’s politeness strategies used by the two main characters of the *Bride Wars* movie?” Brown and Levinson’s politeness theory is used as the basis theory as it provides politeness strategies classification and detailed explanation of each strategy. The writer, as a result, classifies all main characters’ utterances of *Bride Wars* movie into four politeness strategies as Brown and Levinson (1987) proposed. Those are Bald-On Record Positive Politeness, Negative Politeness, and Off-Record.

In understanding politeness strategies applied by the two main characters of *Bride Wars* movie, it is essential to find out factors affecting the main characters to do so. This study presents Brown and Levinson’s politeness factors in analyzing the factors affecting the choices of politeness strategy. Brown and Levinson’s politeness theory is used as it provides sufficient information on the factors affecting choices of politeness strategy. Those factors include the payoffs and sociological factors. The theory is used to answer the second research
question; “What are the factors affecting the characters’ choices of politeness strategies as shown in *Bride Wars* movie?”
CHAPTER III
METHODOLOGY

This chapter presents the methodology used to obtain the data of the study. It covers six sections, namely (a) research method, (b) research setting, (c) research subjects, (d) instruments and data gathering techniques, (e) data analysis technique, and (f) research procedure. Firstly, the research method contains the definition of type of research chosen. Secondly, the research setting informs readers when the study was conducted. Thirdly, the research subjects aims to elaborate on the subjects of the study as well as the methods of sampling. Fourthly, the instruments and data gathering techniques explain the research instruments and techniques employed in carrying out the study. Fifthly, the data analysis technique describes ways how the findings are analyzed so as to answer the formulated research questions. Lastly, the research procedure aims to summarize the steps taken in conducting the study.

A. Research Method

The writer of this study focused on Brown and Levinson’s politeness strategies of the two main characters of Bride Wars movie’s utterances. The research method was employed in order to answer the two research questions. Those were briefly formulated as follows.

1. What are Brown and Levinson’s politeness strategies used by the two main characters of the Bride Wars movie?
2. What are the factors affecting the characters’ choices of politeness strategies as shown in *Bride Wars* movie?

Document analysis was employed as the research method. Ary, Jacobs, and Sorensen (2010) state, “Document or content analysis focuses on analyzing and interpreting printed or recorded documents (p. 29).” Documents as a source of data may take a variety of forms. The documents can be either printed materials, such as textbook, newspaper, magazine, script, or recorded materials, such as movie, documentary film, and any other types of recordings.

Linguistics studies, especially dealing with politeness, make use of descriptive materials to learn about certain behavior. Bogdan and Biklen (2003) state, “Documents clearly fits the criteria of using data rich in description (p. 58).” Thus, printed documents as well as the recorded ones provide rich descriptions as the data source. Movie script, as a result, was chosen for its rich description. Besides, the writer also made use of the movie as well to understand the situation involved.

Document or content analysis is a qualitative approach whose focus was qualitative data, such as words and pictures rather than numbers. Corbin and Strauss (2008) as cited in Bowen (2009) state “document analysis, as a qualitative one, requires the data be examined and interpreted in order to elicit meaning, to gain understanding, and to develop empirical knowledge (p. 27).” Further, Ary, Jacobs, and Sorensen (2010) mention, “Document or content analysis study is conducted to learn about human behavior (p. 29).” Thus, the two main characters
of Bride Wars movie’s utterances were analyzed and interpreted descriptively to learn about human behavior, primarily speaking politely.

B. Research Setting

The writer of this study spent nine months in analyzing the use of Brown and Levinson’s politeness strategies in Bride Wars movie. The process included compiling the politeness theories, analyzing the movie script, identifying the utterances related to speaking politeness, categorizing the main characters’ utterances based on Brown and Levinson’s (1987) politeness strategies, analyzing the politeness factors affecting the characters’ choice of politeness strategies based on Brown and Levinson’s theory (1987), and writing up the report on the study.

C. Research Subject

The research subject of this study was Bride Wars movie produced by Gary Winick (2009). The writer made use of the movie script (Retrieved from http://www.springfieldspringfield.co.uk/movie_script.php?movie=bride-wars) as well as the movie in order to understand the situations involved. Bride Wars movie portrayed a story about friendship and rivalry. The two main characters of Bride Wars movie turned out to be rivals when they accidentally planned weddings in the same venue and time. The writer was intrigued to figure out what Brown and Levinson’s politeness strategies were used in the utterances of the two
main characters and what factors affecting the characters to employ the politeness strategies.

The writer only focused on the two main characters’ utterances related to politeness strategies in *Bride Wars* movie. The first one was Olivia Lerner, a tough and successful lawyer. The second was Emma Allan, an inspiring teacher who always wanted to please everyone, especially her mother. Hence, all utterances related to speaking politeness produced by those two main characters were taken as the source of data for this study.

This study employed purposive sampling as the method of sampling. Babbie (1990: 97) as cited in Latham (2007) define purposive sampling as “selecting a sample on the basis of your own knowledge of the population, its elements, and the nature of your research aims (p. 9).” Therefore, it allows writer to select samples as the data source which fit the nature of the study. In this study, the writer took a movie and a movie script entitled *Bride Wars* as the data source. The selection led the writer to draw conclusions about the study as it provided necessary and sufficient information.

The main focus of this study was the use of Brown and Levinson’s politeness strategies in a movie. Therefore, selecting a movie containing a lot of politeness strategies was necessary to do. As *Bride Wars* movie tells us about friendship and rivalry, utterances related to politeness strategies are commonly used in the dialogues, specifically Positive Politeness and Bald-On Record. As a result, *Bride Wars* movie would be appropriate for the writer to gather all politeness strategies employed by the main characters as the source of data.
Besides, *Bride Wars* movie also portrays the situations involved when the main characters employed the politeness strategies. The situations involved provide rich-information cases to find out factors affecting the choice of politeness strategies. Further, purposive sampling is widely used in linguistics research especially dealing with politeness for its selection of rich-information cases related to speaking politeness. In a nutshell, *Bride Wars* movie undoubtedly fits the nature of the study’s aims. It provides examples on the use of politeness strategies and leads the writer to analyze the factors affecting the characters’ choice of politeness strategies.

D. Instruments and Data Gathering Techniques

There were two instruments used in the study: the researcher as human instrument and *Bride Wars* movie script as the document.

1. The Researcher as Human Instrument

The writer collected the data from the movie script in order to analyze the utterances produced by the two main characters. Other references from books, journals, and internet sources concerning politeness strategies were also collected as well. Ary, Jacobs, and Sorensen (2010) state, “Human investigator is the primary instrument for the gathering and analyzing of data (p. 424).” In addition, Lincoln and Guba (1985) as cited in Ary, Jacobs, and Sorensen (2010) emphasize, “Only a human instrument is capable of capturing the complexity of the human
experience, adapting, and responding to the environment (p. 424).” Besides, Merriam (2009) mentions, “Humans as instrument is able to expand their understandings through nonverbal as well as verbal communication, to clarify and summarize material, and to check for accuracy of interpretation (p. 15).” Despite its complexity in understanding the movie script, it is only human as an instrument is able to select, to collect, to analyze, to interpret, and to evaluate all data obtained. The process involved collecting data from the document, recording the information needed as the source of data, and analyzing the data obtained.

2. *Bride Wars* Movie Script as Document

Bogdan and Biklen (1982) state, “The researcher makes use of materials or documents that already exist (p. 97).” The document can be either personal or official documents. Hence, the writer chose a movie script entitled *Bride Wars* (2009). The writer employed the movie script to collect the two main characters’ utterances in speaking politeness. The utterances were categorized based on Brown and Levinson’s (1987) politeness strategies. Additionally, the factors affecting the characters’ choice of politeness strategies were analyzed based on Brown and Levinson’s politeness theory (1987).

E. Data Analysis Techniques

The writer analyzed the *Bride Wars* movie script as well as the movie. All utterances produced by the two main characters related to speaking politeness
were collected as the source of data. Afterwards, those utterances were identified in order to find out which utterances applied a certain politeness strategy. Besides, how the characters uttered the utterances should become a consideration as well. Furthermore, the writer categorized each utterance concerning politeness into four politeness strategies as Brown and Levinson (1987) proposed. Afterwards, the writer analyzed the utterances to find out factors affecting choice of politeness strategies as proposed by Brown and Levinson (1987).

F. Research Procedure

In conducting the study, the writer took some steps. They were (1) collecting references and data, (2) categorizing the data, (3) analyzing the data, and (4) writing up a report.

1. Collecting References and Data

In conducting the research, the writer collected references from books and other sources in order to help her to understand the politeness theory. The theories on sociolinguistics and politeness underlie the writer to conduct a study on politeness. After that, the writer decided what movie to analyze. Finally, the writer decided to analyze *Bride Wars* movie. The selection would hopefully be appropriate to the study concern.

Then, the writer observed all utterances produced by the two main characters of *Bride Wars* movie, namely Emma Allan and Olivia Lerner.
Afterwards, the writer identified those utterances to find out which utterance applied politeness strategies. The writer also observed how they uttered the dialogues as well as how the situations were. As a result, comparing the movie script to the movie was necessarily to do since the writer should consider the situations involved.

2. Categorizing the Data

As Labuschagne (2003) suggests in Bowen (2009) “document analysis yields data that are then organized into specific categories specifically through document analysis (p. 28).” The writer, thus, categorized the data obtained into four politeness strategies proposed by Brown and Levinson (1987). Those four politeness strategies are Bald-On Record, Positive Politeness, Negative Politeness, and Off-record. Each data, then, was categorized into specific politeness strategy.

3. Analyzing the Data

The writer analyzed each utterance to find out factors affecting the characters’ choice of politeness strategies in speaking as proposed by Brown and Levinson (1987). Those factors include the payoffs and the sociological factors. The utterances and the situations involved became the writer’s consideration as well.
4. Writing Up a Report

The writer started to write the report of the study after obtaining all the data needed. The writer provided information on the two main character’s utterances, especially dealing with politeness. The utterances were presented as examples. The examples, thus, were associated with politeness theory proposed by Brown and Levinson (1987).
CHAPTER IV
RESEARCH RESULTS AND DISCUSSION

This chapter presents the research findings of the study. It discusses the research results and interprets them concerning the two formulated research questions. The first research question is about Brown and Levinson’s politeness strategies applied by the two main characters of the *Bride Wars* movie. The second research question is about the factors affecting choice of politeness strategies applied by those two main characters. Section A presents Brown and Levinson’s politeness strategies applied in the *Bride Wars* movie, whereas section B discusses the factors affecting choice of politeness strategies.

A. The Politeness Strategies as Shown in *Bride Wars* Movie

The two main characters of *Bride Wars* movie employed all four Brown and Levinson’s politeness strategies. Those were Bald-On Record, Positive Politeness, Negative Politeness, and Off-Record. The two main characters’ utterances concerning politeness were all analyzed based on Brown and Levinson’s politeness (1987). The following list presents the politeness strategies of *Bride Wars* movie.
1. Bald-On Record Strategies in *Bride Wars* Movie

Brown and Levinson (1987) mention that a speaker who applies a Bald-On Record strategy is likely to shock and to embarrass hearers (p. 94). This strategy is a direct way of saying things. It does not attempt to minimize the threats to the hearers’ notions of face. It is commonly employed in a situation whereby both interactional parties involved have close relationships, such as family, close friend, or colleague. Furthermore, it is employed when the speaker wants to show great urgency, efficiency, and impositions. Besides, it is also frequently applied in task-oriented utterance, welcome, and offer.

Bald-On Record strategy was applied by the two main characters of *Bride Wars* movie, Emma Allan and Olivia Lerner. Both main characters obviously applied this strategy as they had close relationships with many other characters in the movie. Besides, the movie mostly revolved around their routines at works and friendships. At works, Olivia Lerner was a tough lawyer, while Emma Allan was a teacher. Olivia’s position allowed her to apply Bald-On Record commonly to her assistant, whereas Emma applied Bald-On Record quite frequently towards her colleagues and learners. Both main characters in those two cases frequently applied Bald-On Record strategy as task-oriented utterance. In addition, Bald-On Record strategy was also applied when both main characters encountered difficulties in maintaining their wedding dates. As both main characters possessed perfections in their wedding ceremonies, they mostly applied Bald-On Record strategy to show great urgency, efficiency, and impositions towards other characters, especially during the war.
Bald-On Record strategy was applied by Olivia Lerner in her utterances to her boyfriend, Daniel Williams. The strategy was employed when Olivia was begging Daniel to propose her immediately after she accidently saw a Tiffany (an upmarket brand of jewelry by Tiffany and Co. based in New York) box in their apartment the day before. As a result, Olivia expected to get engaged immediately. However, it was Emma first who got engaged on the same day Olivia found the Tiffany box. When Olivia and Emma went jogging, Emma invited Olivia to accompany her to Marion St. Claire’s wedding organizer. She was getting jealous of her best friend who officially had planned every detail of their childhood dream weddings earlier than she did. Unfortunately, she had not got the proposal yet.

Scene 17 shows us Olivia and Daniel’s engagement. Olivia immediately approached Daniel in his office as she was mad at him. She could not figure out reasons why Daniel took a long time to propose her. After arriving at the office, Olivia started asking him to propose her immediately. She said, “Honey! Will you just marry me, already? Isn't that what you want? 'Cause it's what I want and I just wanna know if you want to marry me. Don’t you wanna get married?” Olivia continuously asked questions without giving Daniel any chance to answer. As a result, Daniel encountered difficulties neither to interrupt nor to answer Olivia’s questions. In doing so, Olivia would like to show her disappointment towards him in her utterances. Besides, Daniel simply responded as if he wanted to postpone their conversations until he finished his work by saying “Honey, can we talk about this later?” Olivia rest ensured that he would propose her immediately.
since she had found the tiffany box. She said, “I saw the Tiffany box in the closet. Right?” However, Daniel sighed deeply to express his desperation for Olivia’s impatience to get engaged. Olivia later thought that Daniel was doubtful about getting engaged. As a result, she got completely mad and threatened him as if she would kill Daniel for not being able to live up to her expectation. She said in high tone, “Oh, my God. It's not a ring? If it's a key chain I'm gonna kill myself and I'm taking you down with me (min. 16:17).” In these utterances, she had no desire to maintain Daniel’s face. She applied Bald-On Record to emphasize that she was not a woman who Daniel could be playing at.

**Dialogue 1**

**Setting:** Daniel’s office, when working hours  
**Situation:** Olivia is trying to force Daniel to propose her immediately  
**Participants:** Olivia and Daniel

**Olivia:** Honey! Will you just marry me, already? Isn't that what you want? 'Cause it's what I want and I just wanna know if you want to marry me. Don't you wanna get married?  
**Daniel:** Honey, can we talk about this later?  
**Olivia:** Oh, you changed your mind? I saw the Tiffany box in the closet. Right?  
**Daniel:** Uh.  
**Olivia:** Oh, my God! It's not a ring? If it's a key chain I'm gonna kill myself and I'm taking you down with me.

Olivia applied Bald-On Record strategy by carrying out the Face Threatening Acts (FTAs) towards her boyfriend, Daniel. She stated the utterances in high tone to ensure that she had no desire to minimize the threats. Olivia did
not only use this strategy to Daniel in the engagement scene, but she maintained to apply it more in planning every detail of their wedding for Daniel never cared very much about every single detail of their wedding. On the other hand, Olivia did. Men and women obviously have different visions of wedding ceremonies. For Olivia, she was worth having a perfect and glorious wedding.

Bald-On Record strategy was also applied by Olivia towards Kevin, her assistant at Ropes & Gray office. She maintained to apply Bald-On Record strategy in the office whereby the hectic yet complicated jobs took place. As a tough lawyer, Olivia should be an excellent communicator among her clients and colleagues. She spoke in a concise, firm, and unambiguous way. It might be possible for her to get something done just by mentioning her assistant’s name. Besides, she also applied Bald-On Record strategy when Kevin was promoted to her *Mister of Honor*. It was his duty, thus, to prepare and to give suggestions of a wedding should be. Since Olivia dreamt of a perfect wedding, she always applied Bald-On Record whenever she asked Kevin to do something during the wedding preparation. Hence, she employed Bald-On Record strategy towards Kevin both in his duties as her assistant and *Mister of Honor*.

Scene 70 describes the situation before the wedding ceremonies. When Olivia and Emma were getting ready for the weddings, Olivia suddenly changed her mind not to play dirty to Emma’s wedding. The day before, she switched the DVD Emma had given to Marion. However, she had already sworn that she would never show the video to anyone. As a result, she called Kevin and asked him to tell Marion the truth and to switch the DVD.
Olivia applied Bald-On Record strategy when she suddenly realized that she would ruin her best friend’s wedding ceremony after she met Emma’s father. Olivia and Emma’s families obviously had close relationship as their parents were also close friends. As a result, she felt guilty about planning to ruin his daughter’s wedding ceremony. In overcoming this, she called Kevin and told him what to do. At first, she called Kevin more than once to assure that Kevin were nearby to help her with solutions. Furthermore, she said “No, no, no. Kevin. Kevin, listen to me!” to show great urgency (min. 67:27). She emphasized that Kevin should pay attention to every detailed utterance she said and get the problem fixed. Besides, she also applied Bald-On Record when she asked Kevin to take the DVD to Marion by saying “You take this to Marion. You tell her I switched the DVD's. She needs to play this when Emma walks down the aisle (min. 67:28).” In the utterances, she did not minimize the threats. Further she said, “We are, which is why I need you to do this for me right now. Hurry! (min. 67.30).” In these utterances, she emphasized that Kevin was the one to whom she could depend on to overcome the problem. The phrases “why I need you to do this for me right now” and “Hurry” further gave Kevin great impositions. Unless he was successful, she could never solve the problems. As a result, she put him fully in charge of saving Emma’s wedding ceremony.

**Dialogue 2**

**Setting:** Plaza hotel, before the wedding ceremonies  
**Situation:** Olivia was realizing that she had actually switched Emma’s DVD and she did not want to ruin her friend’s wedding
Participants: Olivia, Nate, Kevin, and Marion St. Claire worker

Worker: So, according to Ms. St. Claire, you are allowed one weak nip before the wedding, to sort of steady the nerves. So we have scotch, vodka and tequila.

Nate: Okay. Scotch is good.

Worker: We have vodka and tequila.

Olivia: Tequila, tequila? Tequila! Tequila! Kevin! Kevin!

Kevin: Tequila's so trashy.

Olivia: No, no, no. Kevin. Kevin, listen to me.

Kevin: You don't even like tequila.

Olivia: You take this to Marion. You tell her I switched the DVD's. She needs to play this when Emma walks down the aisle.

Kevin: I thought we were rising above this sort of thing.

Olivia: We are, which is why I need you to do this for me right now. Hurry

Dialogue 2 presents the conversations between Olivia and Kevin. In the dialogue, Olivia evidently applied Bald-On Record strategy in all her utterances in great efficiency towards her assistant, Kevin. She realized that she should apply Bald-On Record strategy instead of applying other politeness strategies as it was a matter of life and/or death.

Table 1 presents the number of Bald-On Record strategy employed by the two main characters of Bride Wars movie. There were totally twenty nine utterances which apply Bald-On Record strategy. It is mostly applied by both main characters in a situation when great urgency, task-oriented, and no threat minimizing occurred.

<table>
<thead>
<tr>
<th>Characters</th>
<th>Number of Bald-On Record Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Olivia Lerner</td>
<td>17 times</td>
</tr>
</tbody>
</table>
2. Positive Politeness Strategies in *Bride Wars* Movie

Brown and Levinson (1987) define Positive Politeness as a strategy which is oriented towards the face saving or the positive self-image of hearers (p. 70). It satisfies the hearers’ notions of positive face. As a result, it promotes solidarity and friendship between the two parties involved. Compliment, optimism, agreement, and joke are some examples of Positive Politeness strategy. Besides, it also puts positive values on the hearers’ appearances, works, ideas, and other aspects. *Bride Wars* movie figured out stories about friendship which turned out to be rivalry. Positive Politeness strategy, thus, were frequently applied in the movie script.

Dialogue 3 presents the use of Positive Politeness strategy in the *Bride Wars* movie. The dialogue shows Emma and Olivia’s relationship as best friends. Positive Politeness strategy was applied by Olivia in scene 8. It portrays the condition when Olivia accidently found the tiffany box while Emma was fitting some jeans. In the scene, Emma was trying to dress up in Olivia’s apartment. Olivia gave her suggestion as Emma seemed doubtful about her appearance. Olivia obviously wanted Emma to think positively about her appearance. As a result, Olivia applied Positive Politeness strategies by conveying optimism. Brown and Levinson (1987: 126) state that being optimistic is one of the ways to apply Positive Politeness strategy.
After getting tired of having hectic jobs, Emma and Olivia went to an apartment in which Olivia and her boyfriend shared with. They were both to go out with their friends in a local pub after spending hours in their works. Emma wanted to borrow one of Olivia’s outfits since she immediately met Olivia after teaching. Emma fitted a jeans which Olivia had offered before. However, Emma seemed doubtful whether it would be too tight on her. As a teacher, Emma should be a model for her middle school learners, even for the outfits. As a result, Emma should carefully choose her outfits.

Olivia applied Positive Politeness strategy by conveying optimism. When Emma was doubtful about her appearance, Olivia attempted Emma to think positively about her appearance by conveying optimism. Olivia said, “See? I told you those jeans would look great on you” to ensure that Emma should never worry about her appearance since the jeans worked perfectly on her (min. 08:00). These utterances present Positive Politeness strategy which aims to promote solidarity and friendship between the two parties involved. As best friends, Olivia successfully maintained Emma’s notions of positive face. As a matter of fact, Olivia maintained to create positive atmosphere due to the fact that Emma was unconfident about her appearance for hanging out with their friends. Dialogue 3 presents the complete dialogue between Emma and Olivia in the scene.

**Dialogue 3**

**Setting:** Olivia’s apartment  
**Situation:** Emma is trying to dress up in Olivia’s apartment.  
**Participants:** Olivia and Emma
Olivia: See? I told you those jeans would look great on you.
Emma: They aren't too tight?
Emma: Of course it doesn't hang right on you. It's my size, and it's new. This is the Dolce blouse I told you about last week. Liv, I can't.
Olivia: Hey, hey. It was on sale. I practically made money on it.
Emma: Liv, it's too much.
Olivia: Emma, Emma, Emma, just say thank you.
Emma: Thank you. It's beautiful. I love it.
Olivia: Good!

In *Bride Wars* movie, Positive Politeness was also employed by Emma Allan. She applied Positive Politeness strategy in her conversations with her colleague, Debbie. Scene 6 clearly shows how Emma applied Positive Politeness strategy. Emma managed to apply Positive Politeness in her utterances towards Debbie as she wanted to please everyone, even her colleague who always took advantage of her in their jobs as teachers.

During a break, a learner approached Emma and told her that Ms. Dolgado (herein refers to Debbie) was looking for her. Emma further asked him whether Debbie was nearby for she did not expect to meet Debbie. Emma had already expected that Debbie would be asking for help. Unfortunately, Emma ran into Debbie in the school alley. She could not dodge as Debbie had already seen her by saying "Emma, there you are." Further, Emma simply answered "Oh, God. Deb, Hi! You know, I am so late (min. 06:34)." Those utterances simply indicated that Emma was trying to avoid Debbie and to do another activity, teaching. In her responses to Debbie, Emma applied Positive Politeness in her responses. Emma
had always been calling her “Deb” instead of “Debbie.” Emma surely wanted to be friendly by calling nickname as a familiar address term or an in-group identity marker.

Scene 6 portrays the condition where Emma was stuck with Debbie. As Emma had expected before, Debbie begged Emma to help. Debbie said, “Listen. You gotta help me out here. You know the debate team?” to indicate that Debbie surely wanted Emma to take over her duties as the debate team adviser. Further, Debbie emphasized that she could not go to the state finals. However, Debbie added, “Children talking about their little problems” which surely presented the reason why Debbie could not accompany the learners to the state final. As a matter of fact, Debbie was getting tired of having learners who always grumbled to their teachers about problems. Besides, Debbie was obnoxious and lazy for she continually unloaded her entire workloads on Emma. Responding to Debbie’s plea, Emma answered, “Yeah, Deb, I'm already doing your late bus patrol and pep squad and your after-school detention. You're the debate team adviser. I don't think that I should ...” which implied Positive Politeness strategy (min. 06:55). Emma applied Positive Politeness strategy by seeking point of agreement in her answer. To seek point of agreement even when disagreeing is an example of Positive Politeness strategy as it does not directly embarrass the hearers’ notion of face. On the other hand, it undoubtedly promotes friendship since the speaker satisfies the hearers’ notion of face. Emma’s characteristic led her to choose Positive Politeness strategy instead of Bald-On Record strategy. She firstly mentioned everything she had done in Debbie’s favor. Further, Emma added that
she should not take any other duties Debbie wanted her to take over. Dialogue 4 presents the conversations between Debbie and Emma in the scene.

**Dialogue 4**

**Setting:** The school alley, during the break  
**Situation:** Debbie is trying to ask Emma to do her duties  
**Participants:** Debbie and Emma

**Debbie:** Emma, there you are.  
**Emma:** Oh, God. Deb. Hi.  
**Debbie:** I know. Isn't it gorgeous? God, I feel so blessed to have this body.  
**Emma:** You know, I am so late-  
**Debbie:** No, no, no. Listen. You gotta help me out here. You know the debate team?  
**Emma:** Yeah.  
**Debbie:** I cannot go to the state finals. I mean, children talking about their little problems. Ugh! You gotta do it for me.  
**Emma:** Yeah, Deb. I'm already doing your late bus patrol and pep squad and your after-school detention. You're the debate team adviser. I don't think that I should ......  
**Debbie:** I know. I do so much. I wish I could just do the bare minimum. I so admire you for that.  
**Emma:** Thank you.  
**Debbie:** Anyway, all right, look. Here's how we'll work it out. I'll do the debate team if you take my Tuesday study halls for the rest of the year. Okay?  
**Emma:** Yeah, that's- No...
Table 2: Positive Politeness Strategy Employed by the Main Characters

<table>
<thead>
<tr>
<th>Characters</th>
<th>Numbers of Positive Politeness Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Olivia Lerner</td>
<td>13 times</td>
</tr>
<tr>
<td>Emma Allan</td>
<td>19 times</td>
</tr>
</tbody>
</table>

3. Negative Politeness Strategies in Bride Wars Movie

Brown and Levinson (1987) mention that Negative Politeness strategy intends to create distance between a speaker and hearers to show respect (p. 129). It also performs the functions of minimizing particular impositions on the hearers. Formality and indirectness, as a result, are some examples of Negative Politeness strategy.

Scene 38 provides example on how Emma applied Negative Politeness strategy. In the scene, Emma was trying to find someone to replace Olivia’s position as Maid of Honor. After getting frustrated in finding a new Maid of Honor, Emma ended up meeting Debbie in the classroom where Debbie was teaching.

Scene 38 shows the conversation between Emma and Debbie. Emma obviously put distance between her and Debbie which was considered as an example of Negative Politeness strategy. The strategy was employed by conveying pessimism. Pessimism puts the two interactional parties involved in a distancing style as one party does not fully satisfy other parties’ wants. In the scene, Emma met Debbie for two reasons. The first one, she wanted to respond to Debbie’s note and to tell Debbie that she was capable of taking over Debbie’s
duty. The second, Emma wanted to promote Debbie as her *Maid of Honor* in return for her help. Apart from Emma’s refusal to help Debbie taking over the debate team adviser, she maintained herself to please Debbie in this scene. She applied Negative Politeness strategy by saying “*Deb? I know we're not exactly friends*” to show their relationship and Emma’s pessimism (min. 36:22). Despite their relationship as colleagues, they were not really friends since Debbie always took advantage of Emma’s good nature. Besides, she conveyed pessimism in her utterance to show that she was not sure whether Debbie was going to help. By employing a Negative Politeness strategy, Emma minimized the impositions in her utterance as she did not fully expect Debbie to help. Unless Debbie was going to help, Emma had already planned who was going to be other her *Maid of Honors*. Besides, Emma also applied pessimism in the last utterance in this scene. Emma said, “*It's gonna be great.... It's gonna be great* (min. 37:05).” Emma undoubtedly repeated her utterance twice after giving a pause as if she assured herself that her decision would be as expected. Dialogue 5 completely presents their conversations in this scene.

**Dialogue 5**

**Setting:** in front of the class where Debbie was teaching  
**Situation:** Emma is trying to persuade Debbie to be her maid of honor  
**Participants:** Emma and Debbie

**Debbie:** Did you get my note?  
**Emma:** Yeah.  
**Debbie:** Can you take my late bus patrol today?  
**Emma:** Sure. *Deb? I know we're not exactly friends.*  
**Debbie:** We're not? Then why am I always doing you favors?
Emma: You never do me. Never mind. How'd you like to be my maid of honor?
Debbie: Do I get to pick out my own dress? I tend to draw the eye, so it's gotta be good.
Emma: Absolutely. I mean, you know, I might make some suggestions, but…
Debbie: Oh, you know, I'm really swamped though. I'd need a lot of help.
Emma: What do you think the bride is for? To make the maid of honor's life easier, right? I mean, come on. Please.
Debbie: Aw. All right, since you begged. Okay, I'll be your maid of honor.
Emma: It's gonna be great…… It's gonna be great.

Dialogue 6 presents the conversations between Emma and her fiancé, Fletcher. They talked about Olivia who was always “number one” and so stubborn in dealing with the wedding conflicts. In scene 26, Fletcher spontaneously suggested Emma to have a double wedding which surely ended up the conflicts between Emma and Olivia. However, Emma disagreed with Fletcher’s suggestion as Emma had always been budging from Olivia since childhood. In responding to Fletcher’s suggestion, Emma applied Negative Politeness, “You know, uh. I've shared everything my whole life with Liv. I'd kinda like my own day just-just once (min. 27:20).” The use of “I'd kinda like my own day just-just once” simply indicates the use of Negative Politeness strategy. Emma surely minimized the impositions in the utterances as she mentioned “just-just once.” Further, Emma emphasized “I've shared everything my whole life with Liv.” It indicated that it would not be a big problem as Emma had always been sharing everything in her life with Olivia. Dialogue 6 is the complete conversations between Emma and Fletcher.
Dialogue 6

Setting: Emma and Fletcher’s apartment
Situation: Fletcher is trying to persuade Emma to end up the conflict and to give solution
Participants: Emma and Fletcher

Fletcher: Babe! Double wedding. A double wedding: I think that's a great idea: It would be a hell of a party.
Emma: You know, uh. I've shared everything my whole life with Liv. I'd kinda like my own day just just once.
Fletcher: I know, bug. Is this everything?
Emma: It's my dream too, to get married at the Plaza. I have been saving since I was 16. I just need a few more days to. Let it go. I'll find a new dream.

Table 3 illustrates the number of Negative Politeness employed by both main characters of *Bride Wars* movie. There were totally eleven utterances which employed Negative Politeness. It is mostly applied by both main characters in creating distance between the two parties involved.

<table>
<thead>
<tr>
<th>Characters</th>
<th>Numbers of Negative Politeness Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Olivia Lerner</td>
<td>5 times</td>
</tr>
<tr>
<td>Emma Allan</td>
<td>6 times</td>
</tr>
</tbody>
</table>
4. Off-Record Strategies in *Bride Wars Movie*

Brown and Levinson (1987) mention that a speaker can apply Off-Record strategy by using hint or statement (p. 211). It allows hearers to interpret the meaning themselves. The statement, as a result, is not directly addressed to the hearers. The speaker can use Off-Record strategy to avoid the responsibility of doing Face Threatening Acts (FTAs).

Scene 8 portrays the condition when Emma wanted to grab the tiffany box Olivia had accidently found. At the beginning of the scene, Olivia and Emma went to Olivia’s apartment. Immediately after finishing their hectic jobs, Olivia and Emma decided to meet their friends in a local pub. As Emma had not come home yet, she stopped by Olivia’s apartment to borrow a jeans and a blouse. In the apartment, Emma was fitting some jeans which Olivia suggested to wear. Besides, Olivia also took a cardigan from the cupboard whereby Daniel secretly put the tiffany box. When Olivia took the cardigan, the tiffany box felt down. They were yelling at each other as they never expected to find the tiffany box. As best friend, Emma wanted to take a look at the box. Yet, Olivia did not allow her to see the box. As a result, Emma was trying to catch her and to snatch the tiffany box. Emma was yelling at Olivia which compelled her to give the tiffany box. Dialogue 7 presents the conversations between Olivia and Emma.

**Dialogue 7**

**Setting:** Olivia’s apartment, when Olivia accidently found the tiffany box  
**Situation:** Emma is trying to grab Olivia’s tiffany box  
**Participants:** Emma and Olivia
Olivia: Emma!
Emma: No! Stop it. No. Liv! I have to look.
Olivia: Stop it! No! No!
Emma: No, no!
Olivia: You can't stop me.
Emma: [screaming] I'm sorry. But he should see your face when you first see the ring.
Olivia: Good call. You always think of others, Emma. It never occurs to me like that. I mean, sometimes it does.
Emma: I'm really happy for you.

Olivia applied Off-Record strategy by overstating her utterances. She applied Off-Record strategy by saying “You always think of others, Emma. It never occurs to me like that (min. 09:22).” The use of “always” in the utterance: “You always think of others, Emma” and the use of “never” in the following utterance: “It never occurs to me like that” implied exaggeration. Olivia exaggerated a point on a scale which was higher than the actual state. On the surface meaning, Olivia’s utterances could be interpreted as if Emma never took care of her, whereas for other people, she always pleased what they wanted to. Yet, on the deeper meaning, Olivia obviously wanted Emma to please her at that time since it was her privacy. Besides, Olivia applied Off-Record strategy by using contradictions in her utterances. In the utterance: “It never occurs to me like that”, Olivia said that Emma never took care of her. However, in the following utterance: “I mean, sometimes it does”, Olivia said that Emma sometimes took good care of her. Those two utterances simply mean the opposite. As a result, Olivia stated two things that contradicted each other. Those contradictory utterances encourage the hearers to reconcile the two contradictory propositions.
For Emma, the utterances might be ambiguous as Olivia could not likely tell the truth.

In scene 48, Olivia applied Off-Record strategy in her utterance towards Daniel, her fiancé. Before declaring bride wars, Olivia and Emma went to a boutique to buy wedding gowns. There was a wedding gown which impressed them so much. It was Vera Wang, an upmarket brand name of wedding gown that a woman would always dream of. However, Emma would wear her mom’s wedding gown as she wanted to please her mom. As a result, Olivia bought the Vera Wang for her own wedding gown. Both of them were already aware that no one could get a perfect wedding if the bride who was wearing the gown did not fit the size. When it went to bride wars, Emma secretly sent Olivia candies and cakes to make her too fat to fit into the Vera Wang. On the other words, Emma expected that Olivia would never be perfect for her wedding.

A week before the wedding, Olivia was fitting the wedding gown in her room. She was screaming as she had gained five pounds which meant a lot to fit the Vera Wang. Olivia was continuously yelling at Daniel because it would ruin the wedding ceremony. Daniel, her fiancé, managed to calm her down by saying, “Well, "A", it's our wedding, hon. And "B", so what? Let it out.” Those utterances simply implied that it would not be a big problem since it was their wedding. For Daniel, they could get married even in a worn wedding gown. On the contrary, Olivia dreamt of a perfect wedding. To show her anger for Daniel’s response, Olivia applied Off-Record strategy in her utterances. She said in high tone, “You don't alter Vera Wang to fit you. You alter yourself to fit Vera. What do boys learn
in school? (min. 45:20).” Her utterances simply meant that gaining weight for most women was problematic. The idea also applied to Olivia as there was only one week left ahead for the wedding. Olivia employed Off-Record strategy in her utterances by giving association clues. The utterance: “*What do boys learn in school?*” indicated how fool Daniel was for not being able to understand her problem. Olivia criticized Daniel, an educated hedge fund manager, by indirectly asking what he had learnt in school. Olivia’s utterances let Daniel to interpret the intended meanings himself. Dialogue 8 presents the conversations between Olivia and Daniel in their apartment.

**Dialogue 8**

**Setting:** Olivia and Daniel’s apartment, when Olivia was fitting her wedding gown

**Situation:** Olivia was mad for Daniel did not really care about Olivia’s weight gain

**Participants:** Daniel and Olivia

Olivia: Oh, no. Oh, no!
Daniel: Liv? Are you all right? What the hell is going on? Look, let me in.
Olivia: I gained five pounds. Five pounds. It might as well be 50! The dress doesn't fit! And if the dress doesn't fit, my wedding's gonna be a big black hole in the history of the Plaza!
Olivia: You don't alter Vera Wang to fit you. You alter yourself to fit Vera. What do boys learn in school?
Daniel: Sorry. It's not the end of the world. Really. What can I do to make you feel better?
Olivia: It's what you can stop doing. This is all your fault. It's sweet of you to send me those treats, but I……
Daniel: What treats?
Olivia: You know, the treats. The Truffle-opolis. The truffle tray. The jolly Walrus cookie bouquet? International Butter Club?
Daniel: Honey, I didn't send you any of that.
Olivia: Oh, my God, Emma! She's trying to make me fat so I can't fit into my dress!

Table 4 presents the number of Off-Record strategies employed by the two main characters of *Bride Wars* movie. There were totally seventeen utterances which employed Off-Record strategy. Off-Record strategy allows hearers to interpret the utterances by themselves as the utterances are not directly addressed to them.

<table>
<thead>
<tr>
<th>Characters</th>
<th>Numbers of Off-Record Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Olivia Lerner</td>
<td>12 times</td>
</tr>
<tr>
<td>Emma Allan</td>
<td>5 times</td>
</tr>
</tbody>
</table>

**B. The Factors Affecting the Characters' Choices of Politeness Strategies in *Bride Wars* Movie**

Section B discusses factors affecting the two main characters of *Bride Wars* movie’s choice of politeness strategies in their utterances based on politeness factors proposed by Brown and Levinson (1987). According to Brown and Levinson (1987), there are two factors affecting characters to use a politeness strategy (p. 71-84). The factors include payoffs and sociological factors. Those factors are the most suitable fundamental theory as the categorization of politeness
strategies in section A is also based on Brown and Levinson’s politeness theory (1987).

a. The Payoffs Affecting the Characters’ Choices of Politeness Strategies in 

Bride Wars Movie

In choosing a politeness strategy, a speaker may consider the payoffs when he or she decides to use certain strategy. This section discusses the payoffs when the speaker applies each politeness strategy. Further, this section is subdivided into four parts, namely Payoffs of Doing Bald-On Record Strategy, Payoffs of Doing Positive Politeness Strategy, Payoffs of Doing Negative Politeness Strategy, and Payoffs of Doing Off-Record Strategy.

1) Payoffs of Doing Bald-On Record Strategy in Bride Wars Movie

The two main characters of Bride Wars movie applied Bald-On Record strategy in their utterances. Brown and Levinson (1987) state that Bald-On Record strategy allows speakers and hearers to get clarity about the intended meanings the speakers want to convey (p.71). Further, Brown and Levinson add that Bald-On Record strategy represents no minimization to the impositions towards the hearers.

In scene 22, Olivia and Emma encountered difficulties in maintaining their wedding dates, as a result they applied Bald-On Record strategy to threaten Marion St. Claire’s assistant, Angela. They expected her to tell who the other bride-to-be was. In the previous scene, Marion St. Claire told them that their
wedding ceremonies were set on the same date. There was no possibility for one of them to simply change the wedding date as the other available date was already chosen by Stacy, the other bride-to-be. However, Marion St. Claire could never tell them who the other bride-to-be was as the confidential agreement mentioned. As a result, Olivia and Emma approached Angela and said, “Hello, Angela. Just tell us where the other bride is and nobody's gonna get hurt (min. 24:17).” Both main characters fully realized what they had to say in the scene when they should engage in an urgent situation. Olivia addressed Marion St. Claire’s assistant as “Angela” instead of “Miss/Mrs.” to indicate that she did not want to be completely polite since Angela had made a terrible mistake in mixing up their wedding dates. Besides, Emma also applied Bald-On Record strategy by using the phrase: “nobody's gonna get hurt.” The utterance shows great impositions towards the hearer. It obviously indicates great urgency and clarity in speaking.

2) Payoffs of Doing Positive Politeness Strategy in Bride Wars Movie

*Bride Wars* movie portrays the two main characters of *Bride Wars* movie’s relationship as best friends. As Positive Politeness strategy may lead to friendship and solidarity, the two main characters of *Bride Wars* movie applied this strategy quite frequently in their utterances. Brown and Levinson (1987) state that Positive Politeness allows speakers to satisfy hearers’ positive faces as if the speakers recognize the hearers’ notions of face and wants to satisfy the hearers’ notion of face (p. 72).
Positive Politeness strategy was employed by the two main characters to show friendship and solidarity. Those were represented by Olivia when she engaged Emma in conversations, except in the war. Solidarity was obviously represented by Emma and Olivia when they complimented each other in the last scene whereby they met after Emma returned from honeymoon. Olivia comforted Emma’s appearance after they did not meet for weeks by saying that Emma was gorgeous. Olivia said, “Wow! You look great” (min. 80:00).” As a response, Emma complimented Olivia in return. Emma said, “Hello. Oh, my God. You look great” (min. 80:02).” Positive Politeness strategy in those utterances allows both Emma and Olivia to satisfy each other’s notions of positive face. Another example showing solidarity in the movie was found in scene 19, when Emma and Olivia made an appointment with Marion St. Claire’s wedding organizer. Emma satisfied Olivia’s implicitly wants of having a wedding on the 6th of June. Olivia said, “Oh! My parents’ anniversary is the 6th. That’s so meant to be” to indicate that she would like to have her wedding in the same date with her parents. As her best friend, Emma completely realized the clue and responded, “Oh, my gosh! Well, then I’ll take the 27th,” which indirectly satisfied Olivia’s positive face (m. 19:27).

3) Payoffs of Doing Negative Politeness Strategy in Bride Wars Movie

Brown and Levinson (1987) state that Negative Politeness allows speaker to pay respect and deference to hearers in return for the FTAs (p. 72). It minimizes particular impositions on the hearers, so that the speaker can satisfy the hearers’ wants to have his freedom of actions in interpreting the utterances spoken by the
speaker. The speaker who applies Negative Politeness uses indirectness and formality in his/her language use. Additionally, Brown and Levinson (1987) mention that Negative Politeness strategy intends to create distance between the speaker and hearers to show respect (p. 129).

Negative Politeness was employed by the two main characters of *Bride Wars* movie to show indirectness in their utterances. Indirectness in *Bride Wars* movie was clearly seen in scene 16, when Emma invited Olivia to accompany her to meet Marion St. Claire, a New York’s most famous wedding planner. After getting engaged the night before, Emma made an appointment with Marion St. Claire. As a matter of fact, Olivia did not know that Emma had already arranged to have an appointment with Marion St. Claire. In the morning, Emma engaged Olivia in conversations about her engagement ring. Emma suddenly said to Olivia, “So, would you come with me to meet her? (min. 15:00).” For Olivia, the invitation was a shock as Emma just engaged the night before. In inviting Olivia, Emma applied Negative Politeness strategy. The utterance was an indirect invitation. The utterance lets Olivia to decide whether she would accompany her. Besides, Emma did not put much imposition in the utterance as Olivia had various choices to answer.

4) Payoffs of Doing Off-Record Strategy in *Bride Wars* Movie

The two main characters of *Bride Wars* movie applied Off-Record strategy in their utterances. Brown and Levinson (1987) state that a speaker who applies Off-Record strategy can avoid the responsibility for the potentially face-damaging
interpretations (p. 211). The speaker can avoid the potentially FTAs by allowing hearers to interpret the intended meaning of certain utterances themselves.

An Off-Record strategy was found in scene 62, when Emma accidentally met Nate, Olivia’s younger brother. They were quite close as they had known each other well since childhood. In the scene, Nate was going to rent a tuxedo to wear in his sister’s wedding ceremony. When he was approaching the tuxedo rental, he saw Emma and called her. Nate engaged Emma in conversations since they had not met each other for a long time. Further, Nate invited her to accompany him to the tuxedo rental. He said, “Hey! I have to rent a tux. You're coming with me. Come on.” As they were also best friend, Emma would not say “no” as an answer to his invitation. Emma said, “Um, okay. I'm a little surprised. I would have thought a big magazine writer would have his own tux (min. 61:20).” Those utterances are considered as Off-Record strategy as it allows the hearer to interpret the intended meaning himself. Additionally, when Emma uttered “a big magazine writer”, she wanted to say a general rule. She did not mention for whom the general rule might apply. Nate, as the hearer, had the choice of deciding whether the general rule applied to him. As a matter of fact, Nate was a writer in New York Magazine, a bi-weekly famous magazine brand name. As a result, Nate was the one to whom Emma wanted to apply the general rule she had mentioned.
b. The Sociological Factors Affecting the Characters’ Choices of Politeness Strategies in *Bride Wars* Movie

According to Brown and Levinson (1987), “The seriousness of an FTA which may affect choice of politeness strategies involves the sociological factors (p. 74). Further, Brown and Levinson add that there are three sociological factors affecting choices of politeness strategy. Those are the ‘social distance’, the ‘relative power’, and the ‘absolute ranking of impositions’ in the particular culture.

1) The Social Distance of Speaker and Hearer in *Bride Wars* Movie

Social distance between a speaker and hearers is one factor to determine choice of politeness strategy in speaking. According to Brown and Levinson (1987), “Distance is a symmetric social dimension of similarity or difference within which speaker and hearers stand for the purpose of an act (p. 76).” The two main characters’ utterances in *Bride Wars* movie were not merely between friends. However, they also interacted with other characters, such as colleagues and antagonists.

*Bride Wars* movie shows how social distance between a speaker and hearers determines the choice of politeness strategy. Emma Allan’s utterances surely represented how social distance would affect choice of politeness strategy in speaking politely. Emma did not only have conversations with her best friend, Olivia, but also her colleague, Debbie. As best friends, there was no social distance between Emma and Olivia. On the contrary, there was a great social distance between Emma and Debbie. Although Emma and Debbie always
communicated with each other in their work, the fact that Debbie always took advantage of Emma’s good nature led them to distance.

This study presents two examples on how social distance affects the choice of politeness strategy. Great social distance was found in the utterances when Debbie asked Emma for help. Debbie demanded Emma to take over her position as advisor in the debate state final. She simply said, “You gotta do it for me.”

Before the scene, Emma clearly wanted to avoid meeting Debbie since Emma was worried that Debbie would handed over her duties. Besides, Emma would never refuse to help because of her good nature. Emma conveyed pessimism in her answers because of the reason that she had helped Debbie repeatedly. Emma said, “Yeah, Deb, I'm already doing your late bus patrol and pep squad and your after-school detention. You're the debate team adviser. I don't think that I should... (min. 06:55).” Emma applied Positive Politeness strategy in her answers as they possessed great social distance. Furthermore, Positive Politeness was considered more polite than Bald-On Record strategy which meant Emma directly refused to help.

On the contrary, Emma applied Bald-On Record strategy when she was speaking to Olivia, her best friend. During the wedding conflict, Emma directly refused Olivia to move her wedding date. As Emma and Olivia were close to each other since childhood, there was no social distance between them. As a result, Emma applied Bald-On Record which was considered not really polite. Olivia said, “You move your date, Emma!” which represented great impositions towards
Emma. However, Emma responded, “Move your date, Liv!” which simply indicated that Emma did not want to respect Olivia for the threats (min. 33:35).

2) **The Relative Power of Speaker and Hearer in Bride Wars Movie**

Relative power is another factor affecting choice of politeness strategy. According to Brown and Levinson (1987), “Power is an asymmetric social dimension of relative power (p. 77).” *Bride Wars* movie presents the relative power among the characters. The conversation between Olivia and Kevin, her assistant at work, was one of the examples on how power would affect choice of politeness strategy. Besides, Olivia utterances towards her associate at work, Mr. Simmons, showed how relative power determined the choice of politeness strategy.

*Bride Wars* movie showed how Olivia used her power to control Kevin, her assistant. Due to her position as his boss, she could freely ask him to do anything. Besides, she was also capable of discharging him from her office whenever he did not please what she wanted. One example on how Olivia used her power over Kevin could be found in scene 46 when Kevin gave her a local newspaper. In the scene, someone secretly sent her a local newspaper which still printed engagement news. Emma and Olivia’s engagements news were also printed in the section. However, it was their old photographs which were displayed. Therefore, Olivia was embarrassed since she seemed ugly and messy in the picture. Olivia said, “Oh, my God. They still print engagement announcements. I'm sort of like a celebrity back there, probably. You know, it's
like, local girl makes good. Such sweet people” while reading the newspaper. Kevin was also nearby and saw the pictures. Kevin said, “Oh, wow! What the. That's not you: Is it? Emma looks gorgeous.” Olivia immediately stared at Kevin for he directly complimented Emma and not her. Further, Olivia addressed Kevin in high tone, “Kevin” (min. 44:05). Immediately after realizing that Olivia was mad to hear the compliment, Kevin added, “But not on the inside, which is....” Those dialogues simply indicated that as his boss, Olivia obviously could get what she wanted just by mentioning her assistant’s name, such as demanding him to be on the same page. During the bride war, Olivia could never take a compliment from her assistant on Emma’s appearance which was more beautiful than she was.

Additionally, the conversations between Olivia and Mr. Simon, her associate, also indicated how relative power would affect the choice of politeness strategy. As her associate at work, Mr. Simmons obviously possessed at least the same or higher relative power over Olivia. As a result, Olivia should employ highly standard politeness strategies when they had conversations about their business. In scene 5, Olivia said, “Mr. Simmons, you don't know me, but I know you: All you need to know is how badly you want to win because we won't be settling” (min. 06:04). In these utterances, Olivia obviously wanted to be polite and formal by applying Negative Politeness which was considered as polite. She addressed her associate “Mr. Simmons” to indicate her respect towards him.
3) The Absolute Ranking of Imposition in Particular Culture in *Bride Wars* Movie

Brown and Levinson (1987) state that impositions cover actions which cause FTAs (p.77). When a speaker shows great FTAs in the utterances, the imposition of the act is also getting greater. Thus, the speaker will use highly standard politeness strategies in speaking if the speaker wants to minimize the imposition in the utterances. On the contrary, when the imposition in the utterances is not great, the speaker will use less polite strategy. Besides, imposition is still situationally varied in value.

*Bride Wars* movie provides examples on how impositions would affect choice of politeness strategy. There were so many impositions among the characters’ utterances. However, the writer only took two scenes as examples. The first imposition was represented by Emma towards Debbie when Emma was asking Debbie to be her *Maid of Honor*, whereas the other imposition was found in Emma’s utterance when she had conversations with Debbie exactly before the wedding ceremony.

Great imposition was represented by Emma to Debbie when Emma was begging Debbie to be her *Maid of Honor*. For Emma, *Maid of Honor* was really important, especially when Emma and Olivia were in conflicts. In persuading her friends and relatives, she used high standard politeness strategy as the *Maid of Honor* would be the most important figure before the wedding. The *Maid of Honor* would take full responsibility in preparing the wedding ceremony. Therefore, Emma put great imposition in her utterances. Emma called someone
and said, “Oh, sweetie, you are my second cousin's best friend. Of course you were at the very top of my Maid of Honor list. Honestly, Carla Caitlin (min. 35:02).” In the utterances, she applied Positive Politeness strategy which was considered polite. However, Carla Caitlin refused to help. Besides, her friends would never take sides when Emma and Olivia were at the war. As a result, Emma encountered difficulties in finding Maid of Honor. After getting frustrated, Emma ended up meeting Debbie and asked her to be her Maid of Honor. Before the scene, Emma never asked Debbie for help. Emma realized that Debbie had obnoxious, yet lazy characters. It might be more difficult to persuade Debbie to be her Maid of Honor. As a result, Emma put greater impositions when she was begging Debbie than when she was begging Carla Caitlin. Emma applied Negative Politeness by conveying pessimism. She said, “I know we're not exactly friends.... How'd you like to be my Maid of Honor? (min. 36:22).” The utterances applied Negative Politeness which was considered more polite than the previous utterances.

Additionally, Emma also put low imposition in her utterances towards Debbie. Before the wedding ceremony, Emma and Debbie were in a room. Emma was looking at herself in the mirror when someone knocked at the door. Emma said, “Deb, open the door (min. 67:47).” Debbie simply replied, “I'll go get that.” In Emma’s utterance, she was fully aware that Debbie was already her Maid of Honor. Therefore, dealing with wedding problems and everything about the wedding ceremony were considered as Debbie’s responsibility. The imposition in Emma’s utterance was not really great as Debbie had been voluntarily herself to
become her *Maid of Honor*. Emma could freely ask Debbie whatever Emma wanted her to do. Besides, the act of opening door did not demand great imposition as the previous case. It just took seconds to perform the act. In conclusion, when the imposition was not really great, Emma preferred to use less polite strategy in speaking.
CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

This chapter summarizes the major findings of the research. It provides conclusions concerning the analysis. It also presents implications for the involvement of the study in education field. Besides, it also spells out suggestions for other researchers and also English language learners to conduct researches about politeness and to make use of the results.

A. Conclusions

This research is a study of the use of politeness strategies in *Bride Wars* movie. It particularly intends to categorize politeness strategies and to analyze factors affecting the two main characters of *Bride Wars* movie’s politeness in speaking. The writer employed Brown and Levinson’s (1987) politeness strategy as the basis politeness concept. As a result, the writer employed Brown and Levinson’s (1987) theory to categorize politeness strategies and to analyze politeness factors by the two main characters of *Bride Wars* movie, namely Emma Allan and Olivia Lerner.

The two main characters of *Bride Wars* movie employed all four politeness strategies, namely Bald-On Record, Positive Politeness, Negative Politeness, and Off-Record. The frequency of occurrence indicated that Olivia Lerner employed Bald-On Record strategy on her utterances 17 times, while
Emma Allan was only 12 times. Positive Politeness was employed by Emma Allan on her utterances 19 times, whereas Olivia Lerner employed this strategy 13 times. Negative Politeness strategy was used in Olivia Lerner’s utterances 5 times, while Emma Allan employed this strategy 6 times. Emma Allan employed Off-Record strategy 5 times, whereas Olivia Lerner employed this strategy 12 times. The data showed that Positive Politeness strategy was considered as the most frequent strategy. The two main characters tended to employ Positive Politeness to show their feelings and care towards other characters who were also close with them. This strategy was commonly employed by both main characters to give sympathy, promise, compliment, appreciation, and optimism in their utterances.

The factors affecting the two main characters’ politeness in their utterances were payoffs and sociological factors. The payoffs included The Payoffs of Doing Bald-On Record, The Payoffs of Doing Positive Politeness, The Payoffs of Doing Negative Politeness, and The Payoffs of Doing Off-Record. In addition, The Social Distance, The Power, and The Absolute Ranking of Impositions were under the sociological factors sub heading.

In payoffs, a speaker realized the advantages of employing a certain politeness strategy. Bald-On Record, for instance, was beneficial for the speaker to express clarity and directness in speaking. Besides, it also indicated great impositions in the utterances. As a result, when Emma Allan and Olivia Lerner would like to put great impositions in their utterances, they applied Bald-On Record strategy.
Sociological factors covered three aspects, namely The Social Distance, The Power, and The Absolute Ranking of Impositions. In social distance, Olivia Lerner used frequent formal utterances addressed to her clients. In her utterance, Olivia found great social distance between her and Mr. Simons. As a result, Olivia used Negative Politeness which surely depicted respect. Power was another factor affecting choice of politeness strategy. The two main characters produced formal and informal utterances based on the situations and the parties involved in the conversations. Olivia would produce formal utterances and employ polite strategies in speaking to her clients. On the other hand, she would use informal utterances when she talked to her assistant at work. The last factor, The Absolute Ranking of Impositions, was shown by Emma Allan. As a bride-to-be, having a Maid of Honor was crucial. Consequently, she should speak nicely to other characters whom she wanted to be her Maid of Honor as she put great impositions in her utterance.

B. Implications

Politeness is a fundamental aspect in maintaining relationships between speaker and hearers. In accordance with education field, communication between teachers and learners is an essential part of teaching and learning process. Besides, the learners can easily understand the learning materials if they have good relationship with their teachers. It will create a positive classroom atmosphere which contributes to learning. In conclusion, politeness is able to encourage
teaching and learning process’ success as it is a substantial strategy to develop decent relationships between the teachers and learners.

At present, politeness is an insignificant issue in speaking English. Sometimes English learners ignore politeness aspects in their utterances. As a matter of fact, it is important for English learners to understand politeness. Both English teachers and learners can apply politeness strategies based on the situations involved in order to maintain their relationship.

This study provides some examples on the use of politeness strategy which can be applied in classroom. When a teacher asks a learner to open the door, she can say “Deb, open the door!” (min. 67:47). This utterance is an instruction which is supposed to be direct and clear. As a result, applying Bald-On Record in this case can be the best politeness choice. It will directly help the learner to understand what to do. Besides, English teachers can employ Positive Politeness to give compliments and to show appreciation by saying, “That’s very helpful!” (min. 67:50) when a learner helps her to clean the whiteboard.

In addition, both English teachers and learners can apply other politeness strategies, namely Negative Politeness and Off-Record. For instance, a learner can employ either Negative Politeness or Off-Record strategy in asking for handouts. “Could I get the handout, please?” as an example of Negative Politeness strategy is considered polite as it minimizes the impositions on the teacher. Besides, the utterance “Miss, I don’t get the handouts” is also considered polite since the learner indirectly asks for handouts.
In fact, employing various politeness strategies can help English learners to understand politeness strategies. As a result, English learners are capable of applying various politeness strategies so that they can maintain decent relationship with their friends and teachers. To sum up, appropriate language choice in dealing with politeness will surely help the teaching and learning process.

C. Suggestions

This section provides suggestions for other researchers and English learners regarding the use of politeness.

1. To Other Researchers

The writer would like to present suggestions for other researchers to conduct other studies as this study is only limited to the categorization of politeness strategies and politeness factors in a movie which revolves around friendship and rivalry. It is expected that they can analyze the use of politeness in many cultures and situations. It is possible for them to compare politeness between cultures as politeness in a country can differ greatly in other countries. In addition, they can also analyze non-linguistics aspects of politeness since most politeness studies discuss the linguistics aspect only.

2. To English Learners

The writer would like to present suggestions for English learners to acquire proper use of English in their utterances. English learners mostly are not
aware of their language when they are speaking to their teachers. Sometimes, they use inappropriate language choice in speaking. It may shock or embarrass both speaker and hearer when they have conversations. To avoid this, the writer suggests that English learners should be able to apply proper English in their speaking by considering politeness strategy.

Politeness can be a substantial way to maintain and to develop decent relationship between teacher and learners. Instead of applying Bald-On Record strategy mostly, English learners can apply high standard of politeness strategy, such as Negative Politeness. Applying Negative Politeness, for instance, attempts to minimize impositions in the utterances as it promotes formality and indirectness. Besides, applying various politeness strategies appropriately may lead them to understand some sociolinguistics competences, such as the social background of the hearers, the relationship between the speaker and the hearers, and the situation in which they communicate. Hopefully, those will enable them to apply English language appropriately and politely.
REFERENCES


## Appendix A

### The List of Politeness Strategies by The Main Characters of Bride Wars Movie

<table>
<thead>
<tr>
<th>No.</th>
<th>Strategy</th>
<th>Character</th>
<th>Utterances</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Bald-On Record</td>
<td>Olivia Lerner</td>
<td>What’s your point?</td>
<td>04:27</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Okay, slow down!</td>
<td>05:14</td>
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<td></td>
<td></td>
<td></td>
<td>Try this! It never hung right on me anyway.</td>
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<td></td>
<td></td>
<td></td>
<td>Promise me you won’t tell anyone until after he proposes!</td>
<td>09:32</td>
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<td></td>
<td></td>
<td></td>
<td>Oh my God! It’s not a ring? If it’s a key chain, I’m gonna kill myself and I’m taking you down with me.</td>
<td>16:17</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Can you say that again? I’m sorry: What?</td>
<td>23:03</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Are you insane? The Plaza is our lifelong dream.</td>
<td>23:10</td>
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<td></td>
<td></td>
<td></td>
<td>Hello Angela, just tell us the other bride is and nobody’s gonna get hurt.</td>
<td>24:17</td>
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<td></td>
<td></td>
<td></td>
<td>What’s the point? None of them are gonna make it right.</td>
<td>25:31</td>
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<td></td>
<td></td>
<td></td>
<td>Well, get your phone then.</td>
<td>28:19</td>
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<td></td>
<td></td>
<td></td>
<td>You move your date, Emma!</td>
<td>33:33</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Tell me more!</td>
<td>41:04</td>
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<td></td>
<td></td>
<td></td>
<td>Kevin!</td>
<td>44:05</td>
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<td></td>
<td></td>
<td></td>
<td>Think about it!</td>
<td>44:40</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Kevin. Kevin. I need coffee. Excuse me, I need coffee.</td>
<td>53:34</td>
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<td></td>
<td></td>
<td></td>
<td>No. No. No. Kevin, listen to me! You take this to Marion. You tell her I switched the DVD’s. She needs to play this when Emma walks down the aisle.</td>
<td>67:27</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>We are, which is why I need you to do this for me right now. Hurry!</td>
<td>67:30</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td>Emma Allan</td>
<td>Call me! Tell me how the meeting goes!</td>
<td>05:33</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>No! Stop it! Stop it! I have to look! Stop it!</td>
<td>09:03</td>
</tr>
<tr>
<td>No</td>
<td>Strategy</td>
<td>Character</td>
<td>Utterances</td>
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</tr>
<tr>
<td>1.</td>
<td>Bald-On Record</td>
<td>Emma Allan</td>
<td>Make it stop! Please.</td>
<td>10:03</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Liv, you let him do this his own way!</td>
<td>15:37</td>
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<td></td>
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<td></td>
<td>Mother “F.”</td>
<td>23:08</td>
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<td></td>
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<td></td>
<td>You’re not leaving until you change your date!</td>
<td>25:06</td>
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<td></td>
<td></td>
<td></td>
<td>No, not this time. No. I am a bride too. Okay? I’m number one too.</td>
<td>29:57</td>
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<td></td>
<td></td>
<td></td>
<td>Move your date, Liv!</td>
<td>33:35</td>
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<td></td>
<td></td>
<td></td>
<td>You know what, Deb? I don’t want your opinion.</td>
<td>65:00</td>
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<td></td>
<td></td>
<td></td>
<td>If you’re not okay with that, feel free to go! But if you stay, you have to do your job: And that means smiling and talking about my bridal beauty, and most importantly not making it about you.</td>
<td>65:20</td>
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<td></td>
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<td></td>
<td>Deb, open the door!</td>
<td>67:47</td>
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<td></td>
<td></td>
<td></td>
<td>Let me tell you something about the tape! God, you swore! You swore you’d never show that to anyone!</td>
<td>72:25</td>
</tr>
<tr>
<td>2.</td>
<td>Positive Politeness</td>
<td>Olivia Lerner</td>
<td>You’re the best teacher at that school.</td>
<td>07:30</td>
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<td></td>
<td></td>
<td></td>
<td>See? I told you those jeans would look great on you.</td>
<td>08:00</td>
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<td></td>
<td></td>
<td></td>
<td>Nate, I’m getting married.</td>
<td>10:22</td>
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<td>You’re gonna be the best maid of honor.</td>
<td>12:01</td>
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<td></td>
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<td>Emma, are you sure? Your mom’s dress is beautiful, but is it your dream or hers?</td>
<td>21:22</td>
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<td></td>
<td></td>
<td></td>
<td>You know, I’ll take it.</td>
<td>22:35</td>
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<td></td>
<td>Because I’ll negotiate it. I negotiate for a living. I’ll get the other bride to switch her dates with you.</td>
<td>23:35</td>
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<td></td>
<td></td>
<td></td>
<td>Did you lose weight?</td>
<td>24:35</td>
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<td></td>
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<td>Liv, you deserve this and more.</td>
<td>40:23</td>
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<td></td>
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<td></td>
<td>It’s sweet of you to send me those treats.</td>
<td>45:34</td>
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<td>No.</td>
<td>Strategy</td>
<td>Character</td>
<td>Utterances</td>
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<tr>
<td>2.</td>
<td>Positive Politeness</td>
<td>Olivia Lerner</td>
<td>I’m gonna treat you to lunch.</td>
<td>53:47</td>
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<td></td>
<td></td>
<td></td>
<td>Cause I could never do that to you. Emma, you’re my best friend.</td>
<td>75:45</td>
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<td></td>
<td></td>
<td></td>
<td>Wow, you look great!</td>
<td>80:00</td>
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<td></td>
<td></td>
<td>Emma Allan</td>
<td>All right. Have a good day!</td>
<td>05:30</td>
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<td></td>
<td></td>
<td></td>
<td>Hey, Robert. What’s up?</td>
<td>06:20</td>
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<td></td>
<td></td>
<td></td>
<td>Oh, God. Deb. Hi.</td>
<td>06:34</td>
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<td></td>
<td></td>
<td></td>
<td>Yeah, Deb. I’m already doing your late bus patrol and pep squad</td>
<td>06:55</td>
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<td></td>
<td>and your after-school detention.</td>
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<td>You’re the debate team adviser.</td>
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<td>I don’t think that I should….</td>
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<td></td>
<td>I’m really happy for you.</td>
<td>09:29</td>
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<td></td>
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<td></td>
<td>It might be a good idea to actually get the proposal.</td>
<td>12:07</td>
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<td></td>
<td></td>
<td></td>
<td>Hey, babe? I don’t think that they sent us any fortune cookies.</td>
<td>12:18</td>
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<td></td>
<td></td>
<td></td>
<td>If your fortune’s better than mine,</td>
<td>12:47</td>
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<td></td>
<td></td>
<td></td>
<td>I’m claiming it.</td>
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<td></td>
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<td></td>
<td>My mom can’t fly up until the wedding. She’s too busy with work. But who</td>
<td>14:54</td>
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<td></td>
<td></td>
<td></td>
<td>cares. I’ve got you, right?</td>
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<td></td>
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<td></td>
<td>Oh my gosh! Well, then I’ll take the 27th.</td>
<td>19:27</td>
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<td></td>
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<td></td>
<td>It’s stunning. It’s perfect.</td>
<td>22:01</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>You look gorgeous!</td>
<td>24:33</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>You know, uh, I’ve shared everything my whole life with Liv. I’d kinda</td>
<td>27:20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>like my own day just-just once</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Oh sweetie, you are my second cousin’s best friend. Of course you were at</td>
<td>35:02</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>the very top of my maid of honor list. Honestly, Carla Caitlin?</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I thought that was including tip, but anyway, I’ll give it to you</td>
<td>40:53</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>because I’m the Paula.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Maybe Marion shouldn’t be recommending Ricky Coo, Doctor of Dance so much.</td>
<td>42:05</td>
</tr>
</tbody>
</table>

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
<table>
<thead>
<tr>
<th>No.</th>
<th>Strategy</th>
<th>Character</th>
<th>Utterances</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Positive Politeness</td>
<td>Emma Allan</td>
<td>You’re gonna make a very handsome bride “giver-awayer.”</td>
<td>63:00</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>That’s very helpful.</td>
<td>67:50</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hello. Oh, my God. You look great.</td>
<td>80:02</td>
</tr>
<tr>
<td>3.</td>
<td>Negative Politeness</td>
<td>Olivia Lerner</td>
<td>Mr. Simmons, you don’t know me, but I know you: All you need to know is how badly you want to win because we won’t be settling.</td>
<td>06:04</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Would you want to get married?</td>
<td>16:29</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>But I canceled it, I thought I did.</td>
<td>75:42</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Will you stand up there with me?</td>
<td>76:55</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Emma Allan</td>
<td>Should we toast?</td>
<td>80:14</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>They aren’t too tight?</td>
<td>08:03</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>So would you come to meet her?</td>
<td>15:00</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>So it’s not even a remote possibility?</td>
<td>18:52</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Deb, I know we’re not exactly friends.</td>
<td>36:22</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>How’d you like to be my maid of honor?</td>
<td>36:38</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>It's gonna be great. It's gonna be … great.</td>
<td>37:05</td>
</tr>
<tr>
<td>4.</td>
<td>Off-Record</td>
<td>Olivia Lerner</td>
<td>Why can’t we run with iPods?</td>
<td>05:16</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Purse. It’s like the whole city is made out of lint.</td>
<td>05:42</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Middle school is jungle.</td>
<td>07:35</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>You always think of others, me Emma. It never occurs to me like that. I mean sometimes it does.</td>
<td>09:22</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>We’re made of steel, and Splenda. We survive.</td>
<td>11:48</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Can’t you just send her a big box of chocolate on Mother’s Day and get the dress you want?</td>
<td>21:30</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>What are we, 41-year-old twin sisters?</td>
<td>27:08</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Emma, it’s like you don’t have a spine? Oh wait, that’s right. You don’t have a spine.</td>
<td>32:43</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>What do boys learn in school?</td>
<td>45:20</td>
</tr>
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<td></td>
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<td></td>
<td>This party is invitation only.</td>
<td>50:45</td>
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<tr>
<td>No.</td>
<td>Strategy</td>
<td>Character</td>
<td>Utterance</td>
<td>Time</td>
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<tr>
<td>4.</td>
<td></td>
<td>Olivia Lerner</td>
<td>That’s video was never supposed to happen. I mean, it was supposed to happen.</td>
<td>75:40</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Did I make a horrible mistake and marry someone who’s smarter than I am.</td>
<td>78:50</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Emma Allan</td>
<td>We can’t run with iPods because iPods are for people who can’t be alone with their own thought.</td>
<td>05:18</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Do you think there is something better than Vera Wang? I’m sorry. Do they keep that next to the something that is better than chocolate?</td>
<td>22:09</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Your wedding will be huge, just like your ass at prom.</td>
<td>34:17</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>I’m a little surprised. I would have thought a big magazine writer would have his own tux.</td>
<td>61:20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Where else would I be?</td>
<td>76:57</td>
</tr>
</tbody>
</table>
# Appendix B

The List of Factors Affecting Politeness Strategies by The Main Characters of *Bride Wars* Movie

<table>
<thead>
<tr>
<th>No.</th>
<th>Main Factor</th>
<th>Sub-Factors</th>
<th>Participants</th>
<th>Utterances</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Payoffs</td>
<td>Payoffs of</td>
<td>Olivia Lerner</td>
<td>Okay, slow down!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Doing Bald-</td>
<td>And Emma Allan</td>
<td>Call me! Tell me how the meeting goes!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>On Record</td>
<td></td>
<td>Try this! It never hung right on me anyway.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No! Stop it! Stop it! I have to look! Stop it!</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Promise me you won’t tell anyone until after he proposes!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>You move your date, Emma!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Move your date, Liv!</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td>Liv, you let him do this his own way!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Let me tell you something about the tape! God, you swore! You swore you'd never show that to anyone!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Emma and her friends</td>
<td>Make it stop! Please.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Angela (Marion’s assistant)</td>
<td>Hello Angela, just tell us the other bride is and nobody’s gonna get hurt.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Emma and Stacy (the other bride-to-be)</td>
<td>You're not leaving until you change your date!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Daniel (her boyfriend)</td>
<td>Well, get your phone then.</td>
</tr>
<tr>
<td>No</td>
<td>Main Factor</td>
<td>Sub-Factors</td>
<td>Participants</td>
<td>Utterances</td>
</tr>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1.</td>
<td>Payoffs</td>
<td>Payoffs of Doing Bald-On Record</td>
<td>Olivia and Kevin (her assistant/Mr. of Honor)</td>
<td>Tell me more!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No. No. No. Kevin, listen to me! You take this to Marion. You tell her</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I switched the DVD’s. She needs to play this when Emma walks down</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>the aisle.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and her friend</td>
<td>Think about it!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Emma and Debbie (her colleague/ Maid of Honor)</td>
<td>You know what, Deb? I don’t want your opinion.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Payoffs of Doing Positive Politeness</td>
<td>Emma Allan and Olivia Lerner</td>
<td>All right. Have a good day!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>You’re the best teacher at that school.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Emma Allan and Olivia Lerner</td>
<td>See? I told you those jeans would look great on you.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>I’m really happy for you.</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td>You’re gonna be the best maid of honor.</td>
</tr>
<tr>
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<td></td>
<td></td>
<td>It’s stunning. It’s perfect.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>You look gorgeous!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Wow, you look great!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Hello. Oh, my God. You look great.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Kevin</td>
<td>Liv, you deserve this and more.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Daniel</td>
<td>It’s sweet of you to send me those treats.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Elana (her colleague)</td>
<td>I’m gonna treat you to lunch.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Emma and Nate (Olivia’s brother)</td>
<td>You’re gonna make a very handsome bride “giver-awayer.”</td>
</tr>
<tr>
<td>No</td>
<td>Main Factor</td>
<td>Sub-Factors</td>
<td>Participants</td>
<td>Utterances</td>
</tr>
<tr>
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</tr>
<tr>
<td>1.</td>
<td>Payoffs</td>
<td>Payoffs of</td>
<td>Emma and Debbie</td>
<td>That’s very helpful.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Doing Positive Politeness</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Payoff of Doing Negative Politeness</td>
<td>Olivia Lerner and Mr. Simmons</td>
<td>Mr. Simmons, you don’t know me, but I know you: All you need to know is how badly you want to win because we won’t be settling</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Daniel</td>
<td>Would you want to get married?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Emma and Debbie</td>
<td>How’d you like to be my maid of honor?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia Lerner and Emma Allan</td>
<td>Will you stand up there with me?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Should we toast?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>So would you come to meet her?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Payoffs of Doing Off-Record</td>
<td>Olivia Lerner And Emma Allan</td>
<td>Why can’t we run with iPods?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia Lerner And Emma Allan</td>
<td>We can’t run with iPods because iPods are for people who can’t be alone with their own thought.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Middle school is jungle.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Kevin</td>
<td>This party is invitation only.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Kevin</td>
<td>Do you think there is something better than Vera Wang? I’m sorry. Do they keep that next to the something that is better than chocolate?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Daniel</td>
<td>Purse. It’s like the whole city is made out of lint.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Daniel</td>
<td>What are we, 41-year-old twin sisters?</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>Olivia and Daniel</td>
<td>What do boys learn in school?</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>Olivia and Daniel</td>
<td>Did I make a horrible mistake and marry someone who’s smarter than I am.</td>
</tr>
<tr>
<td>No</td>
<td>Main Factor</td>
<td>Sub-Factors</td>
<td>Participants</td>
<td>Utterances</td>
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<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>2</td>
<td>Sociological Factors</td>
<td>Social</td>
<td>Emma and Nate</td>
<td>I’m a little surprised. I would have thought a big magazine writer would have his own tux.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Distance</td>
<td>Emma and Robert (her student)</td>
<td>Hey, Robert! What’s up?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Nate</td>
<td>Nate, I’m getting married.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Emma and Fletcher</td>
<td>Hey, babe? I don’t think that they sent us any fortune cookies. If your fortune’s better than mine, I’m claiming it.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Mr. Simmons</td>
<td>Mr. Simmons, you don’t know me, but I know you: All you need to know is how badly you want to win because we won’t be settling.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Emma and Marion</td>
<td>Mother “F.”</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Kevin</td>
<td>Kevin!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Kevin</td>
<td>No. No. No. Kevin, listen to me! You take this to Marion. You tell her I switched the DVD’s. She needs to play this when Emma walks down the aisle. We are, which is why I need you to do this for me right now. Hurry! You know what, Deb? I don’t want your opinion.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Emma and Debbie</td>
<td>If you’re not okay with that, feel free to go! But if you stay, you have to do your job: And that means smiling and talking about my bridal beauty, and most importantly not making it about you. Deb, open the door!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Mr. Simmons</td>
<td>Mr. Simmons, you don’t know me, but I know you: All you need to know is how badly you want to win because we won’t be settling.</td>
</tr>
<tr>
<td>No</td>
<td>Main Factor</td>
<td>Sub-Factors</td>
<td>Participants</td>
<td>Utterances</td>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>2.</td>
<td>Sociological Factors</td>
<td>Impositions</td>
<td>Emma Allan and Olivia Lerner</td>
<td>Call me! Tell me how the meeting goes!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No! Stop it! Stop it! I have to look! Stop it!</td>
</tr>
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<td></td>
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<td></td>
<td>So would you come to meet her?</td>
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<td></td>
<td>Will you stand up there with me?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Angela</td>
<td>Hello Angela, just tell us the other bride is and nobody’s gonna get hurt.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Emma and Stacy</td>
<td>You’re not leaving until you change your date!</td>
</tr>
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<td></td>
<td></td>
<td>Olivia and Kevin</td>
<td>No. No. No. Kevin, listen to me! You take this to Marion. You tell her</td>
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<td></td>
<td></td>
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<td>I switched the DVD’s. She needs to play this when Emma walks down the aisle.</td>
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<td>Emma and Debbie</td>
<td>Deb, open the door!</td>
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<tr>
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<td></td>
<td></td>
<td>If you’re not okay with that, feel free to go! But if you stay, you have</td>
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<td></td>
<td></td>
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<td></td>
<td>to do your job: And that means smiling and talking about my bridal beauty,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>and most importantly not making it about you.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Emma and Carla Caitlin</td>
<td>Oh sweetie, you are my second cousin’s best friend. Of course you were at</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>the very top of my maid of honor list. Honestly, Carla Caitlin?</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Olivia and Daniel</td>
<td>Oh my God! It’s not a ring? If it’s a key chain, I’m gonna kill myself and</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>I’m taking you down with me.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Emma and Marion</td>
<td>Would you want to get married?</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>So it’s not even a remote possibility?</td>
</tr>
<tr>
<td>No</td>
<td>Main Factors</td>
<td>Sub-Factors</td>
<td>Participants</td>
<td>Utterances</td>
</tr>
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<td>----</td>
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</tr>
<tr>
<td>2</td>
<td>Sociological</td>
<td>Impositions</td>
<td>Emma and</td>
<td>You know, uh, I've shared everything my whole life with Liv. I'd kinda Fletcher</td>
</tr>
<tr>
<td></td>
<td>Factors</td>
<td></td>
<td>Emma and</td>
<td>How’d you like to be my maid of honor?</td>
</tr>
</tbody>
</table>