AN ANALYSIS OF POSITIVE POLITENESS STRATEGY IN *BALLERINA*
MOVIE BASED ON BROWN AND LEVINSON’S THEORY

THESIS

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By

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CHAPTER I
INTRODUCTION

A. Background of Study

Politeness is having or showing a good manner. Politeness means keeping good relations between the speaker and hearer. According to Yule (1996:106) politeness is a system of interpersonal relations designed to facilitate interaction by minimizing the potential for conflict and confrontation inherent in all human interchange. It involves taking into account the feelings of others. When someone feels comfortable, a good interaction will appear between them. It means the most closest they are, the most comfortable they make an interaction. Therefore they have a low level of politeness in their interactions. On the contrary the most not close they are, the most uncomfortable they make an interaction and it makes them being more polite. That how the speaker and hearer make a good interaction and being polite is based on their social distance.

Positive politeness is a face saving act (FSA) which is concerned with the person’s positive face will tend to show solidarity, emphasize that both speakers want the same thing, and that they have a common goal (Yule, 1990:62). It is oriented toward the positive face of the hearer, the positive self-image that he claim for himself. It lead the face of addressee by indicating that in some respects, the speaker want the hearer’s wants (treating him as a member of an in-group, a friend, a person whose wants
and personality traits are known and liked). Negative politeness, on the other hand is oriented mainly toward partially satisfying (redressing) hearer’s negative face, his basic want to maintain claims of territory and self-determination. It is oriented to the person’s negative face will tend to show difference, emphasize the importance of the other’s time or concerns, and even include an apology for imposition or interruption.

Positive politeness strategy involves fifteen strategies (Brown and Levinson, 1987: 322), the first is notice; attend to the hearer (his interest, wants, needs goods) this output suggests that the speaker should take notice of aspect of the hearer’s condition (noticeable changes, remarkable possession, anything which looks as though the hearer would want the speaker to notice and approve of it). The second strategy was exaggerate (interest, approval, sympathy with the hearer), this strategy is often conducted with exaggerate intonation, stress, and other aspects of prosodic, as well as with intensifying modifiers. The third was intensify interest to the hearer, there is another way for the speaker to communicate to the hearer that he shares some of his wants to intensify the interest of his own (the speaker) contribution to the conversation, by making a good story. The fourth was use in-group identity markers in speech, a strategy by using any of the innumerable ways to convey in-group membership, the speaker can implicitly claim the common ground with the hearer that is carried by that definition of the group.
The fifth strategy was called seek agreement, another characteristic of claiming common ground with the hearer is to seek ways in which it is possible to agree with him. The sixth was avoid disagreement, there are four ways to avoid disagreement namely by means of token agreement, pseudoagreement, white lies, and hedging opinion. The seventh was presuppose/ raise/ assert common ground, this strategy includes three ways, gossip or small talk, point of view operations and presupposition manipulation. The eighth strategy was joke. The nineth strategy was assert/presuppose the speaker’s knowledge and concern for the hearer’s wants, this strategy is done by asserting or implying knowledge of hearer’s wants and willingness to fit one’s own wants with them. The tenth strategy was offer/promise. The eleventh strategy was be optimistic, the speaker assumes that the hearer wants to do something for the speaker (or for the speaker and the hearer) and will help to obtain them.

The twelveth strategy was include both the speaker and the hearer in the activity. The third strategy was iive (or ask for) reasons, this strategy can be used for complaining or criticizing by demanding reasons ‘why not’, and assuming that if there are no good reasons why the hearer should not or can not cooperate he will cooperate, for example complaining past action. The fourth strategy was assume or assert reciprocity exchange, in this strategy, the speaker may say, in effect, ‘I’ll do X for you if you do Y for me’. The fifth strategy was give gifts to the hearer (goods, sympathy, understanding, cooperation).
According to Brown and Levinson, there are three factors influencing the use of politeness strategy (1999: 319). Those factors are Relative Power (P), Social Distance (D) and The Absolute Ranking (R).

Relative Power. The first factor is relative power (P), the general point is that we tend to use a greater degree of politeness with people who have some power or authority over us than to those who do not. These types of power are most found in obviously hierarchical settings, such as courts, the military, workplace. The next factor is Social Distance (D), can be seen as the composite of psychologically real factors (status, age, sex, degree of intimacy, etc) which together determine the overall degree of respectfulness within a given speech situation. For example, you feel close to someone or you know him well because he is similar in terms of age or sex, then you will get closer to him and the distance rating will get smaller. As a result you will not employ polite utterance when you ask him to do something. On the contrary, you will employ polite utterance when you interact with person whom you have not known well, such as person who is older than you.

The last factor is The Absolute Ranking (R), it can be seen from the relative status between one-speech act to another in a context. For example, borrowing a car in the ordinary time will make us feel reluctant, but in urgent situations it will natural. Thus, in the first context we will employ polite utterance. Meanwhile, in the second context it is not necessary to employ polite utterance because the situation is urgent.
A positive politeness strategy leads the requester to common goal, and even friendship, via expressions such as those in (Yule, 1996: 64). positive politeness strategy not only used as a FTA redress but also as the social accelerator which indicates speaker wants to get closer to the hearer. Positive politeness strategy is formed for minimizing the social distance between the participants. The participants have known each other well so that they have close relationship. However, there are some data found between participants who have not known each other well or even between strangers. Likewise, power rating is not only found when the speaker has power rating lower than the hearer but also found when the speaker has power higher than the hearer. It is because positive politeness strategy not only used as a FTA redress but also as the social accelerator which indicates speaker wants to get closer to the hearer. Concern with absolute ranking, it depends on the situation that potentially lead to the threat of the hearer’s positive face and the second factors above. For example, the size of imposition will be great when the speaker asks the hearer to do something unusually.

The phenomena of positive politeness occur not only in real life situations but also found in some movies. One of them is in *Ballerina* movie. *Ballerina* movie is a 2016 English-language Canadian-French 3D computer-animated musical adventure comedy film co-directed by Éric Summer and Éric Warin. The screenplay, by Summer, Carol Noble and Laurent Zeitoun, with music by Klaus Badelt, concerns a poor orphan girl
who dreams of becoming a ballerina and gets a chance to audition for the celebrated school of the Paris Opera Ballet. Ballerina stars the voices of Elle Fanning, Dane DeHaan, Maddie Ziegler and Carly Rae Jepsen. The film was released in cinemas in France and the United Kingdom on 12 December 2016, followed by releases in various countries over the following several months, including Canada on 24 February 2017. The film was released in the United States on 25 August 2017, with the voices of Nat Wolff (who replaced DeHaan), Kate McKinnon and Mel Brooks added (https://en.wikipedia.org/wiki/Ballerina_(2016_film)).

The story puts the situation most in a social life and school where the different statuses such as friend, student, teacher or the superior interact as the result there are many politeness strategy employed in this movie. Therefore, people in their relationship need to preserve both kinds of faces for themselves and the people they interact with the politeness utterances. Since there are many employment of positive politeness strategy found in the Ballerina movie. The researcher tries to analyse them. To clarify the research background, the following example will give clear understanding about it:

Felicie : Victor?
Victor : I'm OK!
Felicie : Come back!
Victor : I can't swim! Meet me on this bridge at this time tomorrow. **No matter how dangerous it is, I will return!**

The conversation above shows that Victor uses positive politeness strategy, namely offer/promise. Victor felt that he was responsible to
Felicie because they had gone together in Paris. Accidentally, Victor had slipped and fallen to the boat under the river when they had walked at the bridge. He promises that he will come to the bridge tomorrow no matter what by saying “I can't swim! Meet me on this bridge at this time tomorrow. No matter how dangerous it is, I will return!”. He said that he would try to save them in Paris. He tried to ensure her that he would come back. Victor tried to convey that they were cooperator. He redresses her positive-face wants. In this case Victor stresses his cooperation with Felicie by promising that he will come back to Felicie.

Victor uses this strategy because he is influenced by social distance factor. Social distance between the participants show that they will still together even though they have to separated for several times. Thus, it can minimize their distance.

Another thing that makes the researcher very interested in to discuss about politeness is the researcher want to find politeness that implement in movie. In addition this movie is quite popular among many people, both teenagers and adults. Melissa Stewart of Insights magazine of Australia called that the film is a heart-warming adventure with the animation capturing the elegance of ballet, it is hard not to be mesmerised by the pirouettes and grand jetés. Félicie's journey will resonate with for anyone who has experienced the sting of failure and trying to figure out how to bounce back. All of this occurs while humour is trickled throughout the movie making it enjoyable for kids and parents alike. Mike McCahill of
The Guardian state that it is attentively, attractively designed with a real eye for the light hitting the buildings of a city under construction but a shade more Black Swan in its DNA might have made the happy ending less inevitable and its pep less repetitive. On Metacritic, which assigns a normalized rating to reviews, the film has a weighted average score 48 out of 100, based on 18 critics, indicating "mixed or average reviews". Audiences polled by CinemaScore gave the film an average grade of "A" on an A+ to F scale (https://en.wikipedia.org/wiki/Ballerina_(2016_film)).

Ballerina movie has received a holds an approval rating of 73% based on 30 reviews, with an average rating of 5.7/10. The US version of the film, entitled Leap!, has an approval rating of 37% based on 49 reviews, with an average rating of 4.8/10 (http://www.imdb.com/title/tt2261287/). Those are some of the reasons why the researcher to do the research is choose this movie. In order to understand more about positive politeness strategy and what factors influence the characters to use the positive politeness strategy, the researcher intends to conduct a research entitled “An Analysis of Positive Politeness Strategy in Ballerina Movie Based on Brown and Levinson’s Theory”.

B. The Limitation of the Problem.

There are four kinds of politeness strategy based on Brown and Levinson’ theory. To make this research more spesific, in this study, the
researcher will limit the analyze only focus in the positive politeness strategy not all of kinds of politeness.

Brown and Levinson’s theory will use to analyze the research. The researcher will analyze in utterances of all the characters in *Ballerina* 2016 movie.

C. **Problem Formulation.**

Based on the research background above, the problems of the research are analyze on the positive politeness strategy in *Ballerina* movie based on Brown and Levinson’s theory. The researcher propose the main problems as follows:

1. What kinds of positive politeness strategy are employed by the characters in *Ballerina* movie?
2. What factors influence the characters to use positive politeness strategy in *Ballerina* movie?

D. **The Objection of the Study.**

In line with the problem statement, the research objectives are:

1. To find out the kinds of positive politeness strategies employed by the characters in the *Ballerina* movie based on Brown and Levinson’s politeness strategy.
2. To find out the factors influence the characters to use positive politeness strategy in *Ballerina* movie.
E. Benefit of the Study.

The result of this research is expected to give some benefits as follows:

1. Theoretical Benefit:

   To give further information for students about the employment of the positive politeness strategy in the *Ballerina* movie based on Brown and Levinson’s Theory.

2. Practical Benefit:

   To make the readers understand about the positive politeness strategy and its purpose that actually they face everyday therefore they can apply this strategy appropriately in order to make their conversation run in harmony.

F. Definition of Key Terms.

To make the title easily understood by the readers, the researcher would like to give the definition and explanation of the terms used, they are as follows:

1. Politeness is a system of interpersonal relation designed to facilitate interaction by minimizing the potential for conflict and confrontation inherent in all human interchange (Yule, 1996:106).

2. Positive politeness, this strategy attempts to minimize the threat to the hearers face. It is most commonly used in situations where the audience knows each other fairly well. Quite often hedging and attempts to avoid conflict are used (Brown and Levinson, 1987: 316).
3. Ballerina movie is a 2016 English-language Canadian-French 3D computer-animated musical adventure comedy film co-directed by Éric Summer and Éric Warin. The screenplay, by Summer, Carol Noble and Laurent Zeitoun, with music by Klaus Badelt, concerns a poor orphan girl who dreams of becoming a ballerina and gets a chance to audition for the celebrated school of the Paris Opera Ballet.
CHAPTER II
REVIEW ON RELATED LITERATURE

This chapter contains some theories and references which related to the research. Since the research about politeness strategy to carry out this research, pragmatics approach is taken as the way of analysis. In this part, the researcher describes notion of pragmatics and politeness. Therefore the referencer related to pragmatics are necessary to guide the researcher to describe the meaning of the data. There will be further explanation about:

A. Pragmatics

1. The Definition of Pragmatics

The theory of politeness strategy is one of the topics discussed in pragmatics. Many linguists propose various definitions of pragmatics. The first linguist is Goerge Yule. There are four definitions about pragmatics according to Yule (1999:3), they are as follows:

a. Pragmatics is The Study of Speaker Meaning.

Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themeselves.
b. Pragmatics is The Study of Contextual Meaning.

This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they’re talking to, where, when and under what circumstances.

c. Pragmatics is The Study of How More Gets communicated than is said.

This approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker’s intended meaning. This type of study explores how a great deal of what is unsaid is recognized as part of what is communicated. We might that it is the investigation of invisible meaning.

d. Pragmatics is The Study of The Expression of Relative Distance.

This perspective then raises the question of what determines the choice between the said and the unsaid. The basic answer is tied to the notion of distance. Closeness, whether it is physical, social or conceptual, implies shared experience. On the assumption of how close or distant the listener is, speaker determine how much needs to be said.

While Pragmatics according to Levinson (1985:21) is the study of the relation between language and context that are basic to
an account of language understanding. In short, pragmatic focus on the speaker’s meaning. When the speaker says something to the hearer, of course the speaker has a meaning from what the speaker said.

Based on the definition above, it can be said that pragmatics is the study of meaning contained the utterance in context. Therefore in pragmatic view, to appreciate and interpret the meaning of a statement or an utterance, one must consider the relation between language and context in which the situation is uttered. This type of study necessarily involves the interpretation of what people mean in a particular context in which the context influences what they say is. It requires a consideration of how speakers organize what they want to say in with who they are talking to, where, when, and under what circumstances.

In conclusion, pragmatics is a study which is concerned with language and its users in a certain context. The users refer to both speaker and hearer. The meaning of the utterances delivered by the speaker is not only confined to the meaning from the speaker but also the interpretation from the hearer. The contexts in which the conversation takes place also influence the interpretation of the meaning. Different context will lead different interpretation. Therefore, the scope of pragmatics is wide. It covers many other
principles such as speech acts, presupposition, implicature and politeness.

2. The Scope of Pragmatics

a. Presupposition

According to Yule (1996:25), presupposition is something the speaker assumes to be the case prior to making an utterance. It is an implicit assumption about the world or background belief relating to an utterance whose truth is taken for granted in discourse. For example:

1. Jane no longer writes fiction.
   Presupposition: Jane once wrote fiction.

2. Have you stopped eating meat?
   Presupposition: you had once eaten meat.

3. Mary answered the question.
   Presupposition: Mary gave an answer to the question.

b. Implicature

The concept of implicature is developed by Grice (in Gazdar, 1978:38). It is a theory about how people use language. He states that implicature is a proposition referring to the meaning suggested or implied from an utterance rather than meaning of what is said. He also states that implicature is a proposition based on the interpretation of the language use and its context of
communication. The participant can interpret what the implication of an utterance in a different way from what the speaker actually says (Grice, 1975:156). For example, a teacher utterance of “This class is so quiet!” may implicate that the teacher not only states that he feels the class is quiet, but more than he wants the students to be more active during the class.

c. Speech Act

The idea of speech act is stated firstly by an English philosopher John L Austin (in Levinson, 1985:236). Austin notices the fact that when a speaker says something, he is doing something. In every utterance, the speaker performs an act such as stating a fact or opinion, confirming or denying something, giving advice, asking a question, thanking, greeting, etc. The condition of doing something in saying something is what the expert calls as speech act. Meanwhile, according to Yule (1996:134) speech act is an action performed by the use of an utterance to communicate.

Based on the opinions above, speech act is the action people actually do through language. It covers promise, offer, etc. In other words it can be concluded that speech act is the action performed by producing an utterance. Austin (in Levinson, 1985:236) proposes three basic acts in saying an utterance. Among them are locutionary act, illocutionary act and perlocutionary act.

1) Locutionary act (producing an utterance)
Locutionary act is the utterance of a sentence with determines its sense and reference. It is performing the act in saying something.

2) Illocutionary act (doing something in the utterance)

Illocutionary act is the making of a statement, offer, promise, etc. In uttering a sentence by virtue of the conventional force associated with it.

3) Perlocutionary act (doing something to the hearer by producing the utterance)

Perlocutionary act brings about of effects on the audience by means of uttering a sentence, such effects being special to the circumstance of utterance. In short, locutionary act is the actual words uttered. Meanwhile, illocutionary act is the force or intention behind the words. Finally, perlocutionary act is the effect of the illocution on the hearer.

Based on the definitions above, this research will use the illocutionary act. Since the Illocutionary act is the real actions, which are performed by the utterance, and where saying and doing are conducted at the same time, such as in betting, warning, ordering, etc.
d. Politeness

Politeness is a system of interpersonal relation designed to facilitate interaction by human interaction by minimizing potential conflict inherent in all human interchange (Yule, 1996:106).

B. Politeness

A system of interpersonal relations designed to facilitate interaction by minimizing the potential for conflict and confrontation inherent in all human interchange (Yule, 1996: 106). In line with Yule, Cruse (2006: 131) states that politeness is a matter of minimizing the negative effects of what one says on the feelings of others and maximizing the positive effects.

According to Brown and Levinson (1987:1), politeness means acting so as to take account of the feelings of others and includes both with positive face (the wish to be approved) and negative face (the wish to be unimpeded, free from imposition of left alone).

A further assumption, Brown and Levinson’s Theory is that face is constantly at risk, since any kind of linguistic action termed a face threatening act (FTA) may occur. Which has relational dimension to the interlocutor’s face. Face means public self-image of person. It refers to that emotional and social sense of self that every person has and expects everyone else to recognize (Yule, 1996:134).
C. Brown and Levinson’s Politeness Strategy

In any society, there are several rules and principles that regulate how people speak and behave. Brown and Levinson offer a descriptive analysis of strategies used by the participants to maintain their respective faces in social interaction. Brown Levinson’s theory of politeness first appeared in 1978. Their theory of politeness is certainly the most influential since it has witnessed innumerable reactions, applications, critiques, modifications, and revision. The names of Brown and Levinson have become almost synonymous with the word politeness itself as it is impossible to talk about politeness without referring to Brown and Levinson. Politeness needs to be communicated. It can never be simply presumed to be operative; it must be signaled by the speaker. Politeness strategies according to Brown and Levinson (1987: 316) as follows:

1) Bald On-Record Strategy

Bald on record strategy do not attempt to minimize the threat to the hearer’s face. This strategy is most often utilized by the speakers who closely know their audience. With the bald on record strategy there is a direct possibility that the audience will be shocked or embarrassed by the strategy. For example, a bald on record strategy might be to tell your sister to clean the dishes “Do the dishes. It’s your turn”.
1) Positive Politeness

The second strategy is positive politeness and this strategy attempts to minimize the threat to the hearers face. This strategy is most commonly used in situations where the audience knows each other fairly well. Quite often hedging and attempts to avoid conflict are used. For example, a positive politeness strategy might be the request “I know that you’ve been really busy lately, but could you do the dishes?” (Brown and Levinson, 1987: 316).

2) Negative Politeness.

The third strategy is negative politeness, which presumes that the speaker will be imposing on the hearer. The potential for awkwardness is greater than in bald on record strategy and positive politeness strategy. Negative face is the desire to have freedom of action. Thus, a request without consideration of the hearer’s negative face might be uncomfortable, for example “I need $5” is awkward if five dollars is outside the recipient to the question’s financial capabilities. But if the speaker, knows that the hearer wants to maintain his autonomy, adds an out for the listener like “I know you’ve been kind a strapped for cash, but could I borrow $5?”, the hearer is more likely to give him that money because the request showed a respect for his ability to maintain autonomy (Brown and Levinson, 1987: 316).
3) Off Record Strategy

The final politeness strategy outlined by Brown and Levinson is the bald of record strategy. This strategy uses indirect language and removes the speaker from the potential to being imposing. Linguistic realization of off-record strategies include metaphor and irony, rhetorical questions, understatement, tautologies, all kinds of hints as to what a speaker want or means to communicate, without doing so directly, so that the meaning is to some degree negotiable (Brown and Levinson 1987:316). For example, a speaker using the indirect strategy might merely say “Wow, it’s getting cold in here” insinuating that it would be nice if the hearer would get up and turn up the thermostat without directly asking the hearer to do so.

Based on the theories above, the researcher will use the second strategy, positive politeness strategy, because the movie put the situation most in a workplace, where the different statuses such as friend, client, employees, instructor or supervisor interact each other. Nevertheless, their relationship is fairly well. As the result there are some positive politeness strategy employed in this movie.

D. Positive Politeness Strategy

According to Brown and Levinson (1987:70) positive politeness is oriented toward the positive face of the hearer, the positive self-image that
he claims for himself and his perennial desire that his wants (or the action/acquisition/values/ resulting from them) should be thought of as desirable. Positive politeness utterances are not only used by the participants who have known each other fairly well, but also used as a kind of metaphorical extension of intimacy to imply common ground or to sharing of wants to limited extent between strangers. For the same reason, positive politeness techniques are usable not only for FTA redress, but in general as a kind of social accelerator for the speaker in using them indicates that he wants to ‘come closer’ to the hearer. Positive politeness strategy involves fifteen strategies (Brown and Levinson, 1987: 322), those are:

1. Strategy 1: Notice, attend to hearer (his interest, wants, needs, goods)

   In general, this output suggests that the speaker should take notice of aspect of the hearer’s condition (noticeable changes, remarkable possession, anything which looks as though the hearer would want the speaker to notice and approve of it). Another aspect of the notice output is that when the hearer makes an FTA against himself (a breakdown of body control, or any faux pas), the speaker should ‘notice’ it and indicate that he is not embarrassed by it. He can do this by a joke, or teasing the hearer about his penchant for faux pas. For example:

a. “You must be hungry, it’s a long time since breakfast. How about some lunch?”
b. “Godness, you cut your hair! By the way, I came to borrow some flour”.

2. Strategy 2: Exaggerate (interest, approval, sympathy with hearer)

   This strategy is often conducted with exaggerate intonation, stress, and other aspects of prosodic, as well as with intensifying modifiers. For example:

   a. “What a fantastic garden you have! May I borrow your....”

3. Strategy 3: Intensify interest to the hearer

   In this strategy, there is another way for the speaker to communicate to the hearer that he shares some of his wants to intensify the interest of his own (the speaker) contribution to the conversation, by making a good story. The speaker wants to share his interest to the hearer as a form of the speaker’s contribution into the conversation. The speaker uses the vivid explanation or description, therefore it can pull the hearer’s right into the middle of the events being discussed, even by using metaphorically at any rate, thereby increasing their intrinsic interest to him. Therefore, the speaker exaggerates facts as well as he makes good story to draw the hearer as a participant into the conversation, and also usually uses tag questions like ‘uhuh’, ‘what do you think?’ etc. Sometimes, this can involve switching back between past and present tenses. For example:

   a. “You know, isn’t it?”

   b. “See what I mean?”
c. “I never imagined that there were thousands beautiful girls in Jim’s party last night!”

4. Strategy 4: Use in-group identity markers

A strategy by using any of the innumerable ways to convey in-group membership, the speaker can implicitly claim the common ground with the hearer that is carried by that definition of the group. These includes in-group usages of address forms, use of language or dialect, and use of jargon, slang or ellipsis (Brown and Levinson 1987:322).

a. Address forms.

Other address forms used to convey such in-group membership include generic names and terms of address like Mate, honey, dear, babe, mom, brother, sister, cutie, sweetheart, guys. Using such in group kinds of address forms with imperatives. For example:

“Come here, honey”

It indicates that S considers the relative P (power, status difference) between himself and the addressee to be small thus softening the imperative by indicating that it isn’t a power-backed command.
b. Use of in-group language or dialect.

Another type of code-switching phenomenon is the switch in English into a spurious dialect, or a dialect not normally used by the speaker or hearer, to soften an FTA or turn it into a joke.

c. Use of jargon or slang.

Use brand names in a request may stress that the speaker and the hearer share an (in-group) reliance on the required object.

d. Contraction and Ellipsis.

The speaker and the hearer must share some knowledge about the context that makes the utterance understandable (for example that the speaker and the hearer are cooperating in building a house and the speaker has the hammer in his hand).

5. Strategy 5: Seek agreement

Another characteristic of claiming common ground with the hearer is to seek ways in which it is possible to agree with him. There are two ways: safe topics and repetition (Brown and Levinson, 1987:112).

a. Safe topics

The raising of ‘safe topics’ allows the speaker to stress his agreement with the hearer and therefore to satisfy the hearer’s desire to be ‘right’, or to be cooperated in his opinions. For example, if your neighbour comes home with a new car and you think that it is hideously huge and pollution producing, you might
still be able to say sincerely “Isn’t your new car a beautiful color!”. Hence, your neighbour’s positive face is safe because we do not tell him about his dreadful car. It is more polite than yo said that the car is dreadful.

b. Repetition

Agreement may also be stressed by repeating part or all of what the preceding the speaker has said in the conversation and by using that function to indicate emphatic agreement (‘yes’, ‘Really’, etc) whenever someone is telling story. For example:

S: “There was flood in my hometown.”

H: “Oh my God. Flood!”

The example above shows how H uses agreement by repeating part of what S has said. It is used to show H cooperation with S. Thus, S feels satisfied because H appreciates S.


There are four ways to avoid disagreement namely by means of token agreement, pseudoagreement, white lies, and hedging opinion, the definitions are as follows:

a. Token agreement is the desire to agree or appear to agree with the hearer leads also to mechanism for pretending to agree (Brown and Levinson, 1987:113). The remarkable degree to which speakers may go in twisting their utterances so as to appear to agree or to
hide disagreement—to respond to a preceding utterances with ‘Yes, but…’ in effect, rather than ‘No’. For example:

H: “How the girl looked like, beautiful?”

S: “Yes, I think she is quite, but not really beautiful, she is certainly not really ugly.”

b. Pseudoagreement is found in English in the use of then as a conclusory marker, an indication that the speaker is drawing a conclusion to a line of reasoning carried out cooperatively with the addressee (Brown and Levinson, 1987:115). For example:

a) I’ll meet you in front of the theatre just before 8.0, then.

b) “I’ll see you then”.

c. White lies ways happen when a speaker confronted with the necessity to state an opinion, wants to lie rather than to damage the hearer’s positive face. It is also used to avoid confrontation when refusing a request by lying, pretending there are reasons why one cannot comply (Brown and Levinson, 1987:115). For example:

In response to a request to borrow a new car, “Oh I can’t, my father will use it tonight.”

d. Hedging opinion occurs when the speaker may choose to be vague about his own opinions, so as not to be seen to disagree (Brown and Levinson, 1987:116). Normally hedges are a feature of negative politeness, but some hedges are a feature of positive politeness function as well, For example:
No, no, no. I mean not yet, Mike.

7. Strategy 7: Presuppose / rise / assert common ground

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

a. Gossip or small talk.

Gossip or small talk, the value of speaker’s spending time and effort on being with the hearer, as a mark of friendship or interest him. It gives rise to the strategy of redressing FTAs by talking for a while about unrelated topic before leads to the real topic (Brown and Levinson, 1987:117). For example:

“You look so bright today. It must be because MU had defeated Chelsea, right? By the way, can you take me to the airport this afternoon?”

b. Point of view operations.

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

2) Personal-center switch: the speaker to the hearer. This where the speaker speaks as if the hearer were the speaker, or the hearer’s knowledge were equal to the speaker’s knowledge (Brown and Levinson, 1987:119). For example: When the speaker gives directions to a stranger, unfamiliar with the town
“It’s at the far end of the street, the last house on the left, isn’t it”.

3) Time switch, the use of ‘vivid present’, a tense shift from past to present tense (Brown and Levinson, 1987:120). The vivid present functions to increase the immediacy and therefore the interest of the story. For example: “John says he really loves your roses”.

4) Place switch, the use proximal rather than distal demonstrative (here, this, rather than that, there), where either proximal or distance would be acceptable, seems to convey increased involvement or empathy (Brown and Levinson, 1987:121). For example: Uh, this is my boss, Carter Duryea. The word ‘this’ shows positive politeness strategy, place time.

c. Presupposition manipulation means that the speaker presumes something that it is mutually taken for granted. (Brown and Levinson, 1987:122).

1) Presuppose knowledge of the hearer’s wants and attitudes. Negative questions, which presume ‘yes’ as an answer, are widely used as a way to indicate that the speaker knows the hearer’s wants, tastes, habits, etc., and thus partially to redress the imposition of FTAs. For example, “Wouldn’t you like a drink?”
2) Presuppose the hearer’s values being the same as the speaker’s values. For example, the use of scalar prediction such as ‘tall’ assumes that the speaker and the hearer share the criteria for placing people (or things) on this scale.

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

4) Presuppose the hearer’s knowledge. The use of any term presupposes that the referents are known to the addressee. For example, “Well I was watching High Life last night”. The speaker assumes that the hearer does know the program even though the hearer indeed does not know about the TV program. However, it may operate as an expression of good intentions, indicating that the speaker assumes that the speaker and the hearer share common grounds.

8. Strategy 8: Joke

Jokes may be used as an exploitation of politeness strategies as well, in attempts to reduce the size of the FTA. For instance the speaker may joke in order to minimize an FTA of requesting. Jokes are also used as a basic positive politeness technique for putting the hearer ‘at ease’. For example:

“I’m okay, I still have two eyes”
9. Strategy 9: Assert or presuppose speaker’s knowledge and concern for the hearer’s wants

   This strategy is done by asserting or implying knowledge of hearer’s wants and willingness to fit one’s own wants with them. For example:

   “I know you love roses but the florist didn’t have any more, so I brought you geraniums instead. I wonder if you could ask you for a favor...”

10. Strategy 10: Offer, promise

   In order to redress the potential threat of some FTAs, a speaker may choose to stress his cooperation with the hearer in another way. The speaker may claim that whatever the hearer wants, the speaker will help to obtain the hearer’s wants. Offers and promises are natural outcomes of choosing this strategy even if they are false. They just demonstrate the speaker’s good intentions in satisfying the hearer’s wants. For example:

   “I will buy you some fruits and come to your home at 9 am”

11. Strategy 11: Be optimistic

   In this strategy, the speaker assumes that the hearer wants to do something for the speaker (or for the speaker and the hearer) and will help to obtain them. For example:

   a. “You will lend me your car for the weekend, I hope”

   b. “You’ll tell your father that you did it, I wish”

12. Strategy 12: Include both the speaker and the hearer in the activity
This strategy uses an inclusive ‘we’ form, when speaker really means ‘you’ or ‘me’, he can call upon the cooperative assumptions and thereby redress FTAs. Inclusive form ‘we’ often use with the word let’s (Brown and Levinson, 1987:127). Here, the speaker manipulates the subject of an activity is done together. For example:

a. “Let’s just go into the back room and see if we have any”.

b. “Bring us the book”

13. Strategy 13: Give (or ask for) reasons

In this strategy, the speaker including the hearer in the speaker’s practical reasoning and assuming reflexivity that the hearer wants to the speaker’s wants. This strategy can be used for complaining or criticizing by demanding reasons ‘why not’, and assuming that if there are no good reasons why the hearer should not or can not cooperate he will cooperate, for example complaining past action. The speaker uses the hearer as the reason why the speaker wants something so that it will seem reasonable to the hearer. The speaker assumes (via optimism) that there are no good reasons why the hearer should not or cannot cooperate. For example:

a. “Why don’t we go to mall?”

b. ”Why not lend me your car for the weekend?”

14. Strategy 14: Assume or assert reciprocity

In this strategy, the speaker may say, in effect, ‘I’ll do X for you if you do Y for me’, or ‘I did X for you last week, so you do Y for me
this week’ (or *vise versa*). By this strategy, the speaker may soften his FTA by negating the debt aspect and / or the face threatening aspect of speech act such as criticism or complaints. The speaker asks H to cooperate with him by giving evidence of reciprocal rights or obligations between S and H. Thus, S may say, in effect, “I’ll do x for you if you can do y for me”. For example:

a. “I’ll tell you what it looks like if you tell me where she is now.”

b. “I washed the dishes yesterday so you do that for me today”

15. Strategy 15: Give gifts to the hearer (goods, sympathy, understanding, cooperation)

The last strategy, the speaker may satisfy the hearer’s positive face want (that the speaker wants to the hearer’s wants, to some degree) by actually satisfying some of the hearer’s wants. Hence we have the classics positive politeness action of gift giving, not only tangible gifts but also human relation wants such as admired, listened, understood, etc. The speaker satisfies the hearer’s Positive Face want by giving gift, not only tangible gifts, but human relation wants which are the wants to be liked, admired, cared about, understood, listened to, etc. in other words, this strategy is usually used for the benefit of the hearers. For example:

a. “I know that you love Westlife so much, may be this poster will make you happy”

b. ”I’m sorry to hear that”.
E. Context

Context is an important aspect in interpreting the meaning of an utterance. Context has many contributions in spoken and written language. It functions to help the speaker and hearer or researcher and reader to deliver and understand the meaning of utterance. Context of situation is the situation with which the text is uttered.

According to Claire Kramsch there are The choice of a linguistic form is also determined by the internal context of utterance, constituted by ‘all the factors which, by virtue of their influence upon the participants in a language event, systematically determine the form, the appropriacy and the meaning of utterances’ (Lyons 1977:572). Context here refers to the intentions, assumptions and presuppositions of speakers and hearers, which ensure that their discourse is perceived as coherent and therefore makes sense for the participants (Kramsch 1993:36).

According to Leech, context deals with relevant aspect of physical or social settings of an utterance. It is the background knowledge, which is shared by the speaker and the hearer in understanding their utterance (1983:13). Therefore, context has many contributions in spoken and written language. It functions to help the speaker and the hearer or the writer and the reader deliver and understand the meaning of utterance.

Meanwhile, Levinson points out the importance of context, which is included in the definition of pragmatics, as the study of the ability of
language user to pair sentences with the context in which they would be appropriate (1985:24). It means that the role of context in language is studied in pragmatics, it is necessary to pay attention to the context that is surrounding the happening of the conversation.

From the statement above, it can be concluded that speech context of linguistics research is a context in all physical aspect or social background related with the speech, time, place, social environment, political condition, etc. Thus, context is a set of propositions describing the beliefs, knowledge, and commitments and so forth of the participants in a discourse to in order to understand the meaning of an utterance.

F. Factors Influencing The Positive Politeness Strategy

According to Brown and Levinson, there are three factors influencing the use of politeness strategy (1999: 319). Those factors are Relative Power (P), Social Distance (D) and The Absolute Ranking (R).

1. Relative Power

Power (P) is the general point is that we tend to use a greater degree of politeness with people who have some power or authority over us than to those who do not (Brown and Levinson, 1987: 321). It is based on the asymmetric relation between the speaker and the hearer. These types of power are most found in obviously hierarchical settings, such as courts, the military, workplace. For example, you would probably be more polite about conveying to your employer because she or he always arrives late, than in
conveying to your brother. This is because your employer can influence your career in a positive way (reward power) or negative way (coercive way).

2. Social Distance

Social distance (D) can be seen as the composite of psychologically real factors (status, age, sex, degree of intimacy, etc) which together determine the overall degree of respectfulness within a given speech situation. It based on the symmetric relation between the speaker and the hearer. For example, you feel close to someone or you know him well because he is similar in terms of age or sex, then you will get closer to him and the distance rating will get smaller. As a result you will not employ polite utterance when you ask him to do something. On the contrary, you will employ polite utterance when you interact with person whom you have not known well, such as person who is older than you.

3. The Absolute Ranking

The Absolute Ranking (R) can be seen from the relative status between one-speech act to another in a context (Brown and Levinson, 1987: 321). For example, borrowing a car in the ordinary time will make us feel reluctant, but in urgent situations it will natural. Thus, in the first context we will employ polite utterance. Meanwhile, in the second context it is not necessary to employ polite utterance because the situation is urgent.
G. Movie

Movies, also known as films, those are a type of visual communication which use moving pictures and sound to tell stories or information. People in every part of the world watch movies as a type of entertainment, a way to have fun, even make them cry or feel afraid. Most movies are made so that they can be shown on big screens at movie theatres. After movies are shown on movie screens for a period of time (ranging from a few weeks to several months), movies are shown on pay television or cable television, and sold or rented on DVD disks or videocassette tapes, so that people can watch the movies at home. You can also download or stream movies. Later movies are shown on television stations.

Furthermore, however indirectly and obliquely, movies are social representations. That is, they derive from images and sounds, themes, and stories ultimately from the social environment. In functional film, characters are given attitudes, gesture, statements, motivations and appearance that are in part at least, based on social roles, and on general motions about how policeman, factory worker, debutante, mother or husband is ‘supposed’ to be (Allen and Gomery, 1993:158).
H. Synopsis of Ballerina Movie

In the 1880s, 11-year-old Félicie, a poor orphan girl who dreams of becoming a ballerina, but lacks formal training, runs away from her orphanage in rural Brittany with her best friend, Victor, a young inventor. Together they go to beautiful Paris, but they soon become separated, as Victor becomes an office boy in Gustave Eiffel's workshop. Félicie gets a chance to audition for the celebrated school of the Paris Opera Ballet by briefly assuming the identity of the ruthless, snobby and bratty Camille Le Haut. Penniless, and without any formal dance experience, Félicie finds her training, and making friends at the ballet school among her fellow-students, very difficult. She finds a mentor: a mysterious cleaning woman with a limp, Odette, who turns out to be a former prima ballerina.

With no technique but great determination also by the help of Victor and Odette, Félicie faces many failures and challenges. Mérante, the school's exacting choreographer, dismisses the worst dancer in each class each day, so the pressure is great for Félicie to improve quickly to avoid elimination and claim the role of Clara in The Nutcracker. She must have the courage to follow her passion, work hard to turn her dreams into reality and work out "why she dances".
I. **Previous Related Studies.**

To show and getting the original of the study, the researcher provide the information about other researcher previous to this research. The first research is “An Analysis of Politeness Strategies used by Teacher and students in English class at MTs NU Assalam Kudus” by Kurniyatin. The research describes what kinds of politeness strategy used by teacher and what kinds of politeness strategy used by students in English class. The research used Brown and Levinson’s politeness strategies theory namely; bald-on record, positive politeness, negative politeness and off-record.

The third information comes from the thesis made by Haning Dyah Kusumawati (2016). This research has been made by a graduation from State Islamic Institute of Surakarta. Her thesis entitled “Politeness Strategies Used By English Teachers On Teaching Learning Process at SMP Al Islam 1 Surakarta in Academic Year 2015/2016”.

The fourth is the thesis entitled “An Analysis of politeness strategy in teacher student classroom interaction on English class at The Elevent Grade Students of SMA N 1 Wuryantoro in 2015/2016 Academic Years” by Lilis Noor Risca. The research was conducted to find out and describe the kinds of politeness strategy used by English teacher in delivering instruction and the factors that influence the use of politeness strategy by the teacher. This research used the pragmatic approach with politeness strategy as the field of study.
The last is “Politeness Strategies Used by English Teacher on Teaching and Learning Process at SMA N 1 Wonosari in Academic Year 2015/2016” by Atin Widayanti. The research was aimed to find out the types of politeness strategies used by the English teachers and the factors which influence the English teacher to use those strategies in relation to Brown and Levinson’s politeness strategy.

Based on the related study above, the researcher tries to make the similar analysis about politeness. The differences are this research only focuses on positive politeness strategy. The second is the factors are influence the characters in Ballerina Movie to employ the strategy. The researcher use Brown and Levinson theory to analyze the research.
CHAPTER III

RESEARCH METHODOLOGY

In this chapter, the researcher would like to present the research methodology. It covers with the Research Method, Data and Source of Data, Technique of Collecting Data, Technique of Analyzing Data and The Data Validation.

A. The Research Method

This research belongs to a descriptive qualitative method. Qualitative research involves the studied use and collection of a variety of empirical materials-case study, personal experience, introspective, life story, interview, observational, historical, interactional, and visual text-that describe routine and problematic moments and meaning in individuals’ lives. Qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex, holistic picture, analyzes words, reports detailed views of informants, and conducts the study in a natural setting (in Creswell, 1998: 14-15).

Meanwhile, this research uses a descriptive method. According to Suharsimi Arikunto (2010:3) descriptive research is a research which collecting/classifying the data to a group based on the kind, characteristic or the situation, then the conclusion is making without generalizing. The
objective is to describe phenomena from the data analysis in which a
research conclusion will be drawn.

From some views above, it can be pointed out that in a descriptive
qualitative research, the researcher just collects the data, organizes them,
classifies, then makes the interpretation on data, and at last, the researcher
draws conclusion based on the data analyzed. By using descriptive
method, the researcher tries to describe the facts concerning the object of
the research, namely the positive politeness strategy. Therefore, the
researcher collects the data, analyzes and interprets them, and draw
conclusion about the kinds of positive politeness strategy.

B. Data and Source of Data

According to Suharsimi Arikunto (2010:172) the source of data is
the subject which the data obtained. If the researcher uses observation
technique, then the data source can be an object, motion or process of
something. If the researcher uses documentation techniques, then the
document or notes are the source of data, while the contents of the note is
the subject of research or research variables.

The data of this research were dialogues of the characters in their
utterances which containing positive politeness strategy. Meanwhile, the
source of the data in this research was the movie of Ballerina. Ballerina is
a 2016 English-language Canadian-French 3D computer-animated musical
adventure comedy film co-directed by Éric Summer and Éric Warin. The
screenplay, by Summer, Carol Noble and Laurent Zeitoun, with music by
Klaus Badelt, concerns a poor orphan girl who dreams of becoming a ballerina and gets a chance to audition for the celebrated school of the Paris Opera Ballet.

C. Technique of Collecting Data

Collecting data is important to conduct a research. Arikunto (2010: 265), says that there are some method of collecting data. There are questioner, test, observation, interview and documentation. In order to collect data the researcher uses documentation and observation as the instrument. Furthermore, Arikunto states that an instrument is the tool or facilities that is used by the researcher to collect data (2010: 192). A variety of collecting data techniques is used by qualitative researcher to answer the research questions. Then, the data were collected by conducting several steps, as follows:

1. The Ballerina movie was watched carefully and comprehensively in order to find the appropriate information needed for answering the research objectives.

2. While the movie was watched, the researcher was also do observation of the script of Ballerina by read it to re-check the accuracy of the script.

3. The dialogues consisting positive politeness strategy based on Brown and Levinson’s theory were interpreted and identified by documentation.

4. The data were transferred into the data sheets.
5. To give coding to the data interpretation.

In order to make easier the classification and analysis of data in the research, each datum is marked by a code. The coding of data in this research can be seen through the following ways:

1. The number of each data number.
2. The title of the film entitled *Ballerina* is abbreviated into B.
3. The kinds of the positive politeness strategy employed by the characters consists of fifteen strategies. The abbreviation are as follows:
   a) (N) Notice, attend to the hearer (wants, needs, goods, interest)
   b) (EX) Exaggerate (interest, approval, sympathy)
   c) (II) Intensify Interest to the hearer
   d) (UIM) Use in-group identity markers
   e) (SA) Seek agreement
   f) (AD) Avoid disagreement
   g) (PRA) Presuppose / rise / assert command ground
   h) (J) Joke
   i) (AP) Assert of presuppose speaker’s knowledge and concern for the hearer’s wants
   j) (OP) Offer, promise
   k) (BO) Be optimistic
l) (IBA) Include both the speaker and the hearer in the activity
m) (GAR) Give (or ask for) reason
n) (AAR) Assume or assert reciprocity
o) (GG) Give gifts to the hearer (good, sympathy, understanding cooperation)

4. The factors influence the character to employ the strategy.
   a) (P) Relative Power
   b) (D) Social Distance
   c) (R) The Absolute Ranking

5. The use of abbreviation with Roman words in capital characters and use Arabic number to show the time of positive politeness strategy and factors influence of positive politeness strategy appears.

6. The name of the character employed positive politeness.

7. The name of the addressee.

   To make clear the coding, an example will be presented:

   **01/B/(UIM)/D/M00:26:52/Dora**

   **Adressee** : Felicie

   Dora : Oh, my! That is crazy! I'm guessing you're new,

   **my darling.**

   Felicie : You can say that because...
It means the data is number 01. It is found in the movie entitled *Ballerina*. The character employed positive politeness strategy, namely use in-group identity marker. The factor is called social distance. The strategy is employed by Dora. The addressee is Felicie.

D. **Trustworthiness of Data.**

In the research, researcher must obtain data are valid. In qualitative research, there are some ways that can be chosen to develop the trustworthiness of the data. According Moloeong (2004:324), to check the trustworthiness of the data, there are four criteria, namely: credibility, transferability, dependability, and conformability.

1. Credibility

   Credibility is the way to get validity of the data. The researcher gets credibility of the data by collecting the data from dialogue in *Ballerina* movie and the researcher selects the data.

2. Transferability

   Transferability principle implies whether this research could be organized or applied. It means the researcher uses transferability by classifying the data clearly in order to get the detail information about the result of the study. The researcher categories the data based on each dialog that is the form of positive politeness found in dialogue in *Ballerina* movie.
3. Dependability

The concept of reliability named stability of consistency of the data. The researcher has to do replication by considering related factors. The researcher tries to understand contents of the situation in *Ballerina* movie to make the correct interpretation by watching and studying the data frequently and repeatedly.

4. Conformability

Conformability is a judgment to determines the objectiveness of the research by considering the whole data and asking the expert about the validity of the data. The criteria of the expert are known by his ability in studied English, in literary works, and have the experience in studying English for years. Then, the researcher asks Mr. Irwan Rohardiyanto as the expert around the scope of this study.

E. Technique of Analyzing Data

Data analysis is a process of organizing and classifying the data into a pattern category and basic of analysis in order to find a theme and to formulate working hypothesis as the data suggest (Moleong, 2001: 103). In analyzing the collected data, the researcher employed a referential method in which the data were analyzed based on the theory explored. Then, the data analysis in this research consisted of several steps:

1. The data containing positive politeness strategy based on Brown and Levinson’s theory were identified by documentation.
2. The data were classified to the kinds of positive politeness strategy based on Brown and Levinson’s theory and how these strategies were realized.

3. The data were observed then the trustworthiness was applied by consulting the data to the consultants to support the data analysis.

4. The data were described and interpreted in data analysis in order to answer the research problems.

5. Conclusions were reported on Findings in Chapter IV.
CHAPTER IV

THE FINDING AND DISCUSSION

A. RESEARCH FINDINGS

This chapter presents the results of the research. As mentioned in Chapter I, the goals of this research contains two terms. The researcher wants to analyze the data from the characters of Ballerina movie employs Brown and Levinson’s positive politeness strategy. Then, the researcher want to describe the factors influencing the characters to deliver each of positive politeness strategy based on Brown and Levinson’s theory.

Context is a very important matter in determining the appropriate linguistic form. By understanding the context in which an utterance is uttered, the situations influencing the use of each strategy could be identified. In Ballerina movie, the researcher found 72 data containing 15 strategies of positive politeness and the factors influencing the characters employe the strategies.

The analysis of each data was presented by describing the context of situation when the conversation occurred, then followed by interpreting each data based on its form of positive politeness strategy.
1. **Strategy 1; notice, attend to the hearer (wants, needs, goods, interest)**

   In general, this strategy suggests that the speaker should take notice of aspect of the hearer’s condition (noticeable changes, remarkable possession, anything which looks as though the hearer would want the speaker to notice and approve of it).

   **Data 01/B/(NA)/P/M00:52:04/Merante**

   **Adressee : Felicie**

   Merante : You made a terrible start to the classes, and you have laid and cheated to be here. But you have also shown great promise, and you’ve worked hard and shown your dedication. You must have a good teacher. So you may also stay in the auditions. If you get the part in 'The Nutcracker' fair and square, you may become a coryphe too. If you fail to get the part, then you must leave the Opera. Is that clear?

   Felicie : Yes.

**Relevance to context situation**

The conversation takes place in a dance school. The participants are Merante and Felicie. Merante was a dance instructor and Felicie was his student. Merante ordered Felicie to join to the audition at the
dance school. It was about the part that obtained by the students in a dance school that had good skill and would dance with the senior dancer in ‘The Nutcracker’ event. The competition held until they found one of the best dancers. Merante gave chance to Felicie eventhough she made a terrible start to the classes. She had been laid and cheated there for the first time. However, Felicie had a great skill in dance. Merante said that she had promised, she worked hard and it shown her dedication. So she might also stay in the auditions.

**Data interpretation**

The conversation above shows that Merante uses positive politeness strategy 1, namely notice, attends to the hearer (his interest, wants, needs, goods). Merante knew that Felicie wanted to join the competition. Bad things happened; she made a terrible start to the classes; had lied and cheated there. When Merante knew about it, Merante gave her some advises. However, Merante offered her to stay in his class and joined the competition. Merante offered Felicie directly by saying “*But you have also shown great promise, and you've worked hard and shown your dedication. You must have a good teacher. So you may also stay in the auditions.*” It indicates that Merante has claimed common ground with Felicie. He conveys Felicie’s wants that she want to join the competition. Thus, Felicie’s positive face is fulfilled. Merante offers Felicie to stay in his class and join the competition.
Merante uses this strategy because he is influenced by relative power factor. Merante was the dance instructor and Felicie was his student. However, he wanted to minimize their distance so that they could get closer to each other. The power rating of the participants is different. Merante’s utterance shows that he had the right to determine whether Felicie kept stay in competition. It also shows Merante had a higher level of Felicie.

**Data 02/B/(N)/P/01:09:34/MLuteau**

**Addressee**: Felicie

Felicie : OK, I was escaping, but it's stupid, and you caught me. So, a big sorry to you, and I'll just go back to the dorm.

M Luteau : **This way, quick!**

**Relevance to context situation**

The conversation takes place in the orphanage. The participants are Felicie and M Luteau. Felicie wanted to escape from the orphanage and reached her dream to be a dancer. M Luteau ordered her some help to reach her dream. He helped her to escape from the orphanage. He
would drive her to a dance school in Paris. Actually he was not allowed let Felicie out from the orphanage. He must ensure that all orphans living in the orphanage. However, he knew that Felicie wanted to be a dancer. He saw that Felicie often practiced and tried hard to achieve her dream. Therefore, he helped Felicie to drive her to dance school and made her dream came true.

Data interpretation

The conversation above shows that M Luteau used positive politeness strategy 1, namely notice, attends to the hearer (his interest, wants, needs, goods). M Luteau noticed what Felicie needed that she wanted to go to the dance school, it can be seen from his utterance that he had asked Felicie to follow him by saying “This way, quick!”. M Luteau understood with Felicie that she wanted to be a dancer. He knew that Felicie needed someone to drive her to the dance school because it was far from the orphanage.

M Luteau uses this strategy because he is influenced by absolute ranking factor. Actually, M Luteus was not allowed Felicie to run away from the orphanage. He had to keep all the orphans in the orphanage. However, he knew that Felicie had a big dream to become a dancer, so he had helped her because he understood what she wanted. Indirectly, M Luteus regarded her to be his daughter.
2. **Strategy 2**  ; Exaggerate (interest, approval, sympathy)

This strategy is often conducted with exaggerate intonation, stress, and other aspects of prosodic, as well as with intensifying modifiers.

**Data 03/B/(EX)/D/M00:25:33/Auguste**

**Adressee**  : Merante

Auguste  : Oh, greatest ballet master of all time! Oh, most talented choreographer in the universe and beyond! He is handsome! He is elegant! **He is strong! He is powerful! He is the man!**

Merante  : You want something from me?

**Relevance to context situation**

The conversation takes place at the dance school. The participants are Auguste and Merante. Merante was capable in dance and he became an instructor in the dance school. Auguste came to Merante and talked to him. Merante was standing in front of the class. Merante guessed Auguste that Auguste must had something needed
from him. Auguste praised him too much. Auguste answered why he knew his intention.

**Data interpretation**

The conversation above shows that Auguste used positive politeness strategy 2, namely exaggerate (interest, approval, sympathy with hearer). Auguste told him something too much; he praised him highly by saying “Oh, greatest ballet master of all time! Oh, most talented choreographer in the universe and beyond! He is handsome! He is elegant! He is strong! He is powerful! He is the man!” Merante understood his partner, as if his soulmate. It indicated that they belong to some set person who shared specific wants. Auguste said to Merante that he wanted someone called Camille who got the best education in Merante’s class while training dance. Merante understood his feeling well, Auguste claimed ‘common ground’ with Merante. Auguste told Merante that he had enrolled Camille Le Haut in his class. Auguste indicated the exaggeration. It shows that Auguste saves Merante’s positive face. It could reduce his threat because he needed some help from Merante.

Auguste uses this strategy because he is influenced by social distance factor. It shows that they have close relationship. Merante was his best partner and they understood each other so he did not want to hurt him. In order to make his friend did not feel hurt, he exaggerated his sympathy.
The conversation takes place in the orphanage. The participants are Victor and Mother Superior. Victor was called Mother Superior to go to the orphanage’s yard. He had made trouble with his friend, Felicie, in the kitchen. Mother Superior got anger to him. However, Mother Superior warned him that this will be the last time. Mother Superior asked him to get into his room and asked Felicie to stay. He scared of it but thanked to Mother Superior.

Data interpretation

The conversation above shows that Victor used positive politeness strategy 2, namely exaggerate (interest, approval, sympathy...
with hearer). Victor praised Mother Superior by saying “You are looking very ... superior today”. Mother Superior got anger with Victor and his bestfriend, Felicie. Fortunately, Mother Superior let Victor went to his room and made Felicie keep stay with her. Victor thanked to Mother Superior. He thanked by giving symphaty and praising.

Victor uses this strategy because he is influenced by the absolute ranking factor. The absolute ranking, Victor showed that he did not want to make Mother Superior dissapointed because of their trouble in the orphanage. In order to make her calm, Victor must be polite to her. It was great time to Victor because Mother Superior had been angry at Victor.

3. **Strategy 3 ; Intensify interest to the hearer**

In this strategy, there is another way for the speaker to communicate to the hearer. He shares some of his desires to intensify the interest of his own (the speaker) contribution to the conversation by making a good story. The speaker uses the vivid explanation or description; therefore it can pull the hearer’s right into the middle of the events being discussed, even by using metaphorically at any rate, thereby increasing their intrinsic interest to him.
Data 05/B/(II)/P/M00:53:42/Odette

Adressee : Felicie

Odette : What's this for?
Felicie : For everything!
Odette : We don't have time for this. We're talking about your future now. You have only one opponent - Camille. I have seen her. I know her. Her technique is perfect, and she is stronger than she looks.

Relevance to context situation

The conversation takes place in a room of dance school. The participants are Odette and Felicie. This time Felicie’s confidence had recovered. She thanked to Odette for everything. Odette felt happy. She also cared to Felicie so that she explained her planning well. She was really sure that her idea would be success. However, Odette felt that her idea was impossible for them without hard work. It was not a new experience for Odette to dance but it had been existed for long time. Odette also knew Camille well, Camille was a pro dancer. Odette
tried to explain clearly in order to convince Felicie. Thus, Felicie would be interested with her idea and more hard work because her rival was so strong.

**Data interpretation**

The conversation above shows that Odette uses kind of positive politeness strategy. The strategy is strategy 3, namely intensify interest to hearer. Odette explained her idea to Felicie consciously. She asked Felicie to be more careful at her rival, Camille, by saying “I have seen her. I know her. Her technique is perfect, and she is stronger than she looks”. Odette had well experienced in dance and told what she knew about Felicie’s rival, Camille. She was interested with Odette’s idea. She thought that it would be impossible to improve Felicie’s skill without hard work. Odette tried to claim common ground with Felicie. She delivered this strategy by explaining her opinions briefly. It was completed with the real example so that Felicie would be interested and involved in the discussion deeply. It shows that Felicie shares some of her desires. She tried to convince Felicie that her planning must be succees. Thus, Felicie would listen to her explanation. Odette perceived her opinion calmly.

Odette uses those strategies because she is influenced by power rating factor. About power rating, Odette and Felicie had different status as the trainer and the trainee. However, Odette wanted to get
closer to Felicie so that she used the strategy. So that she gave some
advises and informations to Felicie about dance and her rival.

Data 06/B/(II)/D/M00:10:17/Victor

Adressee : Felicie

Victor : That went well, now?
Felicie : You're unbelievable.
Victor : I know.
Felicie : Victor, we actually did it!

Relevance to context situation

The conversation takes in place inside the train. The participants
are Felicie and Victor. They would go to the Paris to achieve their
wants. Victor wanted to be an inventor. Felicie wanted to be a dancer.
Victor had a plan to escape from the orphanage in the night time.
Felicie was doubt in his plan. However, they went to the Paris no
matter what.

Data interpretation

The conversation above shows that Odette uses kind of positive
politeness strategy. The strategy is strategy 3, namely intensify interest
to hearer. Victor made Felicie believe him by saying "That went well, now?". Victor invited Felicie to go to Paris. He would make her wants to be a dancer came true. Felicie was doubt in Victor. She was worried that she would get trouble. But she tried to do Victor’s plan. Finally, Victor’s plan was succeed. They escaped from the orphanage in Brittany go to the Paris by train. Even though the supervisor tried to catch them, they could leave the supervisor and came into a train. Victor was more confidence at his utterance because of his plan had succeed.

Victor uses those strategies because he is influenced by social factor. Felicie was his friendship. Their social distance is so close. Therefore, he talked to her informally.

4. Strategy 4; Use in-group identity markers

A strategy by using any of the innumerable ways to convey in-group membership, the speaker can implicitly claim the common ground with the hearer that is carried by that definition of the group. This strategy includes in-group usages of address forms, use of in-group language or dialect, and use of jargon or slang.

Data 07/B/(UIM)/D/M00:26:52/Dora

Adressee: Felicie

Dora: Oh, my! That is crazy! I'm guessing you're new, my darling.
Felicie: You can say that because...
Relevance to context situation

The conversation takes place in a class of dance school. The participants are Dora and Felicie. Felicie would be joined in the class as a new student. She felt excited and tried to introduce to other students whom students had been there for many years. Moreover she met Dora. Dora gave greet Felicie first. Dora perceived Felicie. She gave sympathy to Felicie by greeting Felicie first.

Data interpretation

The conversation above shows that Dora uses positive politeness strategy 4, namely using in-group identity marker. Dora showed her attention to Felicie’s condition if she would be a new student in that class. She praised Felicie by saying “Oh, my! That is crazy! I'm guessing you're new, my darling”. Her utterance showed that she cared to Felicie. The word ‘darling’ who is used to address Felicie indicates that Dora claims the common ground with Felicie implicitly. It is used to claim the group solidarity. Thus, Dora had saved Felicie’s positive face to be appreciated. Dora wanted to give sympathy to Felicie. She wanted to get closer by using group identity marker. She addressed Felicie with ’darling’. Thus, the hearer’s positive had been fulfilled and satisfied because she felt more intimate.

Dora uses this strategy because she is influenced by social distance factor. Concern with social distance between them, the address form used by Dora could minimize their distance. It started since their
relationship was not close. The situation at the time shows that Dora was welcome to Felicie.

5. **Strategy 5 ; Seek agreement**

Another characteristic of claiming common ground with the hearer is to seek ways in which it is possible to agree with him. There are two ways: safe topics and repetition (Brown and Levinson, 1987:112). Here the researcher gives an example in repetition ways:

**Data 08/B/(SA)/D/M00:10:23/Victor**

**Adressee : Felicie**

Felicie : Victor, we actually did it!
Victor : **Yes, we actually did!**

**Relevance to context situation**

The conversation takes place inside of the train. The participants are Felicie and Victor. Victor ordered his bestfriend, Felicie, to realize her dream to be a dancer. They escaped from the orphanage to go to the dance school. They ran away at the night. Suddenly, the supervisor of the orphanage tried to catch them. They were tired. Fortunately,
they could leave him and came into the train. Victor stood close the
door when the supervisor left. Felicie felt relieved to go with him and
they had succed. Felicie said that they actually did it. Victor repeated
her utterance.

Data interpretation

The conversation above shows that Felicie uses positive
politeness strategy 5, namely seek agreement, repetition. Victor
explained his idea that he would realize Felicie’s dream to be a dancer.
Victor repeated her utterance by saying “Yes, we actually did!”. When
he said that he had a plan, Felicie felt doubt. He had said because he
had a weird plan. However, Felicie went with him. She conveyed
Victor’s plan that it was interesting too. They tried to escape from the
orphanage at the night. They had succed into a train after ran away
from the supervisor of the orphanage. They had succed escaping from
the orphanage. Felicie felt relieved and happy. Felicie said that they
actually did it.

Victor uses this strategy because he is influenced by social distance
factor. The social distance between the participants show that Victor
and Felicie have just known. In order to respect her as his bestfriend,
Victor seeks agreement by repeating her utterance. It can minimize
their distance. Hence, they can get closer because their relation has
become more intimate.
Data 09/(SA)/R/M00:04:08/Felicie

Adressee : Mother Superior

Mother Superior : Felicie, I know you have this dream of being a dancer. We all know it!
Felicie : But I...
Mother Superior : (Tut-tut-tut!) All the world has a dream. But get this into your head - dreams are not reality. Dreams are buried because life is hard, brutal and without pity.
Felicie : But...
Mother Superior : Tut-tut-tut! Agreed?
Felicie : Agreed.

Relevance to context situation

The conversation takes place in orphanage’s yard. The participants are Mother Superior and Felicie. Mother Superior gave advice to Felicie. Felicie had just made trouble in the orphanage’s kitchen. She danced at the kitchen then broken some plates because of her dance.

Data interpretation

The conversation above shows that Felicie uses kinds of positive politeness strategy. The strategy is strategy 3, namely
intensify interest to hearer. Felicie made mistake. Mother Superior gave her advice to realize that her dream came true. Felicie praised her by him by saying “Agreed”. She agreed to her because of did not want to make Mother Superior dissapointed. Felicie could minimize the FTA because she gave her agreement to Mother Superior while she got anger to her and gave some advices.

Felicie uses those strategies because she is influenced by power rating. Mother Superior was her mother in the orphanage. She had to be polite to her and obedient because of her mother’s good advices.

6. **Strategy 6**: Avoid disagreement

There are four ways to avoid disagreement namely by means of token agreement, pseudoagreement, white lies, and hedging opinion. Here the researcher gives an example in white lies way.

**Data 10/B/(AD)/R/M00:01:45/Felicie**

**Adressee**: M Luteau

Felicie : Shhh!
Victor : Ha! (SIGHS)
M Luteau : Where is Felicie?
Victor : Uh, sir, I don’t know.
Relevance to context situation

The conversation takes place in the orphanage, exactly in the orphanage’s yard. The participants are Felicie, Victor and M Luteau. M Luteau is the supervisor of the orphanage while Victor and Felicie are orphans in the orphanage. Victor was standing in front of M Luteau while Felicie walked on rooftop. Felicie wanted to escape from the orphanage. At that time, M Luteau asked him where Felicie was. Victor looked upside. Actually, he looked Felicie walked on the rooftop. Felicie heard it and gave sign to Victor to silent. Victor answered to M Luteau’s question that he did not know about Felicie. He laid to M Luteau in order to not get punishment for Felicie. Victor and Felicie were being bestfriend. Victor was saving his bestfriend.

Data interpretation

The conversation above shows that Victor uses positive politeness strategy 6, namely avoid disagreement, while he lies. Victor laid to M Luteau when he was standing near of M Luteau and seeing upside. M Luteau wanted to know about Felicie. Meanwhile Felicie
asked him to silent. He prefers saying “Uh, sir, I don't know”. Actually, Victor did not want to answer because he did not want M Luteau to know about it. Moreover, it would make Felicie got punishment. Felicie was his bestfriend but M Luteau was also his father in the orphanage. Victor did not want to make dissapointed them. He answered that he did not know about Felicie. It indicates that Victor has saved the hearer’s positive face. He chooses to answer that he did not know rather than not to answer at all. Victor finally answers M Luteau’s question but not the truth answer.

Victor uses this strategy because he is influenced by power rating factor. The power rating shows that their statuses between them are different. M Luteau was his supervisor and Felicie is Victor’s bestfriend. Therefore Victor uses the politeness to them so that Victor answered his question to show his respect and made them satisfied.

Data 11/B/(AD)/P/M00:02:01/Victor

Adressee  : M Luteau
M Luteau   : Go get Felicie!
Victor     : You know, I'm having a little bit of trouble knowing which direction...
The conversation takes place in the orphanage, exactly in the orphanage’s yard. The participants are M Luteau and Victor. M Luteau is the supervisor of the orphanage while Victor is an orphan in the orphanage. Victor has a bestfriend namely Felicie. In that time M Luteau asked him where Felicie was. Actually he looked Felicie walked on the rooftop. She wanted to escape from the orphanage. Victor has a little tricky. He answered the M Luteau’s question that he did not know where she was. He lied to M Luteau in order to not get punishment for Felicie. Victor and Felicie were being bestfriend. Victor had saved his bestfriend. Victor was standing near M Luteau and looking upside. He said vaguely that he did not know about Felicie.

**Data interpretation**

The conversation above shows that Victor uses positive politeness strategy 6, namely avoid disagreement by hedging opinions. Victor said something vaguely when he was standing near of M Luteau and
seeing upside. He did not realize that M Luteau attention to him. M Luteau asked Victor what he had looked for. He preferred said ‘no’ than ‘yes’. Victor hedging his opinion by saying “You know, I'm having a little bit of trouble knowing which direction...”. Victor wanted to claim a common opinion to avoid disagreement with M Luteau. The explanation above shows that Victor wanted to say ‘yes’ because he did not want his best friend got punishment by the supervisor. In order to make calm M Luteau, Victor answered to M Luteau’s question by hedging his opinion. Victor showed vague opinion so that it was not obvious that he disagreed with M Luteau.

Victor uses this strategy because he is influenced by power rating factor. The power rating between them is different. M Luteau was the supervisor of the orphanage while Victor was the orphan. Thus Victor responded to M Luteau in a polite way eventhough he didn’t said about the honest.

7. **Strategy 7**; **Presuppose / rise / assert command ground**

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

**Data 12/B/(PRA)/P/M00:47:30/Felicie**

**Adressee**: M Luteau

**Felicie**: This is Victor. We escaped from the orphanage together.
**Victor**: Hello! I am loving your apron.
Relevance to context situation

The conversation takes place in an Odette’s house. The participants are Felicie and Victor. Victor is Felicie’s best friend. Felicie trained with Odette. Suddenly Victor came there. He wanted to invite Felicie to go out. However, Victor had to ask permission to Odette. Felicie introduced Victor to Odette.

Data interpretation

The conversation above shows that Felicie uses positive politeness strategy 7, namely assert common ground. Felicie introduced Victor to Odette. Felicie and Victor were close friends. They had already known each other for a long time. When Felicie introduced Victor, he used the word ‘this’ rather than ‘here’. She introduced by saying “This is Victor. We escaped from the orphanage together.” It shows that Felicie’s utterance is polite to Victor. It is related with the use of proximal and distal demonstrative. The word ‘this’ is proximal while ‘that’ is distal demonstrative. The first is more polite than the second
one. In this case, Felicie saves Victor’s positive face. She respects and appreciates him as a bestfriend.

Felicie uses this strategy because she is influenced by social distance factor. The social distance between the participants show that they have known each other. Automatically, their relationship is close enough.

8. **Strategy 8**: Joke

Jokes may be used as an exploitation of politeness strategies as well, in attempts to reduce the size of the FTA. For instance the speaker may joke in order to minimize an FTA of requesting. Jokes are also used as a basic positive politeness technique for putting the hearer ‘at ease’, for example in response to a faux pass of hearer’s.

**Data 13/B/(J)/D/M00:26:32/Nora**

**Adressee**: M Luteau

Felicie : I'm f-f-friendly, ever so friendly.
Nora : OK. I'm Nora, but everyone calls me Nora. That's the name that goes with my face.
Relevance to context situation

The conversation takes place in a dance class. The participants are Felicie and Nora. Felicie came to the class for the first time. She had not known her new class yet. She walked to the class. She wanted to ask the direction to her class. Felicie walked slowly. She met another student, Nora, stood in front of her. Both of them talked. Then they introduced to each other. Felicie introduced first. Then, Nora responded with a joke.

Data interpretation

The conversation above shows that Nora uses positive politeness strategy 8, namely joke. Nora and Felicie had not ever met yet. They met for the first time in the dance class. It was common between two people who met for the first time to be friendly to each other. In this case, Felicie was the new student in this class. Otherwise, Felicie felt guilty when she met Nora, then Nora made the situation better.

Nora uses this strategy to claim common ground with Felicie. Her utterance is used to save Felicie’s positive face to be approved. Felicie introduced herself, Nora responds to Felicie’s question by joking, “OK. I'm Nora, but everyone calls me Nora. That's the name that goes with my face. (LAUGHS)”. Since jokes are based on mutual shared background knowledge and values. In this case, Nora responded to Felicie’s when she introduced herself. Nora used a joke in order that
Felicie would not be shy. It can lead to solidarity between the participants.

Nora uses this strategy because she is influenced by social distance factor. The social distance between the participants show that their relationship is not close because they are strangers. Nora tried to be polite to Felicie and did not want to make Felicie felt uncomfortable.

9. **Strategy 9** ; Assert of presuppose speaker’s knowledge and concern for the hearer’s wants

This strategy is done by asserting or implying knowledge of hearer’s wants and willingness to fit one’s own wants with them.

**Data 14/B/(AP)/D/M00:04:50/Victor**

**Adressee** : Felicie

<table>
<thead>
<tr>
<th>Felicie</th>
<th>Can I see it again?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Victor</td>
<td>No.</td>
</tr>
<tr>
<td>Felicie</td>
<td>Please!</td>
</tr>
<tr>
<td>Victor</td>
<td>No, but if you escape with me tonight, you have my word. I will take you to this dance school, and you will become the greatest dancer, and I will become the greatest inventor ever!</td>
</tr>
</tbody>
</table>
The conversation takes place in the orphanage and the participants are Felicie and Victor. Victor tried to show Felicie a ticket to get in a dance school because she wanted to be a dancer. Actually, Victor wanted to help Felicie. Moreover, he did not doubt Felicie’s ability. Victor had proved it when she usually danced at the orphanage. She was good at dance so that Victor offered her to go Paris with him.

Data interpretation

The conversation above shows that Victor uses positive politeness strategy 9, namely assert or presuppose the speaker’s knowledge of and concern for the hearer’s wants. Victor wanted Felicie to join with him. Victor asserts or presupposes of Felicie’s wants and willingness directly “No, but if you escape with me tonight, you have my word. I will take you to this dance school, and you will become the greatest dancer, and I will become the greatest inventor ever!” Victor offered Felicie a deal then asked Felicie to be his partner in training dance because there is dance school in Paris. It means that Victor and Felicie
have cooperated for same goals. Victor conveys his wants to ensure Felicie accompany him. He has potentials to put pressure Felicie to cooperate with him. It does not matter because they have known each other. Their relationship is close because they have become partners. In this case, Victor has fulfilled Felicie’s positive face by conveying her wants ensure Felicie to go with him to Paris. As a matter of fact Victor wants to be an inventor too.

Victor uses this strategy because he is influenced by social distance factor. The social distance between the participants, Victor and Felicie, shows that their relationship was close because they had been many years in the orphanage. So that Victor invited Felicie to go with him to reach their want.

10. Strategy 10 ; Offer, promise

In order to redress the potential threat of some FTAs, a speaker may choose to stress his cooperation with the hearer in another way. The speaker may claim that whatever the hearer wants, the speaker will help to obtain the hearer’s wants. Offers and promises are natural outcomes of choosing this strategy even if they are false. They just demonstrate the speaker’s good intentions in satisfying the hearer’s wants.

Data 15/B/(OP)/D/M00:13:27/Victor

Adressee : Felicie

Felicie : Victor?
Victor : I'm OK!
Felicie: Come back!
Victor: I can't swim! Meet me on this bridge at this time tomorrow. No matter how dangerous it is, I will return!

Relevance to context situation

The conversation takes place in Paris. The participants are Victor and Felicie. Felicie called Victor. She would find the dance school with Victor. They walked at the sidewalk of the bridge. Accidentally Victor slipped and fallen to a boat which was running. There was no choice for Victor except follow the boat because he could not swim. Felicie asked Victor that he would come back. Finally, he told her that he would come back tomorrow. He asked Felicie to meet him at the bridge no matter what.

Data interpretation

The conversation above shows that Victor uses positive politeness strategy 10, namely offer or promise. Victor felt that he was responsible to Felicie because they had gone together in Paris. Accidently, Victor had slipped and fallen to the boat under the river when they had walked at the bridge. He promises that he will come to
the bridge tomorrow no matter what by saying “I can't swim! Meet me on this bridge at this time tomorrow. No matter how dangerous it is, I will return!” He said that he would try to save them in Paris. He tried to ensure her that he would come back. Victor tried to convey that they were cooperator. He redresses her positive-face wants. In this case Victor stresses his cooperation with Felicie by promising that he will come back to Felicie.

Victor uses this strategy because he is influenced by social distance factor. Social distance between the participants show that they will still together even though they have to separated for several times. Thus, it can minimize their distance.

11. Strategy 11 ; Be optimistic

In this strategy, the speaker assumes that the hearer wants to do something for the speaker (or for the speaker and the hearer) and will help the speaker to obtain the goals because it will be in their mutual shared interest.

Data 16/B/(BO)/P/M00:33:11/Felicie

Adressee : Merante

Merante : Get her out of here.
Felicie : Didn't you say one person per class?
Merante : Very well. Until the next audition.
Relevance to context situation

The conversation takes place in a class of dance school. The participants are Merante and Felicie. The training of dance was still going on. The situation was very noise. Felicie did a mistake. Merante asked her to get out. One other of trainee made a mistake too. It was suitable situation for Felicie to say that she did not get out from the class. They used the situation to make it sure that Felicie could stay at class. She wanted to join the training until be a good dancer. Merante agreed with her. Merante permitted to Felicie to do not left the class. Merante said that she could stay until the next audition.

Data interpretation

The conversation above shows that Felicie uses positive politeness strategy 11 namely optimistic. Felicie would leave the class because she does a mistake. Merante asked her to stop training. Suddenly one of the students made a mistake. Felicie asks Merante by saying “Didn’t you say one person per class”. Felicie went with Merante in order to
reach agreement with him. In this case, Felicie assumes that Merante will to fulfill her wants to stay in the dance class.

Felicie uses this strategy because she is influenced by power rating factor. The power rating shows that they have different status as the instructor and the trainee. Felicie's behavior is polite to his instructor. She asks permission when she will do something. Felicie uses this strategy to show his respect to Merante as his instructor. It indicates that Felicie appreciates Merante. Thus, Merante permits Felicie to join the training.

**12. Strategy 12**  
**Include both the speaker and the hearer in the activity**

This strategy uses an inclusive ‘we’ form, when speaker really means ‘you’ or ‘me’, he can call upon the cooperative assumptions and thereby redress FTAs. An inclusive ‘we’ often use with the word let’s.

**Data 17/B/(IB)/D/M00:59:50/Rudi**

**Adressee : Felicie**

Rudi : Do you like?
Felicie : That's, uh... well, original.
Rudi : I know. Thank you. Come on, Minoushka! **Let us go to the very top!** To the star!
Relevance to context situation

The conversation still takes place in the Eiffel Tower. The participants are Felicie and Rudi. This time Rudi’s confidence had recovered so that he explained his planning well. He was much psyched. He was really sure that his idea would success. Rudi made a poem for Felicie. However, Felicie felt that Rudi’s poem is not too bad. It was just an original made by him. Thus, Felicie was interested with his idea. Then Rudi invited Felicie to go to the top of the tower.

Data interpretation

The conversation above shows that Rudi uses positive politeness strategy. Those strategies are strategy 12, namely includes both the activity. Rudi explained his idea to Felicie consciously. Rudi made a poem for Felicie. So that she was interested with Rudi’s poem. He invited to Felicie to go to the top of the tower together by saying “Come on, Minoushka! Let us go to the very top!” She thought that it is not bad. It was just original made by him. Rudi perceived Felicie’s opinions calmly. He tried to convey that both Rudi and Felicie were
cooperating in the relevant activity. It can minimize the FTA (request) to Felicie. Hence, Felicie was satisfied because Rudi had been appreciated her.

Rudi uses those strategies because he is influenced by social distance. The social distance between participants at the time is not too close. Felicie was the new trainee in the dance school. However, Rudi wanted to get closer to Felicie so that he used those strategies.

13. Strategy 13 ; Give (or ask for) reason

In this strategy, the speaker is including the hearer in the speaker’s practical reasoning and assuming reflexivity that the hearer wants to the speaker’s wants. This strategy can be used for complaining or criticizing by demanding reasons ‘why not’, and assuming that if there are no good reasons why the hearer should not or can not cooperate he will cooperate, for example complaining past action. Thus, the indirect suggestion which demands rather than gives reasons is a conventionalized positive politeness form.

Data 18/B/(GAR)/R/M00:18:38/Regine

Adressee : Odette

Regine : I have guests tomorrow afternoon, and I want my building looking worthy top to bottom.
Odette : I understand, ma'am.
Regine : If you understand, why are you entering your rooms?
Relevance to context situation

The conversation takes place in the Regine’s building. The participants are Regine and Odette. Regine is the owner of the building and Odette is the caretaker of the building. Regine talked to Odette that she had some guests tomorrow afternoon. Regine wanted her building looking worthy top to bottom. In fact, Odette did not clean the building yet. Regine guessed that she was entering her room. As the consequence, Odette must clean the building as soon as possible. Odette said that she understood. Regine did not agree with Odette decision. Then, she asked for reason if she had understood why she was entering her room.

Data interpretation

The conversation above shows that Regine uses positive politeness strategy 13, namely giving (or ask for) reason. Regine and Odette were talked about the guests that would come to Regine’s building tomorrow and Odette had to clean it soon. Regine guessed that Odette was entering her room and did not clean the building. Actually, Odette
did not entering her room. However, it has become the decision, so that Odette must not much talk to her madam. Regine explained that Odette has to do it. Odette said that she understood. Regine did not agree with Odette. Thus, she says Odette “If you understand, why are you entering your rooms?”. She felt that Odette laid to her. She preferred asking reason to giving suggestion. From the explanation above, it indicates that regine has fulfilled Odette’s positive face. Regine respects Odette as her employee who has helped her to clean the building.

Regine uses this strategy because he influenced by power rating factor. Power rating between participants shows that their statuses are boss and her caretaker. Regine’s utterance is polite when she said to Odette to do something. Thus, Regine expresses her wants in a polite way.

14. **Strategy 14 ; Assume or assert reciprocity**

In this strategy, the speaker may say, in effect, ‘I’ll do X for you if you do Y for me’, or ‘I did X for you last week, so you do Y for me this week’ (or *vise versa*). By this strategy, the speaker may soften his FTA by negating the debt aspect and / or the face threatening aspect of speech act such as criticism or complaints.

**Data 19/B/(AAR)/P/M00:51:36/Merante**

**Addressee :** Regine  
**Regine :** You traitor! You knew this! You stabbed me in the back! You are sacked!
Merante: Silence! Alright, like it or lump it, here is my deal. Miss Le Haut, you may enter the coryphe class starting tomorrow. And you will also be in the auditions for the part in 'The Nutcracker'. But I want to be clear, if you sack Madame Odette, I will sack Camille.

Relevance to context situation

The conversation takes place in a class of the dance school. Actually, both Felicie and Camille would be offered Merante to enter his class in the dance school. Felicie and Camille expected that they could be good dancers. They both have a good skill in dance. However, the owner of the ticket is Camille. On the other side, Merante also offered Felicie to join his class. He asked to Regine that he would let Camille to get into his class without sack Odette because if Regine had done it he would sack Camille too.

Data interpretation

The conversation above shows that Merante uses positive politeness strategy 14, namely assume or assert reciprocity. Merante thought that it did not matter to offer Felicie to join his class. Although Felicie had stolen the ticket from Camille, it was the exact time to
make a deal with Camille. Merante may soften FTA by negating the debt aspect of speech acts such request Madam Regine to cooperate with him, it is indicated by Merante’s utterance “But I want to be clear, if you sack Madame Odette, I will sack Camille.”. Actually, Merante invited them, Felicie and Camille to make agreement about join his class. The great of the skill between Felicie and Camille was claimed or urged by giving evidence of reciprocal rights or obligation obtaining between them. Merante had saved Regine’s positive face by pointing to reciprocal right (or habit) of doing FTAs each other.

Merante uses this strategy because he is influenced by power rating factor. Power rating is between the Merante and Regine. They have no just known each other, so that their relationship is not close. Merante is the instructor and Regine Camille’s mother. Merante wants to respect this student.

15. **Strategy 15 ; Give gifts to the hearer (good, sympathy, understanding cooperation)**

The last strategy, the speaker may satisfy the hearer’s positive face want (that the speaker wants to the hearer’s wants, to some degree) by actually satisfying some of the hearer’s wants. Hence we have the classics positive politeness action of gift giving, not only tangible gifts but also human relation wants such as admired, listened, understood, etc.
Data 20/B/(GG)/R/M00:19:05/Odette

Adressee : Felicie

Felicie : You need me. I can clean. In fact, 'Squeaky Clean'is my middle name. I'm young. My legs work. Yours don't. Uh, it's gonna feel so much easier with me helping.

Odette : (SIGHS)
Felicie : (SIGHS)
Odette : Are you coming?

Relevance to context situation

The conversation takes place at Regine’s building. The participants are Felicie and Odette. It has many stairs that have to clean up. Madam Regine Le Haut, is the owner of this building. Odette is the caretaker of the building. Felicie, is a stranger orphan that saved by her in a dance school. Regine asked Odette to clean the building because there would be guest came into the building tomorrow. After Odette finished her work in the dance school, Odette would clean the building. Felicie said that she would helped her. Felicie stated she was a great on this work. Odette walked out from in front of the door, a place where Felicie stood and went to the stairs bring a pail of water to mop the stairs. When she was walking, she looked. Felicie asked Odette that
she wanted to help her. Then, Odette responded to Felicie by asked her to come in to the building.

Data interpretation

The conversation above shows that Odette uses positive politeness strategy. When Regine informed Odette that there will be guest come to the building tomorrow and she wanted Odette to clean up the building, Felicie was interested. As a result, Odette invited Felicie to join in the building to clean up the stairs by saying “Are you coming?”. Because of no one friend in Paris, it became more interesting for Felicie to be able to work there. Felicie expected that Odette will let her to help her. Felicie was a stranger for Odette. They were just met in the dance school. Their relationship was not close enough because they had not known each other well. Felicie looked full of enthusiasm when she expressed her wants. It made Odette understood with what Felicie wants.

Odette uses this strategy because he is influenced by the absolute ranking factor. The participant, Odette and Felicie, they have no just known each other, so that their relationship is not close. However Odette needs Felicie to help her to clean the building because it is too hard to do by herself. Odette give Felicie gift to come in to the building.
The researcher finds fifteen positive politeness strategy in Ballerina movie.

The researcher only chooses a few examples from the data that is really affected the plot. The description can be seen as below:

Table 1
Positive politeness strategy used by the characters in Ballerina movie

<table>
<thead>
<tr>
<th>No</th>
<th>Kinds of Positive Politeness Strategy</th>
<th>Data Number</th>
<th>Amount of Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Notice, attend to the hearer (wants, needs, goods, interest)</td>
<td>15, 54, 67</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Exaggerate (interest, approval, sympathy)</td>
<td>6, 7, 10, 31</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>Intensify interest to the hearer</td>
<td>12, 16, 19, 32, 38, 46</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>Use in-group identity markers</td>
<td>35, 40, 44, 47</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Seek agreement</td>
<td>8, 17, 25, 36, 56, 68</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Avoid disagreement</td>
<td>1, 2, 3, 4, 13, 24, 30, 33, 63</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>Presuppose / rise / assert command ground</td>
<td>18, 23, 48, 49, 50</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>Joke</td>
<td>34, 52, 60</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>Assert of presuppose speaker’s knowledge and concern for the hearer’s wants</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Offer, promise</td>
<td>5, 22, 51, 59, 61, 70, 71</td>
<td>7</td>
</tr>
<tr>
<td>11</td>
<td>Be optimistic</td>
<td>20, 21, 37, 39, 41, 42, 43, 57, 58, 69</td>
<td>10</td>
</tr>
<tr>
<td>12</td>
<td>Include both the speaker and the hearer in the activity</td>
<td>11, 14, 64, 65</td>
<td>4</td>
</tr>
<tr>
<td>13</td>
<td>Give (or ask for) reason</td>
<td>26, 28, 45, 66, 72</td>
<td>4</td>
</tr>
<tr>
<td>14</td>
<td>Assume or assert reciprocity</td>
<td>29, 53, 55</td>
<td>3</td>
</tr>
<tr>
<td>15</td>
<td>Give gifts to the hearer (good, sympathy, understanding cooperation)</td>
<td>27, 62</td>
<td>2</td>
</tr>
</tbody>
</table>

Total                                                               | 72           |
From the table above, it can be seen that the characters in *Ballerina* movie used positive politeness strategy, and be optimistic strategy was the most dominant used by the characters in *Ballerina* movie. Be optimistic strategy be the most frequently used by the characters in *Ballerina* movie because this movie is tell about dreams.

In this research the researcher find three factors of influencing positive politeness strategy in movie entitled *Ballerina*. The three factors of positive politeness strategy can be described in the table below:

**Table 2**

**Factors influenced positive politeness strategy used by the characters in *Ballerina* movie**

<table>
<thead>
<tr>
<th>No</th>
<th>Factors of Positive Politeness</th>
<th>Data Number</th>
<th>Amount of Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Relative Power</td>
<td>2, 7, 8, 18, 24, 25, 30, 33, 36, 39, 40, 42, 43, 45, 46, 48, 49, 50, 51, 53, 54, 55, 56, 57, 62, 66, 67, 68, 69</td>
<td>29</td>
</tr>
<tr>
<td>2</td>
<td>Social Distance</td>
<td>3, 4, 5, 9, 10, 13, 14, 15, 16, 17, 19, 20, 21, 22, 23, 31, 34, 35, 37, 38, 41, 44, 47, 52, 58, 59, 60, 61, 63, 64, 65, 70, 71, 72</td>
<td>34</td>
</tr>
<tr>
<td>3</td>
<td>The Absolute Ranking</td>
<td>1, 6, 11, 12, 26, 27, 28, 29, 32</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td><strong>72</strong></td>
</tr>
</tbody>
</table>

From the table above, it can be seen that there are three factors influence the characters in *Ballerina* movie employ positive politeness
strategy, and the social distance factor was the most dominant and the most frequently influence the characters in *Ballerina* movie employ positive politeness strategy.

**B. Discussion**

Based on the data analysis above, the employment of positive politeness strategy by the characters in the *Ballerina* movie has been fulfilled. The movie’s background is the daily life in a dance school and social life. People in the school not only has their own position such as teacher, student, partner etc, but they also must face people with different characters too. For example, Merante as the teacher gives command to his students. He uses strategy 4, namely use in-group identity marker, in order to minimize their distance. Thus, it can lead to intimacy.

Meanwhile, Felicie and Victor whose being friendship is harmonious shows that they have close relationship to each other. However, sometimes they face a certain situation which needs to employ this strategy, for example when Victor gives suggestion to Felicie. The situation is mostly found informal situation.

As a result it can be concluded that this strategy is redress directed to the hearer’s positive face. People try to increase familiarity increases, narrow the power gap, and use more informal language. It is usually seen in groups of friend, or where people in the given social situation know each other fairly well. It is usually tries to minimize the distance between
them by expressing friendliness and solid interest in the hearer’s need to be respected.

There are three factors influence politeness proposed by Brown and Levinson, social distance (D), power rating (P) and the size of imposition (R). From the result of the analysis above, the first factor, social distance, mostly influence the characters in employing the positive politeness strategy in the Ballerina movie. The social distance factor mostly influence the characters in employing the positive politeness strategy because of some reason. Positive politeness strategy is formed for minimizing the social distance between the participants. Most of data found when the participants have known each other well so that they have close relationship. However, there are some data found between participants who have not known each other well or even between strangers. Likewise, power rating is not only found when the speaker has power rating lower than the hearer but also found when the speaker has power higher than the hearer. It is because positive politeness strategy not only used as a FTA redress but also as the social accelerator which indicates speaker wants to get closer to the hearer. Concern with absolute ranking, it depends on the situation that potentially lead to the threat of the hearer’s positive face and the second factors above. For example, the size of imposition will be great when the speaker asks the hearer to do something unusually.
CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the result of the data analysis of positive politeness strategy in *Ballerina* movie, the following conclusions are drawn:

The first conclusion about the kinds of positive politeness strategy employ by the characters in *Ballerina* movie. Based on Brown and Levinson’s theory. Strategy 1 namely notice; attend to the hearer (his interest, wants, needs goods), there are 3 dialogs that fit with strategy 1. Strategy 2 namely exaggerate (interest, approval, sympathy with the hearer), there are 4 dialogs that fits with strategy 2. Strategy 3 intensify interest to the hearer in speakers contribution, there are 6 dialogs that fits with strategy 3. Strategy 4 namely use in-group identity markers in speech, there are 4 dialogs that fit with strategy 4. Strategy 5 namely seek agreement in safe topics, there are 6 dialogs fits with strategy 5.

Strategy 6 namely avoid disagreement, there are 9 dialogs that fit with strategy 6. Strategy 7 namely presuppose/ raise/ assert common ground, Based on the data analysis above, there are 5 dialogs that fit with strategy 7. Strategy 8 namely joke to put hearer at ease, there are 3 dialogs that fit with strategy 8. Strategy 9 namely assert or presuppose the speaker’s knowledge and concern for the hearer’s wants, there is 1 dialog that fits with strategy 9. Strategy 10 namely offer / promise, there are 7 dialogs fits with strategy 10.
Strategy 11 be optimistic that the hearer wants what the speakers wants; that the FTA is slight, there are 10 dialogs that fits with strategy 11. Strategy 12 namely include both the speaker and the hearer in the activity, there are 4 dialogs that fits with strategy 12. Strategy 13 namely give (or ask for) reasons, there are 5 dialogs that fit with strategy 13. Strategy 14 assume or assert reciprocity exchange, there are 3 dialogs that fits with strategy 14. Strategy 15 namely give gifts to the hearer (goods, sympathy, understanding, cooperation). Based on the data analysis above, there are 2 dialogs that fits with strategy 15. The dominant kind of positive politeness strategy in Ballerina movie found in the strategy 11 namely be optimistic strategy.

Secondly, the factors influence of positive politeness strategy in Ballerina movie based on Brown and Levinson’s theory. Based on the analysis of the factors influencing the use of positive politeness strategy in Ballerina movie. It discovered three factors. The three factors include: 29 data belong to relative power, 34 data belong to social distance, 9 data belong to the absolute ranking. The most dominant factor influence positive politeness strategy in Ballerina movie is social distance factor.

B. Suggestion

Based on the analysis and conclusion of the research, the researcher would like to give some suggestions about the analysis of dialogs in a movie using pragmatics approach particularly on Positive Politeness Strategy based on Brown and Levinson. The suggestions refer
sto the next researcher. There are many occasions where people use politeness strategy. Therefore, it is recommended that the other researchers analyze the same point of view about positive politeness and its factors influencing the use of the strategy, but they may look at it from different kind of angle e.g. the analysis of Bald on Record, Negative Politeness, and Bald off Record strategy.

It is suggested that other researchers also pay intention in combining those politeness strategies above with other issues, for example the use of politeness strategy by the characters in Ballerina movie based on Brown and Levinson’s theory.
BIBLIOGRAPHY


Data Validation of Positive Politeness Strategy in *Ballerina* Movie Based On

Brown and Levinson’s Theory

Validated by:

<table>
<thead>
<tr>
<th>No</th>
<th>Strategy</th>
<th>Factor</th>
<th>Dialogue</th>
<th>Context of Situation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Avoid Disagreement</td>
<td>The Absolute Ranking</td>
<td>Felicie: Shhh! Victor: Ha! M Luteau: Where is Felicie? Victor: <strong>Uh, sir, I don't know.</strong> M Luteau: What are you looking at, you idiot?</td>
<td>M Luteau and Victor stood in the yard. Felicie walked on the roof of the orphanage. Victor looked at Felicie but M Luteau did not see her. Felicie wants to run away from the orphanage. She told Victor to be quiet when M Luteau asked him about her. Then Victor lied to M Luteau that he did not see felicie</td>
</tr>
<tr>
<td>2</td>
<td>Avoid Disagreement</td>
<td>The Relative Power</td>
<td>M Luteau: Go get Felicie! Victor: You know, <strong>I'm having a little bit of trouble knowing which direction...</strong></td>
<td>M Luteau ask Victor to seek Felicie. He did not want his friend, Felicie was caught by M Luteau that he wanted to escape from the orphanage. Therefore, he hence his utterance that he has trouble to know about direction.</td>
</tr>
<tr>
<td>3</td>
<td>Avoid Disagreement</td>
<td>Social Distance</td>
<td>Felicie: Stop! Stop doing your grumpy face! Victor: I'm not,</td>
<td>Felicie asked Victor to stop his angry face. Victor said in disagreement that he was doing something</td>
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<tr>
<td></td>
<td>Avoid Disagreement</td>
<td>Social Distance</td>
<td>Relative power</td>
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<td>4</td>
<td>Victor interrupts Felicie about what Felicie has done to him. Victor thinks that Felicie has run away from the orphanage without him. Felicie told Victor that she had not left Victor, she just saw the spectacular view.</td>
<td>I'm just a little bit hurt that you were... I don't know, escaping without me! grumpy. He hence his utterance that he was only slightly offended by what Felicie did.</td>
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<tr>
<td>5</td>
<td>Felicie told Victor that chickens could not fly. Victor disagreed with Felicie's statement. Victor tells Felicie that the chicken can fly because it has wings so he believes that chickens can fly.</td>
<td>Chickens don't fly! Victor: But they have wings. They must fly.</td>
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<tr>
<td>6</td>
<td>Felicie had stolen Camille tickets to get into the dance class. Felicie confided to the guard in the dance class that the ticket was hers. He lied and claimed that her name was Camille. The guard was suspicious that the ticket did not belong to him. He said that Felicie was lying. Felicie disagreed with the guard's opinion and told him that her name was Camille. The guard did not believe in</td>
<td>You are not Camille Le Haut! Felicie: Of course I am. Caretaker: No, you're not! This time I call the police!</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Avoid Disagreement</td>
<td>Social distance</td>
<td>Relative power</td>
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<td>7</td>
<td>Felicie and he would call the police to arrest Felicie for lying about his identity.</td>
<td>Felicie: I'm Felicie! Nora: Felicie? Felicie: Uh, no, no, no! No, sorry. I'm f-friendly, ever so friendly.</td>
<td>Felicie is disguised as Camille. She accidentally admitted that his name was Felicie. Then she corrected that her name was Camille. Felicie lies to Nora about her name to get into that dance class.</td>
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<tr>
<td>8</td>
<td>Rudi read a poem that he created for Felicie. Felicie tried to make him not disappointed with his bad poem. She had not wanted to hurt him and limit the proverb that the poem was not bad but original.</td>
<td>Rudi: Do you like? Felicie: That's, uh... ..well, original.</td>
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<td>9</td>
<td>Felicie followed Odette to walk behind her. Odette knew it and stopped walking. Felicie is shocked and says if she just wanted to thank Odette for saving her from the guard. Odette said she accepted it and asks Felicie to get away from him.</td>
<td>Felicie: I just wanted to say thank you for saving me! Odette: You’ve said it. Have a nice life.</td>
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<td>10</td>
<td>Felicie asked Victor where the dance school is located. Victor replied that he did not know either. Felicie optimistically told Victor that they would find the location of a dance school together.</td>
<td>Felicie: Now, where's the dance school? Victor: Uh, I don't know. Felicie: Don't worry. We're a team. We'll find it together.</td>
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<tr>
<td></td>
<td>Be optimistic</td>
<td>Social distance</td>
<td>Felicie: Do you think it was stupid to come to Paris? Victor: Don’t say that! <strong>We should never give up on our dreams</strong>.</td>
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<td></td>
<td>Be optimistic</td>
<td>Social distance</td>
<td>Felicie took out her music box again. Felicie's music box has been broken again. Felicie tried to ask if Victor could fix it. Victor told Felicie that he could fix the problem. Victor optimistically replied that he could certainly fix it.</td>
<td></td>
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<tr>
<td></td>
<td>Be optimistic</td>
<td>Relative power</td>
<td>Merante criticized Felicie's bad dance. He asked Felicie not to attend his class from then on. Then there was a student who had a worse mistake. Felicie optimistic that he can still join a dance class Merante because only one person who would quit his class if he made a big mistake. Felicie told Merante that he will stay in a dance class. Felicie ensure Merante that he should stay in class because one of the students had come out.</td>
<td></td>
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<tr>
<td>Page</td>
<td>Theme</td>
<td>Social distance</td>
<td>Relative power</td>
<td></td>
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<td>14</td>
<td>Be optimistic</td>
<td>Felicie: Didn’t you say one person per class?</td>
<td>Dora told Felicie that Merante was kind. Felicie was afraid that Merante hated her. Felicie felt Merante really hate her because his behavior to her was so bad. Dora tried to convince her that he did not hate her.</td>
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</tr>
<tr>
<td>15</td>
<td>Be optimistic</td>
<td>Felicie: Merante hates me. Dora: Don’t say that. That’s just his way</td>
<td>Felicie was pessimistic that she did not have the courage to be a good dancer. Felicie was worried she did not have a chance. Bora told Felicie that she could not give up. Bora motivates Felicie to be optimistic that there is a way for every success.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Be optimistic</td>
<td>Felicie: Oh, I have no chance. Bora: There’s always a chance.</td>
<td>Felicie was anxious to join the dance class. Felicie told Bora that she wanted to practice in a dance class to become a great dancer. Then Dora gave her the advice to practice hard. Bora said to Felicie that she should try hard.</td>
<td></td>
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<tr>
<td>17</td>
<td>Be optimistic</td>
<td>Odette: Your diet suffers from eating very little food. Your muscles are like marshmallows. In short, on paper, you’re going to get humiliated.</td>
<td>Odette has advised Felicie what she should do to fight Camille. Felicie had to train hard. Odette motivated Felicie that she owns one thing that Camille does not have. Odette said that she had a passion.</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Be optimistic</td>
<td>Social distance</td>
<td>Felicie: Great pep talk! So, how do I get that part? Odette: You get the part because <strong>you have something she can only dream of</strong> - passion! Camille mocks Felicie that he was a nobody, and she was alone. Rudi has motivated Felicie that Camille has been wrong. He was not alone. He had Rudi.</td>
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<td>19</td>
<td>Be optimistic</td>
<td>Relative power</td>
<td>Victor: I call them Pigeon Wings! Matty: Wow! Great! But I'm not sure I want to test them. Victor: Live dangerously, Matty! I promise you, they will <strong>almost certainly work</strong>. Victor continued to make experiments. Victor promised Matty that the creation he made would work. Matty doubted that it could work. Victor would bet that his creation actually work.</td>
<td></td>
</tr>
</tbody>
</table>
| 20 | Offer, promise | Social distance | Felicie: We arrived at the same time, and we'll escape at the same time. Felicie promised Victor that she would not leave Victor at the orphanage alone. He promised to escape together. Victor agreed on Felicie's
<table>
<thead>
<tr>
<th>Sentence</th>
<th>Type</th>
<th>Social distance</th>
<th>Relative power</th>
<th>Offer, promise</th>
</tr>
</thead>
<tbody>
<tr>
<td>time. I promise! Victor: OK!</td>
<td></td>
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<tr>
<td>Odette: It seems that you are going out tonight. Victor: Yep! Odette: Bring her back late and you will be six inches smaller. Victor: Of course, of course, of course! It’s a quiet, quite sober, sober thing.</td>
<td>Offer, promise</td>
<td>Relative power</td>
<td></td>
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<tr>
<td>Odette knew that Victor was planning to take Felicie out. Victor replied that it was true. Odette asked Victor not to take her too long and go home in time. Victor promised to Odette. He confirmed that will bring back her home not too late. He made sure that would take her home on time.</td>
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<td>Rudi: Tonight, to prove our connection we will embark on a little romantic party. I offer you the Eiffel Tower. I offer you fireworks. Tonight, 7:00 pm. Felicie: I should train. Rudi: You don’t need to train. You don’t need to know who you are. You are unique.</td>
<td>Offer, promise</td>
<td>Social distance</td>
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<tr>
<td>Rudi had asked Felicie to have dinner with him. He had wanted to get them closer. Rudi had invited Felicie to dinner. Felicie says that she should practice for dance competitions. Rudi said that she did not need to practice. Rudi said that she was perfect and asks her not to exercise and get dinner with him.</td>
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<tr>
<td>Victor: Rudi again? What, is he your boyfriend now? Felicie: No! He and I, we're connected.</td>
<td>Offer, promise</td>
<td>Social distance</td>
<td></td>
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<tr>
<td>Victor had asked Felicie to have dinner with him. Victor had wanted approve that they also have conectivity-ness. Victor has felt rivaled by Rudi</td>
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<tr>
<td></td>
<td>Offer, promise</td>
<td>Social distance</td>
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<tr>
<td>24</td>
<td>Felicie: I'm dancing tonight at the Opera. I want you to be there. Victor: Really? Felicie: Really.</td>
<td>Felicie had a schedule of dancing performances in opera tonight. She offered Victor to come. Victor was surprised and pleased to hear that.</td>
<td></td>
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<tr>
<td>25</td>
<td>Victor: Whoa! Felicie: No! Victor: Whoo! Felicie, don't worry. We'll be on time!</td>
<td>Victor promised Felicie that they would be on time to the event. Felicie was worried they were not on time to go to the show. Victor promised that they would arrive on time at the event.</td>
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<tr>
<td>26</td>
<td>Felicie looking for Victor who was carried by the ship. Victor said that he was fine. Felicie asked him to come back. He replied that he could not swim. Victor told Felicie and promised that he will meet Felicie at the bridge tomorrow no matter what.</td>
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</tr>
</tbody>
</table>
| 27 | Victor tells Felicie that he knows everything about chicken. He tried to convince Felicie that

|   | Victor: OK, OK. You win! I'll give you class and connectivity-ness. Dinner! You and me. Some knives and forks, napkins. Uh, 7:00pm, north leg of the Eiffel Tower. |
|   | because Felicie often talked about Rudi. Victor asked if they were dating. Felicie replied that they were not dating but they are connected. Victor had wanted to prove that he and Felicie also connected. He asked Felicie for dinner with him to prove their closeness. |

<table>
<thead>
<tr>
<th></th>
<th>The absolute ranking</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Victor: I know how they walk. I know, how they lay an egg.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Victor tells Felicie that he knows everything about chicken. He tried to convince Felicie that
<table>
<thead>
<tr>
<th>Page</th>
<th>Intensify interest to the hearer</th>
<th>Relative power</th>
<th>Social distance</th>
<th>The absolute ranking</th>
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</thead>
<tbody>
<tr>
<td>28</td>
<td>There is nothing about a chicken that I do not know! Felicie: Chickens don't fly!</td>
<td>his plan to disguise himself as a chicken would get them out of the orphanage. He said by intensifying his words that would make Felicie interested in his plans.</td>
<td>Odette: OK, now jump up, ring this bell, land and do not splash the water. Felicie: But that's impossible. Odette: I thought it was your dream to dance. Felicie: OK!</td>
<td>Odette trained Felicie to be a good dancer. Felicie was tired and pessimistic. Odette said to Felicie that she should not give up. Odette asked Felicie to practice hard. Felicie felt that what Odette had ordered could not be done by her. Odette reminded and convinced her that being a great dancer was her dream.</td>
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<td>29</td>
<td>Victor: That went well, now? Felicie: You're unbelievable. Victor: I know.</td>
<td>Victor told Felicie intensively and assured him that everything was going well. Felicie believed all his plans were amazing. She praised Victor that he was great.</td>
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<td>30</td>
<td>Auguste: Oh, most talented choreographer in the universe and beyond! He is handsome! He is elegant! He is strong! He is powerful! He is the man! Merante: You want something from me?</td>
<td>Merante knew that Auguste wanted something from him. Merante could see from Auguste who talked too much to him. Merante knew immediately that he had a goal that could be seen from his utterances.</td>
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<tr>
<td>31</td>
<td>Victor: Ah, yes,</td>
<td>Victor intensified what</td>
<td></td>
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<tr>
<td></td>
<td>to the hearer</td>
<td>distance</td>
<td>Paris! City of romance. City of dreams. City of romance. City of dreams. City of fame and fortune! City of lamp posts. City of pigeons. Did I say romance? Felicie: Yes, you did. she said about Paris to Felicie. She made sure Felicie felt safe when they arrived in Paris. He tried to make Felicie interested and feel comfortable there until their dreams come true.</td>
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<tr>
<td>32</td>
<td>Intensify interest to the hearer</td>
<td>The absolute ranking</td>
<td>Felicie: Let me help you! Odete: Get out of here! Felicie: You need me. I can clean. In fact, 'Squeaky Clean' is my middle name. Felicie told Regine that she would help Odette. Odette refused and asked him to go from there. Felicie did not give up trying to help Odette. He intensifies his words and says that he has the nickname of a clean-up expert.</td>
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<tr>
<td>33</td>
<td>Intensify interest to the hearer</td>
<td>Social distance</td>
<td>Victor: You're just jealous that, in 24 hours, I've got a job with the man who is building that! Felicie: When you fell in the boat? Victor: Nope! Yesterday, after you got separated, I just took a quiet walk around the streets of Paris. It was all good, totally good. Victor told Felicie about his experiences while in Paris. Felicie asked if he had been hit his head on the boat yesterday. Victor spoke enthusiastically about meeting the man who built the Eiffel Tower. He talked extensively to make Felicie interested in him.</td>
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</table>
| 34 | Seek agreement | Social | Felicie: Victor, Victor agreed to the
distance | we actually did it! Victor: **Yes, we actually did!** | Felicie’s statement. Felicie say that they can do great things. Finally they could escape from the orphanage after passing through many obstacles.

35 | Seek agreement | Relative power | Regine: The stairs, Odette. The stairs are a disgrace. I have guests tomorrow afternoon, and I want my building looking worthy top to bottom. Odette: *I understand, ma’am.* | Regine told Odette that there would be a guest coming in her building tomorrow. Regine told her the part she needed to clean. Regine asked if she understood what she was saying. Odette told Regine that she understood what Regine had said by repeating her words.

36 | Seek agreement | Relative power | Merante: So every girl in this room has a chance to dance in my new ballet, except you. You've all worked hard, except you! You are here because of talent and guts. Felicie: **Excepted me.** | Felicie repeated what Merante had said. Merante was angry because Felicie came to class with cheating and he hated it. Merante has provided advice and motivation to his students in the dance class. He said that all the students came because of talent except Felicie.

37 | Seek agreement | Relative power | Felicie: But... Mother Superior: Tut-tut-tut! Agreed? Felicie: **Agreed.** | The first time Felicie disagreed and wanted to refute what Mother Superior said. Then the mother superior warned her. Finally Felicie agree with the utterance of Mother Superior. He agreed by repeating the words of Superior Mother.
<p>| 38 | Seek agreement | Relative power | Odette: What's this for? Felicie: For everything! Odette: We don't have time for this. <strong>We're talking about your future now.</strong> You have only one opponent – Camille. I have seen her. I know her. Her technique is perfect and she is stronger than she looks. | Felicie hugged Odette after she returned from the orphanage. Odette was touched and realized what they should do for Felicie's future. Odette has ensured Felicie was struggling because she has a tough rival, Camille. Camille has a perfect dance technique and she is stronger than she looked. |
| 39 | Seek agreement | Relative power | Matty: I promise, he is not here. Felicie: Do you know when he's coming back? Please! Matty: Well, actually... Ow! Nope! I don't know that. Felicie: So... Will you please tell him that I'm sorry? I've been unkind and foolish and silly and stupid. Victor: And rude. Felicie: <strong>And rude.</strong> | Felicie had been looking for Victor at his workplace. She met Matty there. He said that Victor was not there. Felicie asked him when he would return. He replied that he really did not know. Felicie said that she wanted to apologize for all the mistakes she made to Victor. Victor accidentally replied to Felicie's utterance when he hid under a table there. Felicie repeated what Victor told so that she was not disappointed. She apologized for all her mistakes to Victor. |
| 40 | Pressupose/ rise/ assert common ground | Relative power | Felicie: Oh. Victor: I can fix this. But I should say that seeing as <strong>this is</strong> | Felicie sad to see the music box was destroyed. Victor knew that the music box meant a lot to Felicie. |</p>
<table>
<thead>
<tr>
<th>Page</th>
<th>Presuppose/ rise/ assert common ground</th>
<th>Social distance</th>
<th>Relative power</th>
<th>Relative power</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>the one thing that was in your crib when you were left outside the orphanage, you should take a teeny-tiny, eensy-weensy little bit more care of it.</td>
<td>Odette: Leave her alone. Caretaker: She came here to steal! Felicie: I didn't! I really didn't! Odette: Think this through. If you hurt her, then you will have to explain how she got here in the first place, and aren't you supposed to be taking care of the building? Do you really want to take the fall for this?</td>
<td>Odette asked the Caretaker of the building to let Felicie went on from there. The Caretaker caught him because he thought Felicie was a thief. Odette told The Caretaker that he should be responsible for everything he did. He could lose his job for letting a stranger get into the building.</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Presuppose/ rise/ assert common ground</td>
<td>Felicie: You were a dancer, weren't you? Odette: Of course I was a dancer, Sherlock Holmes.</td>
<td>Odette said the name that were known by him and Felicie. Sherlock Holmes was a famous person. They have the same knowledge.</td>
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<tr>
<td>43</td>
<td>Presuppose/ rise/ assert common ground</td>
<td>Felicie: I'm ready to do that crazy, jumpy thing. Odette: And Odette said a name that known by her and Felicie. They have the same knowledge. Odette said about a</td>
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<tr>
<td>Page</td>
<td>Presuppose/ rise/ assert common ground</td>
<td>Relative power</td>
<td>The absolute ranking</td>
<td>Relative power</td>
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<td>44</td>
<td>I'm the Empress Josephine. Felicie: I am! Odette: Of course you are, but there's a difference between being ready and being ready to do it well.</td>
<td>Felicie: This is Victor. We escaped from the orphanage together. Victor: Hello! I am loving your apron.</td>
<td>Odette: If you understand, why are you entering your rooms?</td>
<td>Felicie used a good sentence to introduce Victor to Odette. “This” more polite than “that”. Felicie chose to use “This” because she respected Victor as her best friend.</td>
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<tr>
<td>45</td>
<td>Presuppose/ rise/ assert common ground</td>
<td>Relative power</td>
<td>The absolute ranking</td>
<td>Relative power</td>
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<td>46</td>
<td>Relative power</td>
<td>Relative power</td>
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<td>47</td>
<td>Relative power</td>
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Felicie: Uh, it's gonna feel so much easier with me helping. Odette: Huhh Felicie: Huhh Odette: Are you coming? Felicie tried to help Odette clean the building. Odette begins to give up refusing Felicie's help. Finally Odette invites Felicie into the building and he can help Odette clean the building. Felicie came late to the competition. Merante asked Felicie why she was late and if she had enough time to sleep. Felicie said not too much. Merante asked Felicie if she practiced dancing yesterday for
<table>
<thead>
<tr>
<th>Page</th>
<th>Activity</th>
<th>Social Distance</th>
<th>Speaker</th>
<th>Hearer</th>
<th>Observation</th>
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</thead>
<tbody>
<tr>
<td>48</td>
<td>Include both the speaker and the hearer in the activity</td>
<td>Felicie: Victor, watch out! Victor: Wo-hoo M Luteau: Yeah! Ha-ha! Now I've got you! I see you! Felicie: This way! Let's go!</td>
<td>Felicie had been trying to save Victor. He asked Victor to be careful not to get caught by M Luteau. M Luteau almost caught them when they wanted to escape. Then Felicie found a way and invited Victor in that direction.</td>
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<td>49</td>
<td>Include both the speaker and the hearer in the activity</td>
<td>Victor: Shhh! It's me! Come on! Felicie: Oh, my! Is a chicken part of your brilliant plan?</td>
<td>Victor asks Felicie to be quiet and follow him to escape from the orphanage together. Felicie was shocked and asked Victor if the so-called genius plan by Victor was disguised as a chicken.</td>
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<td>50</td>
<td>Include both the speaker and the hearer in the activity</td>
<td>Let us go to the very top! To the stars!</td>
<td>Rudi ask Felicie to follow him go to the top of the tower.</td>
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<td>51</td>
<td>Include both the speaker and the hearer in the activity both</td>
<td>Victor: OK, Matty, we practise. Music, please! Classical! Matty: OK, but that's not my musical comfort zone</td>
<td>Victor asked Matty to play the music that brought by Matty. However Victor asked Matty politely, he said 'we' to soften his words. That means Victor did not tell Matty to play the music alone but he asked Matty to play with him.</td>
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| 52   | Exaggerate | Mother Superior: Enough. Go to your room. Victor: And | Mother Superior asked Victor to return to his room. Victor praised Mother Superior in order not to make her
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<thead>
<tr>
<th>Page</th>
<th>Exaggerate</th>
<th>Social Distance</th>
<th>Relative power</th>
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<tbody>
<tr>
<td>53</td>
<td>Felicie: Do you have a plan? Victor: A brilliant plan! A plan worthy of my total, utter, unquestionable genius. Felicie asked Victor if he has a good plan about their desire to run away from the orphanage and went to Paris. Victor tells Felicie that he has a genius plan. A very genius plan.</td>
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<td>54</td>
<td>Auguste: Oh, most talented choreographer in the universe and beyond! He is handsome! He is elegant! He is strong! He is powerful! He is the man! Merante: You want something from me? Auguste exaggerated his praise to Merante to achieve his goal. Auguste wants to put Camille into Merante's dance class. Auguste told Merante that Merante was handsome, good-looking and talented. Everything that Auguste did could make Merante understand Auguste's goal. It was proved by Merante who asked Auguste what he wanted.</td>
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<td>55</td>
<td>Mother Superior: Felicie, I know you have this dream of being a dancer. We all know it! Felicie: But I... Mother Superior: Tut-tut-tut! All the Mother Superior knew that Felicie wanted to be a dancer. However Superior Mother wants to make Felicie to be realistic. She said to Felicie with an exaggerated explanation. She said that not every desire can be achieved. Not all</td>
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<td>Page</td>
<td>Use in-group identity markers</td>
<td>Social Distance</td>
<td>World has a dream. But get this into your head - <strong>dreams are not reality. Dreams are buried because life is hard, brutal and without pity.</strong></td>
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<tr>
<td>56</td>
<td>Use in-group identity markers</td>
<td>Social Distance</td>
<td><strong>Bora: Oh, my! That is crazy! I'm guessing you're new, my darling.</strong> <strong>Felicie: You can tell that because...</strong></td>
</tr>
<tr>
<td>57</td>
<td>Use in-group identity marker</td>
<td>Relative power</td>
<td><strong>Merante: Rise please, mam'selle</strong> <strong>Student: But I like it here</strong></td>
</tr>
<tr>
<td>58</td>
<td>Use in-group identity marker</td>
<td>Social distance</td>
<td><strong>Rudi: Ha! You have spirit, Camille, but your dancing sucks.</strong> <strong>Felicie: Who does he think he is?</strong> <strong>Rudi: Until we meet again, Minoushka</strong></td>
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<td>Page</td>
<td>Use in-group identity marker</td>
<td>Social distance</td>
<td>Notice, attend to the hearer</td>
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<td>59</td>
<td>Rudi praised Felicie with identity markers. Minoushka is not Felicie's real name. Rudi called it that way because he respected Felicie as a woman.</td>
<td>Rudi: Minoushka! Uh, are you alright, Camille? Felicie: Yep! I'm OK!</td>
<td>Victor: Wait! Felicie: Oh! Oh, no! Victor: Yah! Felicie: Oh no! Grab on!</td>
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<tr>
<td>62</td>
<td>Notice, attend to the hearer</td>
<td>Relative power</td>
<td>Felicie: OK, I was escaping, but it's stupid, and you caught me. So, a big sorry to you, and I'll just go back to the dorm.</td>
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<tr>
<td>63</td>
<td>Assume or assert reciprocity</td>
<td>The absolute ranking</td>
<td>Felicie: Are you the caretaker? Odette: Yes. And <strong>you can stay with me until you get on your feet</strong>, on one condition - no more questions.</td>
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<tr>
<td>64</td>
<td>Assume or assert reciprocity</td>
<td>Relative power</td>
<td>Regine: You stabbed me in the back! You are sacked! Merante: Silence!</td>
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</tbody>
</table>
Alright, like it or lump it, here is my deal. Miss Le Haut, you may enter the coryphe class starting tomorrow. And you will also be in the auditions for the part in 'The Nutcracker'. **But I want to be clear, if you sack Madame Odette, I will sack Camille.**

calm down and solve the problem together. He allowed Camille to join his class and compete in dance on the condition that Regine did not sack Odette and Felicie. Merante made sure Regine did not sack them. He told Regine if he sacked them, he would sack Camille.

<table>
<thead>
<tr>
<th>65</th>
<th>Assume or assert reciprocity</th>
<th>Relative power</th>
<th>Merante: <strong>If you get the part in 'The Nutcracker' fair and square, you may become a coryphe too. If you fail to get the part, then you must leave the Opera.</strong> Is that clear? Felicie: Yes.</th>
<th>Merante has asked Felicie to do her best. If Felicie has done her best, she should get the part in 'The Nutcracker'. Felicie agreed.</th>
</tr>
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<tbody>
<tr>
<td>66</td>
<td>Joke</td>
<td>Social Distance</td>
<td>Felicie: <strong>My name is Camille. Nora: OK. I'm Nora, but everyone calls me Nora.</strong> That's the name that goes with my face.</td>
<td>Felicie introduced herself to one of the students in the dance class. Nora. Felicie introduced herself to her as Camille. Nora joked with Felicie about her name. Nora wanted to make Felicie feel comfortable even though she is still a new student in the dance class.</td>
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</table>
| 67 | Joke | Social | Felicie: I had | Felicie was glad to be
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<tr>
<th>Page</th>
<th>Joke</th>
<th>Relative power</th>
<th>Relative power</th>
<th>Social distance</th>
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<tr>
<td>68</td>
<td>Victor: Goodnight, Felicie. Oh sorry Mademoiselle Chamille Le Haut.</td>
<td>Felicie told Victor that he could join the dance competition. Felicie told Victor that he graduated in the final of the dance competition. Victor congratulates Felicie. Victor joked with Felicie about his boss. He jokes that his boss finally invited him to talk who actually said derogatory words to him.</td>
<td>Odette invited Felicie to practice dancing at 5 am the next day. Felicie was not sure. Then Odette asked if Felicie had any other solution. Felicie thought and agreed to do it. Then Felicie would be trained to dance by Odette.</td>
<td>Felicie: Victor! I'm in the final audition! Victor: Wow! Congratulations! I have great news too. My boss finally spoke to me! He said, &quot;Get off my foot, you biological mutation!&quot;</td>
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<tr>
<td>69</td>
<td>Odette: Training starts at 5 am tomorrow. Felicie: Are you a teacher? Odette: Do you have another option?</td>
<td>Odette tried to be a dance coach for Felicie. Odette invites Felicie to practice dancing at 5 am the next day. Felicie was not sure. Then Odette asked if Felicie had any other solution. Felicie thought and agreed to do it. Then Felicie would be trained to dance by Odette.</td>
<td>Odette gave his shoes to Felicie as a gift. Felicie took the pair with pleasure. Felicie took it and thanked her.</td>
<td>Odette: Sit! I've got something for you. They were mine. Now they're yours. Felicie: Wow! Thanks.</td>
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<tr>
<td>70</td>
<td>Odette gave his shoes to Felicie as a gift. Felicie took the pair with pleasure. Felicie took it and thanked her.</td>
<td>Odette tried to be a dance coach for Felicie. Odette invites Felicie to practice dancing at 5 am the next day. Felicie was not sure. Then Odette asked if Felicie had any other solution. Felicie thought and agreed to do it. Then Felicie would be trained to dance by Odette.</td>
<td>Odette gave his shoes to Felicie as a gift. Felicie took the pair with pleasure. Felicie took it and thanked her.</td>
<td>Odette: Sit! I've got something for you. They were mine. Now they're yours. Felicie: Wow! Thanks.</td>
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<tr>
<td>71</td>
<td>Victor: Can't you just say Felicie said what he wanted to say. Victor</td>
<td>Odette tried to be a dance coach for Felicie. Odette invites Felicie to practice dancing at 5 am the next day. Felicie was not sure. Then Odette asked if Felicie had any other solution. Felicie thought and agreed to do it. Then Felicie would be trained to dance by Odette.</td>
<td>Odette gave his shoes to Felicie as a gift. Felicie took the pair with pleasure. Felicie took it and thanked her.</td>
<td>Odette gave his shoes to Felicie as a gift. Felicie took the pair with pleasure. Felicie took it and thanked her.</td>
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<tr>
<td>Assert or pressupose speaker's knowledge and concern for the hearer's want</td>
<td>Social distance</td>
<td>Felicie: Can I see it again? Victor: No. Felicie: Please! Victor: No, but if you escape with me tonight, you have my word. I will take you to this dance school, and you will become the greatest dancer, and I will become the greatest inventor ever!</td>
<td>Felicie wants to see the tickets brought by Victor. Victor refused to give it. Victor told Felicie that he would give his ticket if Felicie wants to run away with him from the orphanage and went to Paris. Victor will help her achieve her dream of becoming a dancer and he will also be a young inventor.</td>
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**List of Picture of Positive Politeness Strategy in *Ballerina* Movie Based On Brown and Levinson’s Theory**

<table>
<thead>
<tr>
<th>No</th>
<th>Strategy</th>
<th>Factor</th>
<th>Dialogue</th>
<th>Movie</th>
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<tbody>
<tr>
<td>1</td>
<td>Avoid Disagreement</td>
<td>The Absolute Ranking</td>
<td>Felicie: Shhh! Victor: Ha! M Luteau: Where is Felicie? Victor: <strong>Uh, sir, I don't know.</strong> M Luteau: What are you looking at, you idiot?</td>
<td>![Movie Scene 1]</td>
</tr>
<tr>
<td>2</td>
<td>Avoid Disagreement</td>
<td>The Relative Power</td>
<td>M Luteau: Go get Felicie! Victor: You know, <strong>I'm having a little bit of trouble knowing which direction...</strong></td>
<td>![Movie Scene 2]</td>
</tr>
<tr>
<td>3</td>
<td>Avoid Disagreement</td>
<td>Social Distance</td>
<td>Felicie: <strong>Stop! Stop doing your grumpy face!</strong> Victor: I'm not, <strong>I'm just a little bit hurt</strong> that you were... I don't know, escaping without me!</td>
<td>![Movie Scene 3]</td>
</tr>
<tr>
<td>4</td>
<td>Avoid Disagreement</td>
<td>Social Distance</td>
<td>Victor: I'm not, I'm just a little bit hurt that you were... I don't know, escaping without me! Felicie: Escaping? Me? No, I was just looking at the spectacular view!</td>
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<tr>
<td>5</td>
<td>Avoid disagreement</td>
<td>Social distance</td>
<td>Felicie: Chickens don't fly! Victor: But they have wings. They must fly.</td>
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<tr>
<td>6</td>
<td>Avoid Disagreement</td>
<td>Relative power</td>
<td>Caretaker: You are not Camille Le Haut! Felicie: Of course I am. Caretaker: No, you're not! This time I call the police!</td>
<td></td>
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<tr>
<td>8</td>
<td>Avoid disagreement</td>
<td>Social distance</td>
<td>Rudi: Do you like? Felicie: That's, uh... well, original.</td>
<td></td>
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<tr>
<td></td>
<td>Avoid disagreement</td>
<td>Relative power</td>
<td>Felicie: I just wanted to say thank you for saving me! Odette: You’ve said it. <strong>Have a nice life.</strong></td>
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<tr>
<td>9</td>
<td>Be optimistic</td>
<td>Social distance</td>
<td>Felicie: Now, where's the dance school? Victor: Uh, I don't know. Felicie: Don't worry. <strong>We're a team. We'll find it together.</strong></td>
<td></td>
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<tr>
<td>10</td>
<td>Be optimistic</td>
<td>Social distance</td>
<td>Felicie: Do you think it was stupid to come to Paris? Victor: Don’t say that! <strong>We should never give up on our dreams</strong></td>
<td></td>
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<tr>
<td>11</td>
<td>Be optimistic</td>
<td>Social distance</td>
<td>Victor: It's really broken. Felicie: Can you do something? Victor: Don't worry, I've got it. <strong>I am the winner of our little bet.</strong></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Be optimistic</td>
<td>Relative power</td>
<td>Merante: The class is over, and the person who's leaving us today is you. You have the energy of a bullet, but the lightness of a depressed elephant. Pack your trunk! Student: Ahem! Merante: Rise, please, mam'selle. Student: But I like it here! Merante: Rise now! Student: I'm stuck! Merante: Get her out of here. Felicie: Didn't you say one person per class?</td>
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<td>14</td>
<td>Be optimistic</td>
<td>Social distance</td>
<td>Felicie: Merante hates me. Dora: Don’t say that. That’s just his way</td>
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<tr>
<td>15</td>
<td>Be optimistic</td>
<td>Relative power</td>
<td>Felicie: Oh, I have no chance. Bora: There’s always a chance.</td>
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<td>Theme</td>
<td>Perspective</td>
<td>Dialogue</td>
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<td>16</td>
<td>Be optimistic</td>
<td>Relative power</td>
<td>Felicie: But I really wanna stay here. Bora: Then <strong>you have 12 hours to work really hard, listen, push yourself and then work some more.</strong></td>
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<td>17</td>
<td>Be optimistic</td>
<td>Relative power</td>
<td>Odette: Your diet suffers from eating very little food. Your muscles are like marshmallows. In short, on paper, you're going to get humiliated. Felicie: Great pep talk! So, how do I get that part? Odette: You get the part because <strong>you have something she can only dream of</strong> - passion!</td>
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<td>18</td>
<td>Be optimistic</td>
<td>Social distance</td>
<td>Camille: Answer me! Who are you? You're nothing! Nothing! Rudi: She’s wrong, you know. <strong>You’re not alone.</strong> Felicie: What? Rudi: You have me.</td>
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<td>Role 1</td>
<td>Role 2</td>
<td>Dialogue</td>
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<td>19</td>
<td>Be optimistic</td>
<td>Relative power</td>
<td>Victor: I call them Pigeon Wings! Matty: Wow! Great! But I'm not sure I want to test them. Victor: Live dangerously, Matty! I promise you, they will almost certainly work.</td>
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<td>20</td>
<td>Offer, promise</td>
<td>Social distance</td>
<td>Felicie: We arrived at the same time, and we'll escape at the same time. I promise! Victor: OK!</td>
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<td>21</td>
<td>Offer, promise</td>
<td>Relative power</td>
<td>Odette: It seems that you are going out tonight. Victor: Yep! Odette: Bring her back late and you will be six inches smaller. Victor: Of course, of course, of course! It's a quiet, quite sober, sober thing.</td>
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<td>Page</td>
<td>Offer, promise</td>
<td>Social distance</td>
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<td>22</td>
<td>Rudi: Tonight, to prove our connection we will embark on a little romantic party. <strong>I offer you the Eiffel Tower.</strong> I offer you fireworks. Tonight, 7:00 pm. Felicie: I should train. Rudi: You don't need to train. You don't need to know who you are. You are unique.</td>
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<td>23</td>
<td>Victor: Rudi again? What, is he your boyfriend now? Felicie: No! He and I, we're connected. Victor: OK, OK. You win! I'll give you class and connectivity-ness. <strong>Dinner! You and me. Some knives and forks, napkins. Uh, 7:00pm, north leg of the Eiffel Tower.</strong></td>
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<td>24</td>
<td>Felicie: I'm dancing tonight at the Opera. <strong>I want you to be there.</strong> Victor: Really? Felicie: Really.</td>
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<td>Social distance</td>
<td>Dialogues</td>
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<td>25</td>
<td>Offer, promise</td>
<td>Victor: Whoa! Felicie: No! Victor: Whooh! Felicie, don't worry. We'll be on time!</td>
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<td>26</td>
<td>Offer, promise</td>
<td>Felicie: Victor? Victor: I'm OK! Felicie: Come back! Victor: I can't swim! Meet me on this bridge at this time tomorrow. No matter how dangerous it is, I will return!</td>
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<td>27</td>
<td>Intensify interest to the hearer</td>
<td>Victor: I know how they walk. I know, how they lay an egg. There is nothing about a chicken that I do not know! Felicie: Chickens don't fly!</td>
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<td>28</td>
<td>Intensify interest to the hearer</td>
<td>Odette: OK, now jump up, ring this bell, land and do not splash the water. Felicie: But that's impossible. Odette: I thought it was your dream to dance. Felicie: OK!</td>
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<td>Intensify interest to the hearer</td>
<td>Social distance</td>
<td>The absolute ranking</td>
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<td>29</td>
<td>Intensify interest to the hearer</td>
<td>Social distance</td>
<td>Victor: <strong>That went well, now?</strong> Felicie: You're unbelievable. Victor: I know.</td>
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<td>30</td>
<td>Intensify interest to the hearer</td>
<td>The absolute ranking</td>
<td>Auguste: Oh, most talented choreographer in the universe and beyond! He is handsome! He is elegant! He is strong! He is powerful! He is the man! Merante: You want something from me?</td>
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<td>32</td>
<td>Intensify interest to the hearer</td>
<td>The absolute ranking</td>
<td>Felicie: Let me help you! Odete: Get out of here! Felicie: <strong>You need me. I can clean.</strong> In fact, 'Squeaky Clean' is my middle name.</td>
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<td>Intensify interest to the hearer</td>
<td>Social distance</td>
<td>Relative power</td>
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<td>33</td>
<td>Victor: You're just jealous that, in 24 hours, I've got a job with the man who is building that! Felicie: When you fell in the boat? Victor: Nope! Yesterday, after you got separated, I just took a quiet walk around the streets of Paris. <strong>It was all good, totally good.</strong></td>
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<td>34</td>
<td>Felicie: Victor, we actually did it! Victor: <strong>Yes, we actually did!</strong></td>
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<td>35</td>
<td>Regine: The stairs, Odette. The stairs are a disgrace. I have guests tomorrow afternoon, and I want my building looking worthy top to bottom. Odette: I <strong>understand, ma’am.</strong></td>
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<td>Page</td>
<td>Seek agreement</td>
<td>Relative power</td>
<td>Character</td>
<td>Dialogue</td>
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<td>36</td>
<td>Merante: So every girl in this room has a chance to dance in my new ballet, except you. You've all worked hard, except you! You are here because of talent and guts. Felicie: <strong>Excepted me.</strong></td>
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<td>37</td>
<td>Felicie: But... Mother Superior: <strong>Tut-tut-tut!</strong> Agreed? Felicie: <strong>Agreed.</strong></td>
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<td>38</td>
<td>Odette: What’s this for? Felicie: For everything! Odette: We don’t have time for this. <strong>We’re talking about your future now.</strong> You have only one opponent – Camille. I have seen her. I know her. Her technique is perfect and she is stronger than she looks.</td>
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<td></td>
<td>Seek agreement</td>
<td>Relative power</td>
<td>Matty: I promise, he is not here. Felicie: Do you know when he's coming back? Please! Matty: Well, actually... Ow! Nope! I don't know that. Felicie: So... Will you please tell him that I'm sorry? I've been unkind and foolish and silly and stupid. Victor: And rude. Felicie: And rude.</td>
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<td>39</td>
<td>Pressupose/ rise/ assert common ground</td>
<td>Relative power</td>
<td>Felicie: Oh. Victor: I can fix this. But I should say that seeing as <strong>this is the one thing that was in your crib when you were left outside the orphanage, you should take a teeny-tiny, eensy-weensy little bit more care of it.</strong></td>
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<td>40</td>
<td>Pressupose/ rise/ assert common ground</td>
<td>Relative power</td>
<td>Felicie: Oh. Victor: I can fix this. But I should say that seeing as <strong>this is the one thing that was in your crib when you were left outside the orphanage, you should take a teeny-tiny, eensy-weensy little bit more care of it.</strong></td>
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</table>
| 41 | Presuppose/ rise/ assert common ground | Social distance | Odette: Leave her alone.  
Caretaker: She came here to steal!  
Felicie: I didn't! I really didn't!  
Odette: Think this through. **If you hurt her, then you will have to explain how she got here in the first place, and aren't you supposed to be taking care of the building?** Do you really want to take the fall for this? |
| 42 | Presuppose/ rise/ assert common ground | Relative power | Felicie: You were a dancer, weren't you?  
Odette: Of course I was a dancer, **Sherlock Holmes.** |
| 43 | Presuppose/ rise/ assert common ground | Relative power | Felicie: I'm ready to do that crazy, jumpy thing.  
Odette: **And I'm the Empress Josephine.**  
Felicie: I am!  
Odette: Of course you are, but there's a difference between being ready and being ready to do it |
<table>
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<tr>
<th>44</th>
<th>Presuppose/ rise/ assert common ground</th>
<th>Relative power</th>
<th>Felicie: <strong>This is Victor.</strong> We escaped from the orphanage together. Victor: Hello! I am loving your apron.</th>
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</thead>
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<tr>
<td>45</td>
<td>Give (or ask for) reason</td>
<td>The absolute ranking</td>
<td>Odette: I understand, ma'am. Regine: <strong>If you understand, why are you entering your rooms?</strong></td>
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<tr>
<td>46</td>
<td>Give gifts to the hearer</td>
<td>Relative power</td>
<td>Felicie: Uh, it's gonna feel so much easier with me helping. Odette: Huhh Felicie: Huhh Odette: <strong>Are you coming?</strong></td>
</tr>
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<td>48</td>
<td>Include both the speaker and the hearer in the activity</td>
<td>Social Distance</td>
<td>Felicie: Victor, watch out! Victor: Wo-hoo M Luteau: Yeah! Ha-ha! Now I've got you! I see you! Felicie: <strong>This way! Let's go!</strong></td>
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<td>Page</td>
<td>Include both the speaker and the hearer in the activity</td>
<td>The absolute ranking</td>
<td>Social distance</td>
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| 49   | Include both the speaker and the hearer in the activity | Victor: **Shhh! It's me! Come on!**  
Felicie: **Oh, my! Is a chicken part of your brilliant plan?** |  |
| 50   | Include both the speaker and the hearer in the activity | Rudi: **Do you like?**  
Felicie: **That's, uh... well, original.**  
Rudi: **I know. Thank you. Come on, Minoushka! Let us go to the very top! To the stars!** |  |
| 51   | Include both the speaker and the hearer in the activity | Victor: **OK, Matty, we practise. Music, please! Classical!**  
Matty: **OK, but that's not my musical comfort zone** |  |
| 52   | Exaggerate | Mother Superior: **Enough. Go to your room.**  
Victor: **And may I just say that you are looking very... superior today.**  
Mother Superior: **Enough!**  
Victor: **OK!** |  |
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<th>Page</th>
<th>Exaggerate</th>
<th>Social distance</th>
<th>Felicie: Do you have a plan? Victor: A brilliant plan! A plan worthy of my total, utter, unquestionable genius.</th>
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<tr>
<td>54</td>
<td>Exaggerate</td>
<td>Social Distance</td>
<td>Auguste: Oh, most talented choreographer in the universe and beyond! He is handsome! He is elegant! He is strong! He is powerful! He is the man! Merante: You want something from me?</td>
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<tr>
<td>55</td>
<td>Exaggerate</td>
<td>Relative power</td>
<td>Mother Superior: Felicie, I know you have this dream of being a dancer. We all know it! Felicie: But I... Mother Superior: Tut-tut-tut! All the world has a dream. But get this into your head - dreams are not reality. Dreams are buried because life is hard, brutal and without pity.</td>
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<td>Page</td>
<td>Use in-group identity markers</td>
<td>Social Distance</td>
<td>Bora: Oh, my! That is crazy! I'm guessing you're new, my darling. Felicie: You can tell that because...</td>
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<td>56</td>
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<tr>
<td>57</td>
<td>Use in-group identity marker</td>
<td>Relative power</td>
<td>Merante: Rise please, mam'selle Student: But I like it here</td>
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<tr>
<td>58</td>
<td>Use in-group identity marker</td>
<td>Social distance</td>
<td>Rudi: Ha! You have spirit, Camille, but your dancing sucks. Felicie: Who does he think he is? Rudi: Until we meet again, Minoushka</td>
</tr>
<tr>
<td>59</td>
<td>Use in-group identity marker</td>
<td>Social distance</td>
<td>Rudi: Minoushka! Uh, are you alright, Camille? Felicie: Yep! I'm OK!</td>
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<td>60</td>
<td>Notice, attend to the hearer</td>
<td>Social distance</td>
<td>Victor: Wait! Felicie: Oh! Oh, no! Victor: Yah! Felicie: Oh no! Grab on!</td>
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<td>Page</td>
<td>Scene</td>
<td>Character</td>
<td>Dialogue</td>
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<td>61</td>
<td>Notice, attend to the hearer</td>
<td>Merante</td>
<td>You made a terrible start to the classes, and you have lied and cheated to be here. But you have also shown great promise, and you've worked hard and shown your dedication. You must have a good teacher. So you may also stay in the auditions. If you get the part in 'The Nutcracker' fair and square, you may become a coryphé too. If you fail to get the part, then you must leave the Opera. Is that clear? Felicie: Yes.</td>
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<td>62</td>
<td>Notice, attend to the hearer</td>
<td>Felicie</td>
<td>OK, I was escaping, but it's stupid, and you caught me. So, a big sorry to you, and I'll just go back to the dorm. M Luteau: This way, quick!</td>
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<td>Page</td>
<td>Assume or assert reciprocity</td>
<td>The absolute ranking</td>
<td>Felicie: Are you the caretaker? Odette: Yes. And <strong>you can stay with me until you get on your feet, on one condition - no more questions.</strong></td>
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<td>64</td>
<td>Assume or assert reciprocity</td>
<td>Relative power</td>
<td>Regine: You stabbed me in the back! You are sacked! Merante: Silence! Alright, like it or lump it, here is my deal. Miss Le Haut, you may enter the coryphe class starting tomorrow. And you will also be in the auditions for the part in 'The Nutcracker'. <strong>But I want to be clear, if you sack Madame Odette, I will sack Camille.</strong></td>
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<td>65</td>
<td>Assume or assert reciprocity</td>
<td>Relative power</td>
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<td></td>
<td>Merante: If you get the part in ‘The Nutcracker’ fair and square, you may become a coryphe too. <strong>If you fail</strong> to get the part, then <strong>you must leave the Opera.</strong> Is that clear? Felicie: Yes.</td>
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<tr>
<td>66</td>
<td>Joke</td>
<td>Social Distance</td>
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<td></td>
<td>Felicie: My name <strong>is</strong> Camille. Nora: OK. I'm <strong>Nora,</strong> but everyone calls me <strong>Nora.</strong> That's the name that goes with my face.</td>
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<td>67</td>
<td>Joke</td>
<td>Social distance</td>
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<td>Felicie: I had the best time. Thanks! Victor: <strong>Goodnight, Felicie.</strong> Oh sorry Mademoiselle Chamille Le Haut.</td>
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<td>Joke</td>
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<td>68</td>
<td>Felicie: Victor! I'm in the final audition! Victor: Wow! Congratulations! I have great news too. My boss finally spoke to me! <strong>He said, &quot;Get off my foot, you biological mutation!&quot;</strong></td>
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<th>Give gifts to the hearer</th>
<th>Relative power</th>
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<tr>
<td>69</td>
<td>Odette: <strong>Training starts at 5 am tomorrow.</strong> Felicie: Are you a teacher? Odette: Do you have another option?</td>
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<td>70</td>
<td>Odette: Sit! I've got something for you. They were mine. <strong>Now they're yours.</strong> Felicie: Wow! Thanks.</td>
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<th>Give gifts to the hearer</th>
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<td>71</td>
<td>Victor: Can't you just say that I've invented something and it worked? Felicie: I can. Victor: Then say it! Felicie: Victor Francois Xavier the First, you're a great inventor.</td>
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Assert or pressupose speaker’s knowledge and concern for the hearer’s want

Social distance

Felicie: Can I see it again?
Victor: No.
Felicie: Please!
Victor: No, but if you escape with me tonight, you have my word. I will take you to this dance school, and you will become the greatest dancer, and I will become the greatest inventor ever!
ABSTRACT


Advisor : Kurniawan, S.S, M.Hum

Key Words : Politeness, Positive Politeness, Ballerina movie.

This research was conducted to determine positive politeness reflected by the characters in Ballerina movie. Ballerina is a movie released by L’Atelier Animation Studio in 2016. The researcher formulated the problems into: 1) What kinds of positive politeness strategy are employed by the characters in Ballerina movie? and 2) What factors influence the characters to employ positive politeness strategy in Ballerina movie? This research aims at analyzing the positive politeness form in Ballerina movie and the factors influence the characters to employ the strategies.

This research is qualitative research. The source of the data is Ballerina movie, meanwhile, the data are the dialogue. Positive politeness in Ballerina movie can be analyzed from the dialogue of the characters. Data were collected by process of analyzing and giving codes to the data as identity, categorized, and classification. Then, researcher uses data or source triangulation as trustworthiness of the data in seeking credibility.

Based on the analysis, it found total of 72 data of positive politeness form. There are 3 data notice, 4 data exaggerate, and 6 data intensify interest to the hearer, 4 data use in-group identity marker, 6 data seek agreement, 9 data avoid disagreement, 5 data of presuppose, 3 data joke, 1 data assert of presuppose, 7 data offer; promise, 10 data be optimistic, 4 data include both, 5 data give (or ask for) reason, 3 data assume, 2 data give gifts. The dominant strategy is be optimistic because this movie is tell about dreams, so that there are motivation and optimistic aspect occurs. This research result that there are 29 data of relative power, 34 data of social distance, and 9 data of absolute ranking. The dominant positive politeness strategy is be optimistic. The dominant factor is social distance because they feel close to each other because they had similar in terms of age, then they will get closer to him and the rating will get smaller.