

## POLITENESS STRATEGIES AS SEEN BY SOLÈNE IN “THE IDEA OF YOU” MOVIE

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### ABSTRACT.

*Politeness plays an important role in communication as it helps speakers maintain harmonious social relationships. This phenomenon is also reflected in movies through the language choices of characters. This study investigates the types of politeness strategies used by Solène in The Idea of You movie and explains the factors influencing her choice of strategies. A qualitative research method was employed in this study. The data were obtained from Solène’s utterances taken from selected scenes of the movie through subtitle observation. The collected data were analyzed by classifying the utterances based on politeness strategy types and identifying the factors that influenced their use. The findings reveal that Solène used all four types of politeness strategies, namely bald-on-record, positive politeness, negative politeness, and off-record strategies. Among these, positive politeness was the most frequently used strategy. In addition, two factors were found to influence Solène’s use of politeness strategies, namely the payoffs of politeness strategies and sociological variables. The results indicate that sociological variables were the most dominant factor affecting her choice of politeness strategies.*

**Keywords:** *pragmatics; politeness strategies; Brown and Levinson’s theory; Solène; The Idea of You movie*

Communication does not merely involve the transmission of information but also the management of social relationships between speakers. One essential component that enables effective and harmonious interaction is politeness, as it helps sustain positive relationships among participants in a conversation (Borris & Zecho, 2018). Politeness can be defined as behavior that is appropriate to particular social situations in order to maintain mutual respect and social harmony (Lakoff, 1972). Similarly, Wang (2014) describes politeness as a sociocultural phenomenon through which individuals demonstrate consideration for others. These definitions suggest that politeness is closely tied to social norms, situational contexts, and interpersonal relationships. Rosari (2016) further emphasizes the importance of understanding one’s interlocutor to avoid being perceived as rude or inappropriate. For example, individuals generally employ more formal

and polite language when communicating with superiors than when interacting with peers. Such variations in language use indicate that communication must be examined beyond its literal meaning, particularly within the field of pragmatics.

Pragmatics is a branch of linguistics that focuses on how language is used in context. Yule (1996) defines pragmatics as the study of meaning in relation to speakers, hearers, and the contexts in which language is used. In line with this view, Thomas (1995) explains that pragmatics concerns meaning in interaction and highlights the relationship between language users and their social environments. These perspectives demonstrate that meaning in communication cannot be fully understood without considering social and situational factors. Therefore, pragmatics provides an appropriate framework for analyzing how speakers manage meaning, intention, and interpersonal relationships in communication.

Within pragmatics, politeness is regarded as a central concept. One of the most influential theories of politeness was proposed by Brown and Levinson, who argue that politeness is a universal aspect of language use across cultures. Their theory is based on the concept of face, which refers to an individual's public self-image that they want to maintain during social interaction. Face consists of two types: positive face, the desire to be liked and appreciated by others, and negative face, the desire to act freely without interference. In communication, certain actions may threaten these face needs and are referred to as face-threatening acts (FTAs). To minimize such threats, speakers employ politeness strategies, namely bald-on-record, positive politeness, negative politeness, and off-record strategies. The choice of these strategies is influenced by factors such as social distance, power relations, and the degree of imposition involved in an utterance.

Politeness strategies are evident in everyday communication, where speakers carefully select linguistic forms to maintain social harmony and avoid conflict. These strategies can also be observed in movie dialogues, which are often designed to reflect real-life interactions. Movie characters employ different politeness strategies depending on their relationships, social roles, and situational contexts, such as interactions with friends, family members, romantic partners, or colleagues. Consequently, movies provide rich and meaningful data for examining the use of politeness strategies in various social settings.

This study focuses on politeness strategies as represented in *The Idea of You* movie, particularly through the utterances of the female main character, Solène Marchand. Solène is portrayed as a 40-year-old art gallery owner in Los Angeles who navigates her life as a divorced mother while engaging in a romantic relationship with a 25-year-old pop star, Hayes Campbell. As a contemporary romantic drama, the movie presents complex interpersonal relationships influenced by age differences, social status, and celebrity culture. These dynamics create a compelling context for analyzing how politeness strategies are used to manage social interaction and personal relationships.

To maintain focus, this study limits its scope in several ways. The analysis concentrates solely on the politeness strategies used by Solène Marchand as the female main character in *The Idea of You* movie. It specifically examines the types of politeness strategies she employs and the factors influencing her choices based on Brown and Levinson's politeness theory. The data are restricted to Solène's interactions with selected characters, including her romantic partner (Hayes), daughter (Izzy), best friend (Tracey), ex-husband (Daniel), and several other interlocutors appearing in key scenes. Therefore, this study does not aim to generalize politeness use across all characters but provides an in-depth pragmatic analysis of Solène's language use in different social contexts.

Several previous studies have examined politeness strategies in different movie genres and contexts. Ernovilinda (2020) found that bald-on-record strategies were dominant in Shanghai Knights, influenced by the cultural backgrounds of the main characters. Puti and Fitrawati (2021) reported that positive politeness strategies were most frequent in Yes Day due to the family-oriented context. Hakim and Novitasari (2022) revealed that bald-on-record strategies were prevalent in Onward because of urgent situations. Kinansha and Hanidar (2023) showed that power relations and social distance significantly influenced politeness strategies in Grey's Anatomy, while Rahmani and Roselani (2023) demonstrated the impact of sociocultural factors in political discourse.

Although previous studies have explored politeness strategies across various contexts, research focusing on *The Idea of You* movie remains limited. In particular, no study has specifically examined the politeness strategies used by Solène within a contemporary romantic and celebrity-centered context. This gap highlights the significance of the present study in contributing to pragmatic studies. Based on this background, this study aims to identify the types of politeness strategies used by Solène in *The Idea of You* movie and to explain the factors influencing her choice of politeness strategies using Brown and Levinson's politeness theory.

## Literature Review

### Politeness

Politeness is understood as a social skill learned through interaction, as Reiter (2000) notes that it is acquired through communicating with others in the community. Yule (1996) adds that politeness involves showing awareness of another person's public self-image, while Cruse (2006) explains that it works to reduce the negative and enhance the positive impact of one's words on others. In pragmatics, politeness focuses on making the hearer feel comfortable during communication, and in daily conversations, people interpret utterances based on both meaning and effect. Beyond pragmatics, politeness also includes everyday views of good manners and respect, as well as sociolinguistic aspects where politeness varies depending on factors like age, gender, family roles, and social status.

### The Concept of Face

Face refers to the positive social value a person claims during interaction, and people generally cooperate to maintain each other's face to avoid causing discomfort (Brown & Levinson, 1987). According to Brown and Levinson (1987), face consists of two types: negative face, which is the desire to act freely without interference, and positive face, which is the desire to be liked and appreciated by others. This study uses examples from Hardiyani's thesis, which illustrates these concepts through movie dialogue: the line "*See what did I tell you? He's great.*" reflects positive face because it shows appreciation and affirms the hearer's need to feel valued (Hardiyani, 2011), while "*Just stay calm. You're gonna be fine.*" represents negative face because it respects the listener's need for autonomy and reduces pressure in a tense moment (Hardiyani, 2011). These examples demonstrate how both types of face operate in real-life communication.

### Face Threatening Acts (FTAs)

People constantly try to protect both positive and negative face needs, and when an action threatens these needs, it is called a Face-Threatening Act (FTA). FTAs can target either the hearer or the speaker and may harm positive face such as through criticism, complaints, insults, or disagreements while negative face, such as giving orders, making requests, offering suggestions, or showing strong emotions. To manage these threats, Brown and Levinson describe several

politeness strategies. The first is the on-record strategy, where the speaker expresses the FTA directly and clearly, usually in close relationships or urgent situations, such as shouting “Move!” to save someone from danger. The next two strategies are positive politeness and negative politeness, which aim to reduce the emotional impact of FTAs by showing friendliness, respect, and consideration, helping maintain good relationships. When the threat is too strong, speakers may use an off-record strategy, giving hints or speaking indirectly so the hearer must infer the meaning. Some of these still act like direct strategies, but they are generally seen as more polite. The most polite choice is to avoid the FTA entirely, and Brown and Levinson (1987) note that speakers sometimes choose to stay silent to prevent any possible loss of face.

## **Brown and Levinson’s Politeness Strategies**

### **Types of Politeness Strategies**

#### *Bald-On-Record*

The bald-on-record strategy refers to a form of communication in which the speaker (S) performs a face-threatening act (FTA) directly, without attempting to reduce its impact on the hearer’s (H) face. This strategy prioritizes efficiency and clarity over politeness, as the speaker focuses on delivering the message in a straightforward manner. Consequently, bald-on-record utterances often surprise, embarrass, or cause discomfort to the hearer. This strategy is commonly used in situations where the speaker and hearer share a close relationship, such as among family members or close friends, or in contexts that require urgency and task-oriented communication. Brown and Levinson (1987) explain that the use of bald-on-record strategies varies according to the speaker’s motivation and situational context. Accordingly, they categorize bald-on-record into two classes based on these different circumstances: (1) Cases of non-minimization of the threat, (2) Cases of FTA-oriented bald-on-record usage.

#### *Positive Politeness*

Brown and Levinson (1987) state that positive politeness strategies are used by speakers to support and reinforce the hearer’s positive self-image. Through this strategy, the speaker expresses appreciation and respect toward the hearer by using friendly and considerate language. The use of positive politeness helps establish a sense of solidarity, shared understanding, and social closeness between the speaker and the hearer. These strategies commonly involve utterances that make the hearer feel acknowledged and valued. This strategy is divided into fifteen categories: (1) Notice, attend to H (his interest, needs, wants, goods) (2) Exaggerate (interest, approval, sympathy with H) (3) Intensify interest to H (4) Use in group identity markers (5) Seek agreement (6) Avoid disagreement (7) Presuppose/raise/assert common ground (8) Joke (9) Assert or presuppose S’s knowledge of and concern for H’s wants (10) Offer or promises (11) Be optimistic (12) Include both S and H in the activity (13) Give (or ask for) reasons (14) Assume or assert reciprocity (15) Give gifts to H (goods, sympathy, understanding, cooperation).

#### *Negative Politeness*

Brown and Levinson (1987) define negative politeness as linguistic actions that attend to an individual’s desire for autonomy and freedom from imposition. In contrast to positive politeness, which functions to minimize social distance, negative politeness explicitly recognizes and preserves that distance. Through this strategy, the speaker demonstrates sensitivity to the social boundaries between themselves and the hearer. Negative politeness therefore functions as a means of showing respect and deference in interaction, and it is realized through ten distinct strategies..

There are ten strategies for negative politeness: (1) Be conventionally indirect (2) Question, hedge (3) Be pessimistic (4) Minimize imposition (5) Give deference (6) Apologize (7) Impersonalize S and H (8) State the FTA as a general rule (9) Normalize (10) Go on record as incurring a debt, or not incurring H.

### *Off-Record*

Brown and Levinson (1987) describe the off-record strategy as a way of speaking in which the speaker does not state their intention directly, allowing the hearer to interpret the meaning on their own. This strategy uses indirect speech acts that require both the speaker and the hearer to infer the intended message. By relying on implication rather than direct statements, the speaker avoids explicit responsibility for the utterance. As a result, communication becomes more subtle and flexible. Fifteen strategies can be classified as off-record: (1) Give hints (2) Give association clues (3) Presuppose (4) Understate (5) Overstate (6) Use tautologies (7) Use contradictions (8) Be ironic (9) Use metaphors (10) Use rhetorical questions (11) Be ambiguous (12) Be vague (13) Over generalize (14) Displace H (15) Be incomplete, use ellipsis.

### **Factors Influencing Politeness Strategies**

People use politeness strategies for specific reasons. Several factors can affect which politeness strategies they choose. According to Brown and Levinson (1987), there are three factors that influence this choice. They suggest that any rational person will likely choose the same strategy in similar situations. These factors are the payoffs, the sociological variables of circumstances between the speaker and the hearer, and the integration of assessment of payoffs and weighting of risk in the choice of strategies.

### *The Payoffs*

Payoffs refer to the expected outcomes gained from the use of politeness strategies. When speakers employ particular strategies, they anticipate certain positive effects in interaction. Brown and Levinson (1987) explain that using a bald-on-record strategy enables speakers to communicate their intentions clearly and efficiently, thereby minimizing the possibility of misunderstanding and avoiding impressions of manipulation. This strategy also allows speakers to directly address any potential damage to the hearer's social standing caused by the interaction. Meanwhile, positive politeness strategies function to reduce the threatening nature of an act by emphasizing equality and shared identity between the speaker and the hearer (Brown & Levinson, 1987). By acknowledging the hearer's needs, desires, and aspirations, this strategy helps maintain the hearer's positive face and fosters feelings of closeness, solidarity, and mutual respect. In contrast, negative politeness strategies focus on respecting the hearer's desire for autonomy and freedom from imposition. Through indirectness, deference, and formality, speakers can minimize imposition, preserve social distance, and avoid potential face loss. Additionally, off-record strategies allow speakers to avoid direct responsibility for potentially face-threatening interpretations by leaving the meaning implicit. This indirectness gives the hearer room to interpret the message while maintaining politeness and reducing the risk of face damage.

### *The Sociological Variables of Circumstances Between S and H*

Brown and Levinson (1987) state that the seriousness of a face-threatening act is influenced by three sociological variables: social distance, relative power, and rank of imposition. Social distance refers to the degree of familiarity or solidarity between the speaker and the hearer and is shaped by factors such as age, gender, social class, and cultural background. Closer relationships

tend to encourage the use of informal language and positive politeness strategies, such as terms of endearment, while distant relationships often require more polite and indirect forms. Relative power concerns the extent to which one participant can influence or control another, either through material means, such as economic or physical control, or through social and institutional authority (Brown & Levinson, 1987). Speakers typically use more polite strategies when addressing individuals with higher power. Rank of imposition refers to the degree to which an action threatens the hearer's positive or negative face. Actions that demand more time, effort, or resources, or that pose a greater threat to self-esteem, are considered higher in imposition. As the level of imposition increases, speakers are more likely to employ indirect and polite strategies to mitigate the potential face threat and maintain social harmony.

#### *The Integration of Assessment of Payoffs and Weighting of Risk in the Choice of Strategies*

The integration of assessment payoffs and weighing risk in the choice of strategies involves both the payoffs and sociological factors. According to Brown and Levinson (1987), a Model Person (MP) tends to take minimal risks when interacting with strangers and dominant individuals, avoiding FTA with the least risky strategy. It is concluded that as the potential danger of performing an FTA increases, higher-numbered strategies become necessary. These strategies help minimize FTAs, reducing risk and effort for the speaker.

## **METHOD**

This research employed a qualitative research design. Qualitative research is used to explore and understand social or human phenomena by examining meanings, experiences, and perspectives in depth (Creswell & Creswell, 2018). Krathwohl, as cited in Wiersma (1995), states that qualitative research describes phenomena using words rather than numbers or measurements. Similarly, Sutopo (2002) explains that in qualitative research, data are generally presented in the form of words or sentences, with meaning taking precedence over numerical values. This approach focuses on analyzing existing phenomena without manipulating variables and emphasizes interpretation rather than measurement. Qualitative data take various forms, including written texts as well as visual, audio, and cultural materials such as videos, images, photographs, recordings, and other non-numerical sources (Kuckartz & Rädiker, 2023). Therefore, this design was considered appropriate for examining and interpreting the use of politeness strategies in spoken language, particularly in movie dialogue.

The object of this research was *The Idea of You* movie. This movie was selected because it presents rich and varied social interactions that reflect the use of politeness strategies in different contexts. The primary data source was the movie subtitle, which provided a detailed and accurate representation of the characters' utterances. This study focused specifically on the utterances of Solène, the female main character. Her interactions with other characters, including her romantic partner, family members, close friends, and other individuals such as colleagues, acquaintances, and strangers, were examined to capture a wide range of social relationships and communicative situations.

The data were collected through subtitle observation. The researcher downloaded the subtitle of *The Idea of You* movie from an online subtitle database to facilitate systematic data collection. The movie was then streamed and watched carefully to ensure that the subtitle accurately represented the spoken dialogue. During this process, the researcher identified Solène's utterances that contained elements of politeness strategies. These utterances were selected and compiled as the data for further analysis.

After the data were collected, they were analyzed using a qualitative data analysis technique. Data analysis involves organizing, examining, and interpreting data to identify patterns and meanings relevant to the research objectives (Ary et al., 2009). First, the selected utterances were rechecked to ensure their accuracy and relevance. Next, the researcher identified the types of politeness strategies used in Solène's utterances by applying Brown and Levinson's politeness theory. The utterances were then classified into four types of politeness strategies, namely bald-on-record, positive politeness, negative politeness, and off-record strategies, along with the factors influencing their use, such as payoffs and sociological variables. Each utterance was subsequently described based on its context, including the situation, participants, and the relationship between the speakers. Finally, the data were interpreted to explain how and why Solène employed particular politeness strategies in different contexts in order to answer the research questions.

## FINDINGS

This section presents the findings of the study based on the analysis of Solène's utterances in *The Idea of You* movie. The findings address the two research questions, namely the types of politeness strategies used by Solène and the factors influencing her choice of politeness strategies. The analysis identified a total of 63 occurrences of politeness strategies employed by Solène throughout the movie. The findings indicate that Solène used all four types of politeness strategies proposed by Brown and Levinson. The results indicate that positive politeness emerged as the most dominant strategy, accounting for 53.97% of the data. This was followed by negative politeness at 26.98%, off-record strategies at 14.29%, while bald-on-record strategies appeared least frequently, with only 4.76%. Each instance was systematically classified based on the politeness strategy employed. The distribution of frequencies and percentages for each strategy is summarized in the table below, illustrating the occurrence of each strategy throughout the movie.

Table 1. Types of Politeness Strategies by Solène in *The Idea of You* Movie

No	Types of Politeness Strategies	Frequency	Percentage
1	Bald-On Record	3	4.76%
2	Positive Politeness	34	53.97%
3	Negative Politeness	17	26.98%
4	Off-Record	9	14.29%

In addition to identifying the types of politeness strategies, this study also examined the factors influencing Solène's choice of strategies. Each datum was analyzed to determine the underlying factor that influenced her selection of a particular strategy. This analysis was conducted using Brown and Levinson's (1987) politeness framework. The results indicate that sociological variables of circumstances between the speaker (S) and the hearer (H) were the most influential factor, accounting for 53.97% of the data, followed by payoffs at 46.03%. Meanwhile, the integration of assessment of payoffs and weighting of risk did not occur in the data (0%). The distribution of frequencies and percentages for each factor is presented in the table below, which illustrates the underlying motivations for Solène's use of polite language across different conversational situations.

Table 2. Factors Influence the Use of Politeness Strategies by Solène in *The Idea of You* Movie

No	The Factors Influence of Politeness Strategies	Frequency	Percentage
1	The Payoffs	31	49.21%
2	The Sociological Variables of Circumstances Between S and H	32	50.79%
3	The Integration of Assessment of Payoffs and Weighting of Risk in the Choice of Strategies	0	0%

## DISCUSSION

This section discusses the significance of the findings concerning the types of politeness strategies used by Solène and the factors influencing her choice of strategies in *The Idea of You* movie. The discussion is structured according to the research objectives and interpreted within the framework of Brown and Levinson's (1987) politeness theory. Rather than restating the results, this section focuses on interpreting the findings, explaining why particular strategies were used, and relating them to existing theoretical perspectives and previous studies on politeness.

### 1. Types of Politeness Strategies by Solène in *The Idea of You* Movie

The analysis shows that Solène employed all four politeness strategies proposed by Brown and Levinson, namely bald-on-record, positive politeness, negative politeness, and off-record strategies. The use of all strategy types indicates that Solène demonstrates a flexible communication style that adapts to different interpersonal contexts and relational needs. This flexibility reflects her ability to manage face concerns effectively across various social situations presented in the movie.

Positive politeness emerged as the most dominant strategy in Solène's utterances. This dominance suggests that Solène's communication style strongly emphasizes emotional closeness, mutual understanding, and relational harmony. As a character, Solène is portrayed as warm, caring, and emotionally attentive, and these traits are reflected in her frequent use of positive politeness strategies. Brown and Levinson explain that positive politeness is used when the speaker seeks to satisfy the hearer's positive face by expressing approval, solidarity, and shared identity. This theoretical explanation aligns with Solène's frequent attempts to create a supportive and friendly atmosphere in her interactions.

Positive politeness was most evident in Solène's interactions with her daughter and her romantic partner. For instance, when Solène's daughter (Izzy) said, "Mom, if you get lonely, promise you'll text me, okay?", Solène responded with a full reassuring utterance, "I'm gonna be fine, baby." Within this interaction, Izzy was worried and concerned about Solène since she would be leaving her mom alone while attending Coachella. Solène used the term "baby" when responding to her daughter, Izzy. Solène applied a positive politeness strategy in this conversation, specifically the use of in-group identity markers (strategy 4). This language choice highlighted their close and affectionate relationship, reinforcing intimacy and reassurance. By addressing Izzy with a term of endearment, Solène sought to comfort her and show that she was valued and loved. She was using positive face without any FTA, as her utterance showed attention, affection, and

care for her daughter. In this way, Solène's response served to strengthen their bond and maintain a supportive interaction.

In contrast, bald-on-record strategies were used least frequently. This finding suggests that Solène generally avoided direct and unmitigated expressions unless the situation involves minimal face risk. Bald-on-record strategies prioritize efficiency and clarity over politeness, which explains their limited use in the movie. One clear example occurs when Solène directly said to her daughter, "I'll get it." In this dialogue, only Solène and Izzy were at home when someone suddenly knocked on the door. Without any hesitation, Solène responded directly by saying, "I'll get it," to Izzy and then went to open the door. The strategy used here is bald-on-record, specifically the case of FTA-oriented bald-on-record (strategy 2). Solène expressed her intention clearly and directly without trying to soften or hide it. She was using positive face with a negative FTA, as her utterance reflected attention and care for her daughter while at the same time slightly imposing by taking over an action that could have been done by Izzy. Given their close mother-daughter relationship, there was little risk that Izzy would feel uncomfortable or offended by this directness.

Negative politeness strategies were also frequently used, particularly in interactions marked by unfamiliarity, formality, or uncertainty. These strategies reflect Solène's awareness of social boundaries and her respect for the hearer's autonomy. For instance, when Solène asked, "Do you mind?" she used a conventionally indirect request that minimizes imposition and acknowledges the hearer's right to refuse. In this conversational moment, Solène used being conventional indirect of negative politeness strategy (strategy 1). This moment was where Solène and Hayes met for the first time so the relationship was still new and formal. Therefore, Solène chose a polite and indirect way to make a request which allowed her to avoid imposing directly on Hayes. The strategy was shown when Solène said, "Do you mind?" instead of directly asking to use the bathroom. She was using negative face with a positive FTA in the form of a request, as her utterance aimed to respect Hayes's autonomy while still performing a FTA of requesting permission. This indirectness helped maintain social distance and demonstrated consideration for Hayes's personal space, aligning with the principles of negative politeness.

Off-record strategies were used in situations involving discomfort, emotional tension, or uncertainty. These strategies allow the speaker to remain indirect and avoid full responsibility for potentially face-threatening meanings. A clear example appears when Solène interacted with Hayes after realizing his celebrity identity. In the utterance, "I absolutely know who you are. Um, anyway... I'll...", Solène left her sentence incomplete. In this dialogue, Solène used an off-record strategy, specifically be incomplete or use ellipsis (strategy 15). She began to say something but left the sentence unfinished, giving Hayes the opportunity to interpret her intentions or emotions without her stating them directly. The hesitation and ellipsis reflected Solène's uncertainty and possible discomfort in the situation, as she was speaking with someone she had just realized was a famous person. She was using positive face with a positive FTA, since leaving her utterance incomplete implied avoidance of directness, which could be seen as uncooperative or evasive. However, this indirectness functioned as a politeness device, helping her manage the awkwardness while allowing Hayes to take the conversational lead.

## **2. Factors Influence the Use of Politeness Strategies by Solène in *The Idea of You* Movie**

The findings reveal that Solène's choice of politeness strategies is primarily influenced by two factors proposed by Brown and Levinson, namely the sociological variables of circumstances between the speaker (S) and the hearer (H) and the payoffs of politeness strategies. These factors

show that Solène's language use is shaped by relational context, social roles, and communicative goals rather than by random selection.

The sociological variables of circumstances between S and H emerged as the most influential factor. These variables include social distance, relative power, and rank of imposition. Social distance plays a crucial role in determining how Solène communicates with different interlocutors. In interactions with close individuals such as her daughter or romantic partner, Solène frequently uses positive politeness and, in some cases, bald-on-record strategies. These choices reflect emotional closeness and a shared understanding that reduces concern for face threat. Conversely, when interacting with less familiar individuals, Solène tends to use negative politeness strategies to maintain respect and personal boundaries.

Relative power also influences Solène's politeness choices, although power differences in the movie are often subtle rather than hierarchical. In situations where Solène perceives uncertainty or imbalance, she uses more polite and indirect forms to avoid imposing on the hearer. Additionally, the rank of imposition affects her strategy selection, as requests or actions that involve higher imposition are expressed more carefully through polite language. These patterns support Brown and Levinson's claim that greater social distance and higher imposition lead speakers to choose more polite strategies. For instance, when Solène politely ended a conversation with Hayes at Coachella by saying, "*Uh, we've totally taken up enough of your time. Thank you so much.*" In this selected datum, Solène used rank of imposition of the sociological variables of circumstances (strategy 3) between speaker and hearer in the conversation. This indicated that she was aware of the imposition placed on Hayes, who is a well-known public figure and likely has limited time. Solène understood that asking for more time could be too much, so she ended the conversation politely. She used a negative politeness strategy to show respect and not be too demanding. This showed that she was being careful and thoughtful about the situation.

The payoffs of politeness strategies also influence Solène's communication, although slightly less frequently than sociological variables. Payoffs refer to the benefits a speaker expects to gain from using a particular strategy, such as maintaining harmony, strengthening relationships, or encouraging cooperation. Solène often employs positive politeness to achieve these outcomes, particularly in emotionally sensitive situations. For example, when she offered help or expressed concern through utterances like "*Do you need someone to help dress you?*" she appealed to the hearer's positive face by showing empathy and attentiveness. This strategy helps create a supportive conversational atmosphere and strengthens interpersonal bonds. Within this dialogue, Solène used doing positive politeness strategy of the payoffs in this conversation. The strategy appeared when Solène offered to help Hayes get dressed. Solène used positive politeness strategy by making a caring and supportive offer, which showed her interest and attention toward him. By offering help, Solène aims to reduce social distance and make Hayes feel supported and valued. However, she expressed it in a gentle and respectful way, so it did not create discomfort. Her question appealed to Hayes' positive face, which is the desire to be liked and appreciated by others. This strategy encouraged cooperation and strengthens their interpersonal connection.

Regarding the third factor, the integration of assessment of payoffs and weighting of risk, no data were found to support its occurrence in this study. This factor involves a complex evaluation of both potential benefits and face-threatening risks when selecting a politeness strategy. In *The Idea of You* movie, Solène's interactions are largely explained by observable relational factors such as social distance and familiarity. Most of her conversations occur with people she knows well, which reduces the need for complex strategic calculations. The absence of

this factor also reflects the difficulty of identifying internal cognitive processes solely through dialogue analysis, a limitation that has been noted in previous studies.

As a result, the discussion demonstrates that Solène's politeness strategies are closely connected to relational context, emotional sensitivity, and communicative goals. These findings support Brown and Levinson's politeness theory and contribute to pragmatic studies by illustrating how politeness strategies operate in cinematic discourse. The study highlights how politeness functions not only as a linguistic phenomenon but also as a tool for managing intimacy, respect, and social boundaries within interpersonal relationships., particularly in interactions involving intimacy, social boundaries, and emotional sensitivity.

## CONCLUSION

This study examined the use of politeness strategies employed by Solène as the main character in *The Idea of You* movie by applying Brown and Levinson's (1987) politeness theory. The research focused on identifying the types of politeness strategies used and the factors influencing Solène's choice of strategies in different communicative situations. Through qualitative analysis of Solène's utterances, this study provides insight into how politeness is realized in fictional yet socially meaningful interactions.

The findings reveal that Solène employed all four types of politeness strategies, namely bald-on-record, positive politeness, negative politeness, and off-record strategies. Among these, positive politeness emerged as the most dominant strategy, indicating Solène's tendency to maintain closeness, express empathy, and build harmonious relationships with her interlocutors. This dominance suggests that politeness in the movie is largely oriented toward fostering solidarity and emotional connection rather than emphasizing social distance or authority.

Regarding the influencing factors, the study found that Solène's choice of politeness strategies was mainly affected by the sociological variables of circumstances between the speaker and the hearer, particularly social distance. In addition, the consideration of payoffs also played a role in determining the selection of strategies, as Solène adjusted her speech to achieve communicative goals while minimizing potential face threats. These findings highlight the dynamic relationship between contextual factors and linguistic choices in politeness realization.

Overall, this research contributes to the field of pragmatics by demonstrating how politeness strategies and their influencing factors operate in movie discourse. The results offer practical implications for English education, especially in raising learners' awareness of polite language use in context. By understanding how politeness is strategically employed, learners can develop better pragmatic competence and more effective communication skills. Future research may expand this study by employing different theoretical frameworks, examining other characters, or exploring politeness strategies in different genres and communicative settings.

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