



## Analysis of Positive Politeness Strategies In Wish Movie

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### Abstract

This undergraduate thesis is aimed to analyze the positive politeness strategies of the characters in the "Wish" movie. The collected data of this undergraduate thesis was analyzed based on the politeness theory by Brown and Levinson (1987). The method used in this undergraduate thesis was descriptive qualitative method. The results of this undergraduate thesis indicate that twelve positive politeness strategies were identified in the conversations of the characters in the "Wish" movie. These are; attend to H (Strategy 1), exaggeration (strategy 2), intensifying interest towards the hearer (strategy 3), employing in-group identity markers (strategy 4), seeking agreement (strategy 5), avoiding disagreement (strategy 6), joke (8) offering and promising (strategy 10), be optimistic (strategy 11), involving both speaker and hearer in activities (strategy 12), give or ask for reasons (13) and gifts to the hearer (strategy 15), which may include goods, sympathy, understanding, or cooperation.

**Keywords:** *Politeness, Positive Politeness, Positive Politeness Strategies, Movie.*

### Abstrak

Skripsi ini bertujuan untuk menganalisis strategi kesantunan positif para karakter dalam film animasi "Wish". Data yang terkumpul dari skripsi ini dianalisis berdasarkan teori kesantunan oleh Brown dan Levinson (1987). Metode yang digunakan dalam skripsi ini adalah metode kualitatif deskriptif. Hasil dari skripsi ini menunjukkan bahwa ada dua belas strategi kesantunan positif yang diidentifikasi dalam percakapan karakter dalam film animasi "Wish". Strategi tersebut adalah; memperhatikan pendengar (Strategi 1), melebih-lebihkan (strategi 2), mengintensifkan ketertarikan terhadap pendengar (strategi 3), menggunakan penanda identitas dalam kelompok (strategi 4), mencari persetujuan (strategi 5), menghindari ketidaksetujuan (strategi 6), candaan (8) menawarkan dan menjanjikan (strategi 10), optimis (strategi 11), melibatkan pembicara dan pendengar dalam kegiatan (strategi 12), memberikan atau menanyakan alasan (13) dan hadiah kepada pendengar (strategi 15), yang dapat berupa barang, simpati, pengertian, atau kerja sama.

**Kata kunci:** *Kesantunan, Kesantunan Positif, Strategi Kesantunan Positif, Film.*

### Introduction

Language is used by humanity because people use it to communicate with one another and express their feelings, opinions, and others, and it appears difficult for people to engage without it. Language is certainly a vital part of human life. According to Sirbu (2015), language is a communication tool used by everyone in their daily life as a means to convey information and arguments to others. Moreover, Loredo (2002:6) stated that a language is a set of signals by which we communicate.

As a social creature, humans need language to communicate and interact with each other.

To achieve the goal of communication, people need a strategy to understand the other speakers. Politeness strategies are often used in real-life situations to maintain each other's faces. Brown and Levinson stated that politeness strategy refers to the various approaches individuals employ to maintain harmonious social interactions and preserve the "face" of both the speaker and the hearer. "Face" is the social identity or self-esteem of a person involved in a conversation, which can be threatened in different ways during communication.

Positive politeness is one of the politeness strategies used by people in communication to address the positive face of their conversation partners. Brown and Levinson in Watts (2003:86) stated that there are fifteen positive politeness strategies. Those are noticing, attending to Hearer (H), exaggerating, intensifying interest in the Hearer in the Speaker's contribution, using in-group identity markers in speech, seeking agreement in safe topics, avoiding disagreement, presupposing, raising, asserting common ground, joking to put the Hearer at ease, asserting or presupposing knowledge of and concerning Hearer's wants, offering, promising, being optimistic that the Hearer wants what the Speaker wants, including both Speaker (S) and Hearer (H) in the activity, giving or asking for reasons, asserting reciprocal exchange or tit for tat, and giving gifts to the Hearer (H).

The researcher conducted this research by studying several sources. The first undergraduate thesis entitled "Politeness Strategies Used by the Main Characters in the Movie "The Great Gatsby," by Trimandala (2016) analyzed gender stereotypes and politeness strategies using Brown and Levinson's (1987) theory. The research focused on three points: type of politeness strategies, gender stereotypes, and factors influencing their use. The research uses a descriptive qualitative method, focusing on positive and negative politeness strategies.

The second taken from article by Pradnyani, et al. (2017) found that positive politeness strategies were used in the animated movie "Home" directed by Tim Johnson. The study found 19 data points and 10 types of strategies, with strategy 4 being the most commonly used. The characters used exaggeration, enhance EPAR interest, use identity markers, seek agreement, assume common ground, jokes, offer, promise, optimism, inclusion, and giving gifts. This research uses descriptive qualitative method.

The third undergraduated thesis was written by Nurzanah's 2021 undergraduate thesis, "An Analysis of the Negative Politeness Strategy Used by Harry Potter in the Novel "Harry Potter and the Chamber of Secrets," which revealed seven types of negative politeness strategies used by Harry Potter in the novel. The research used discourse analysis, data reduction, visualization, and Miles and Huberman's theory. The study identified seven types of negative politeness,

including conventional indirect politeness, questioning, pessimism, minimization of imposition, obedience, apology, and writing as indebted or non-indebted. The qualitative method was used with descriptive results based on the movie script.

The fourth study was taken from an international article entitled "Political Strategies Used by Turkish L2 Speakers in Making Requests" by Rica, et al. This research aims to show the different structures and principles used in the application of foreigners who speak Turkish as a foreign language (L2) to determine whether their linguistic competence is comparable to their sociolinguistic competence. Based on the result of the research, regarding the type of politeness, it can be concluded that: data to avoid imposing (Kim, 1994) and the negative face of the listener (Brown & Levinson, 1987) are the highest-rated in requests. The similarity between this thesis and this research focuses on the analysis of the politeness strategy related to the character of the movie. The differences between this thesis and this research can be seen in the work of analyzing the positive politeness strategy in the movie and factor influencing the character in the movie.

The last study was taken from an international article written by Reiter in 1997 entitled "Politeness Phenomena in British English and Uruguayan Spanish," which analyzed request realization patterns in British English (BE) and Uruguayan Spanish (USA) and established similarities and differences between native speakers' conceptions of politeness. The study used Brown and Levinson's politeness theory, Whorf's hypothesis, Gricean conversational maxims, Austin and Searle's speech act theory, and Goffman's concept of "face."

## **Method**

The data was taken from movie *Wish*. *Wish* is a 2023 American animated musical fantasy movie produced by Walt Disney Animation Studios and distributed by Walt Disney Studios Motion Pictures. The movie are used as a data source because it consists of several positive politeness strategies to understand and describe several types in positive politeness strategies. The data was analyzed based theory of Brown and Levinson (1987). To find a complete result of this research, descriptive qualitative method was used to explain the details according to the theory used in this research. The descriptive qualitative method effectively captures the nuances of positive politeness strategies in the "*Wish*" movie by providing rich, detailed descriptions and contextual analysis. This approach allows for a deep understanding of how characters use language in nuanced ways to build rapport and navigate social interactions. Several steps of the collecting data technique in this research as followed the first watching the *Wish* movie with English subtitles on multiple occasions as the primary source of data. Second, compare the scene in the movie with the script as the secondary data, indicating the positive politeness strategy. Third, taking notes of the positive politeness strategies that occurred in the utterances

of the characters. The next step is to classify and examine the types of positive politeness strategies in movies.

## Result and Discussion

Positive politeness strategies enhance the narrative and character development in the "Wish" movie by deepening relationships, adding character complexity, resolving conflicts, making dialogue engaging, advancing the plot, and fostering emotional connections, thereby creating a more compelling and relatable story. According to Brown and Levinson (1987), there exist fifteen strategies of positive politeness. In "Wish" movie directed by Chris Buck, twelve types of positive politeness strategies are observed in the characters' interactions. Identifying and categorizing the twelve positive politeness strategies within the dialogue of the movie "Wish" would typically involve the following criteria: attend to H (Strategy 1), exaggeration (strategy 2), intensifying interest towards the hearer (strategy 3), employing in-group identity markers (strategy 4), seeking agreement (strategy 5), avoiding disagreement (strategy 6), joke (8) offering and promising (strategy 10), be optimistic (strategy 11), involving both speaker and hearer in activities (strategy 12), give or ask for reasons (13) and gifts to the hearer (strategy 15), which may include goods, sympathy, understanding, or cooperation. Each of these strategies is analyzed as follows:

### Strategy 1: Notice, attend to H (his interest, wants, needs, goods)

#### Data 1

Simon	: Have I become boring? Do u all think that?
Asha	: No, not boring. Just...
Dahlia	: Calmer...
Asha	: <b>oh Simon, don't worry. You are still you... and I bet you'll get your wish granted really soon.</b>

Based on scene, this conversation took place in the royal kitchen. The characters involved in the utterance are Simon, Asha and Dahlia. Simon feels that he is boring because Gabo taunts him that he is boring and his wishes never be realized by the king. Asha as the speaker (s) and Simon as the hearer (h). In the analysis, with the words “**don't worry**” Asha shows the emphasis and tries to calm him down that he was not like what Gabo said. This utterance show that Asha encouraged Simon that his dream would soon be realized. She understands what his desires are and tries to motivate him to remind himself that he is worthy and valuable.

### Strategy 2: Exaggerating interest, approval, sympathy with hearer

#### Data 2

Queen Amaya	: <b>You are their handsomest, most beloved king</b>
King Magnifico	: You right, I'm handsome king...
King Magnifico	: Oh, my love, Excellent advice. Rosas is so lucky to have you as am I

This conversation took place at Rosas Royal Palace. Queen Amaya as a speaker (s) praises her husband's (h) good looks. In this scene, when the king is in doubt and despair, Queen Amaya stands by his side and tries to get him to look at his people from the window of the palace room. His wife said, "**You are their handsomest, most beloved king.**" The king responded well to his wife slowly, and his worries diminished. His wife's words melted his heart. Her husband also praised her that the people of Rosas were lucky to have a queen like her. In conclusion, Here the speaker can make the hearer feel happy and satisfied with the speaker's praise. The utterance can be stated as the positive politeness strategy 2 which is Exaggerating interest, approval, sympathy with hearer. That shows that everyone will have advantages and benefits compared to others.

### **Strategy 3: Intensify interest to hearer**

#### **Data 3**

- Asha : **Last night, after everything happened, I made a wish... on a star. And the star answered...**  
(The star showing by himself to Asha's friends)
- Dahlia : This is objectively impossible.

The utterance above, the participants of the utterance are Asha as the speaker (S) and Dahlia as the hearer (H). Asha share the incredible story at that time, Dahlia and friends gathered in the kitchen. Asha searched for Dahlia and asked her to suggest that the king eat in his chambers. While she was talking, she and her other friends heard something talking in the chicken coop. Her friends suspected Asha's strange behavior and tried to make her admit what had happened instead of hiding it as if nothing had occurred. Her friends pressured Asha to tell them what was going on there. Asha told stories then. When the door opened, much to their shock, everyone was speechless. Here, the speaker was telling a good story to the hearer, to share some of S's experience.

### **Strategy 4: Use in-group identity markers**

#### **Data 4**

- Asha : Help me! **Best friend and honorary doctor of all things rational.**  
My Interview is in one hour and I'm so nervous I think I'm going to explode.
- Dahlia : Interview. What interview?

This conversation took place at the Kitchen. Asha as a speaker (s) and Dahlia as hearer (h). In this scene In this utterance shows that Asha tried to tell her friend what she was doing. She intensified the hearer's interest in the topic being discussed by saying "**Best friend and honorary doctor of all things rational.**" and then she explained what happened. Asha said she would be going for an interview with King Magnifico in the next hour. Feeling nervous, she wanted to ask her friend Dahlia for help in the kitchen. By involving the hearer in the discussion, Asha has satisfied her friend's positive face. She showed closeness and friendliness to her friend.

**Strategy 5: Seek agreement**

**Data 5**

- Hal : That's a big promise, Asha, **but we trust you**, Don't we,  
 Gabo : How does she do that

Based on scene, this conversation took place in the kitchen. Hal was the speaker (s) and Gabo was the hearer (h). They were talking about they believe that Asha will not disappoint them. When the speaker said we trust you, the hearer directly agreed with the speaker. In order to save the topic and reduce the threat to the speaker, the hearer agreed without even making additional argument. As mentioned by Brown and Levinson (1987) the seek agreement strategy can be done by saving the topic and satisfy the hearer desire to redress the FTA. The bold utterance can be stated as the positive politeness strategy 5 which is Seek agreement. Strategy 5 involves the speaker agreeing with the hearer. This agreement can be conveyed by using 'yes' or the repetition of some words. The utterance "**but we trust you**" that Gabo and his friends convince Asha that we can trust you regarding "star", Asha also emphasizes that the wishes he makes come true will not affect other people in a bad way. By saying this utterance or agreement, the speaker shows his or her cooperation with the hearer.

**Strategy 6: Avoid disagreement**

**Data 6**

- Asha : I love you both very much  
 Asha's Parent : What is going on?  
 Asha : **When you get to the Islet SABINO stay hidden from view**  
 Asha' Parent : What are you doing?

The conversation took place in the kitchen. Asha was the speaker (s) and Asha's parent was the hearer (h). The strategy avoid disagreement done by the speaker when they force themselves to appear to agree with the hearer. They may pretend to agree to avoid conflict with the hearer. The above utterance happened with the Asha as the speaker and Asha's parents as the hearer. The speaker said something about "**When you get to the Islet SABINO stay hidden from view**" The hearer gave a direct response. The hearer tried to avoid the disagreement with the speaker and directly agree with the speaker. That utterance shows that Asha's parents disagreement Asha going to SABINO. Meanwhile, Asha's parents were worried when Asha returned to the kingdom. As mentioned by Brown and Levinson (1987) token agreement is the speaker's urge to cooperate or agree with the hearer or pretend to agree with the hearer.

**Strategy 8: Joke**

**Data 7**

- Asha : I am so not ready

- Dahlia : You're fine. Just don't touch anything don't forget to curtsy. **And tell him I love him.**  
Asha : What?  
Dahlia : **I'm kidding.** Do not tell him that

This conversation took place in the kitchen. Dahlia was the speaker (s) and Asha was the hearer (h). The context started when the Dahlia as the speaker asked Asha as the Hearer to say Love to the king, Asha is shock, then Dahlia tells her that is as a joke. They both laughed and then Asha meets the king.

The utterance can be stated as the positive politeness strategy 8 which is a Joke. The utterance "**I'm kidding**" that Dahlia as The speaker makes a joke to decrease the request say love to king. Joke strategies which are propose that the speaker of positive politeness can indicate compactness and familiarity to the hearer by making a jokes in the conversation. Therefore, when Dahlia talking about jokes strategy that jokes are based on mutual shared background knowledge and values, jokes may be used to stress that shared background or those shared values. Joking is a basic positive-politeness technique, for putting H 'at ease. Jokes may be used as an exploitation of politeness strategies as well, in attempts to redefine the size of the Face Threatening Acts.

#### **Strategy 10: Offer, promise.**

##### **Data 8**

- Gabo : Don't tell us. I want no part of this  
Sakina : That's the King's call to assemble  
Asha : **Please... Magnifico can't know about star. And I promise, my wish wont' harm or affect any of you or Rosas**  
Simon : That's big promis, Asha

In this conversation, Asha explained that she asked a star about Saba's wish, Asha's request to the star was granted by bringing in a "Star" who could make her wish come true, so Asha explained and promised her friends that her wish would not harm or affect anyone. According to Brown and Levinson (1987) to reduce the potential threat the speaker can choose to stress the cooperation with the hearer. This can be done by giving whatever the hearer wants or needs and offering promise is the natural way to show the good intention to the hearer. Brown and Levinson's politeness theory enriches the understanding of character interactions in "Wish" by offering a structured way to analyze how characters communicate, manage relationships, and navigate social complexities. This theoretical lens allows for a nuanced interpretation of the characters' social behavior, enhancing the depth and realism of the narrative.

That utterance can be stated as the positive politeness strategy 10 which is Offer, promise. The utterance "**Please... Magnifico can't know about star. And I promise, my wish wont' harm or affect any of you or Rosas.**" The speaker indicate his or her cooperation by promising to the hearer that he or she will promise that her wish would not harm or affect anyone.

### Strategy 11: Be optimistic

#### Data 9

Sabino : oh Star how can we ever thank you  
Asha : **That's easy just keeping wishing**

This conversation took place in the kingdom. Sabino was the speaker (s) and Asha was the hearer (h). In this utterance Sabino says how he says thank you to Star, and how we can make our hopes come true, Asha says don't stop dreaming and keep trying to make it happen.

This utterance can be stated as the positive politeness strategy 11 which is optimistic. Sabino was very grateful to Star because his and everyone's wishes could come true, Sabino said to Star how should we say thank you for what you have done for us. This strategy propose that in conveying positive politeness, the speaker can adjust the strategy of being optimistic. This sentence means like that the hearer's understand or know what the speaker want's. So the implied meaning that we can take is the speaker's saving the hearer's positive face by being optimistic that the wants to do something as the speaker wants.

### Strategy 12: Including both speaker and hearer in the activity

#### Data 10

Simon : And I wanted so badly to believe in him  
Queen Amaya : So did I  
Asha : **We all did**

Based the movie, this conversation took place in the stage of kingdom. Simon Amaya was the speaker (s) and Asha was the hearer (h). In this utterance, Simon explains that he doesn't want his wishes not to come true so he trusts the King completely, Queen Amaya also says that she also believes in the King to make her dreams come true, Asha also says the same thing, we all believe in King that she can make her dreams come true.

The utterance "**We all did**" show that Simon was worried that his wish would not come true, so Simon trusted the King completely, and Queen Amaya also trusted the King completely. That utterance can be stated as the positive politeness strategy 12 which is including both speaker and hearer in the activity.

### Strategy 13: Give or Ask for Reasons

#### Data 11

Queen Amaya : **How could you? You know the ways of forbidden magic are**  
King : unappreciated, much like I am by my own people by that girl, she did this. She pulled the star from the sky to destroy everything I've built,  
Queen Amaya : Asha, No, she only wanted her family's wishes back



This utterance took place in the stage of kingdom. Queen Amaya was the speaker (s) and King was the hearer (h). In this utterance, Queen asked the king why he was doing magic which was prohibited, because magic was very dangerous and could harm many people, the king explained that this was done because he was angry with Asha who could take the stars. Queen explained no, Asha just wanted her parents' hopes and desires back.

Queen Amaya said **“How could you? You know the ways of forbidden magic are”** show that the king did magic which was forbidden, because magic was very dangerous and could harm many people, even though he felt Asha's anger, it was still not allowed. Asha just wants her parents' hopes and desires back. The bold utterance can be stated as the positive politeness strategy 13 which is Give or Ask for Reasons.

### **Strategy 15: Give Hearer (sympathy, understanding, cooperation)**

#### **Data 12**

**Asha : I know what you are thinking because I'm thinking it, too**

This conversation took place in the stage of lake. In this utterance, Asha uses give hearer because Asha is thinking about Rosas' fate because of the King's bad behavior which will eliminate Rosas' dreams and dreams forever, so Asha has to help them so that this doesn't happen. Asha has a sympathy to Rosas to able to help them.

The utterance can be stated as the positive politeness strategy 15 which is Give Hearer (sympathy, understanding, cooperation). In this utterance **“I know what you are thinking because I'm thinking it, too”** means that Asha thinks about Rosas' fate because of the crimes committed by the king by erasing all hope of the Rosas people, so Asha must help so that this doesn't happen. Positive politeness strategies can be trusted to use for makes the hearer feel good about themselves, their behalf, and possessions also the most common thing to know is whether they need to know each other well or the needs of an individual's positive face or in a situation where self-esteem must be met.

### **Conclusion**

This research examined positive politeness strategies in the movie "Wish." It aimed to identify the types used and the factors influencing their selection. Data analysis revealed two key findings. First, the research categorized the employed strategies. "Bald on-record" approaches, directly stating requests without softening them, appeared 23 times. However, positive politeness strategies dominated, with a wider range of tactics. These included Strategy 1: Notice, attend to H (his interest, wants, needs, goods) used in 3 times, Strategy 2: Exaggerating interest, approval, sympathy with hearer markers 1 times, Strategy 3: Intensify interest to hearer used in 1 times, Strategy 4: Use in-group identity markers used in 1 times, Strategy 5: Seek agreement used in 2 times, Strategy 6: Avoid disagreement used in 1 times, Strategy 8: Joke used in 3 times, Strategy 10: Offer, promise used in 2 times, Strategy 11: Be optimistic used in 2 times. Strategy 12: Including both speaker and hearer in the activity used 2 times. Strategy 13: Give or Ask for Reasons used 3 times. Strategy 15: Give Hearer (sympathy, understanding, cooperation) used in 2 times.

For future research this research should investigate how positive politeness strategies vary across cultures, impact character development, and are applied through technology and educational tools. It should also examine how these strategies influence narrative design, psychological effects on viewers, and audience reception, as well as integrate with other theories. This will deepen understanding and enhance both academic insights and practical applications in movie.

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