

# Do They Mind Their *Ps* and *Qs*: Politeness Strategies in the Movie, *Joy*

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## Abstract

This study was an interpersonal communication study on the politeness methods used by the main characters in the film *Joy* in the setting mostly of a family cum workplace communication. The purpose of this study was to describe the major characters' politeness tactics. The data for this descriptive qualitative study, the dialogues uttered by all of the movie's principal characters, were scrutinized using Brown and Levinson's (1987) paradigm. The investigation studied how the characters used politeness strategies such as positive politeness, Bald-on -Record, negative politeness and off-record techniques in their utterances. The data came from the script of *Joy*, and it was identified that 833 politeness strategies were employed. Bald on Record (8%), Positive Politeness (51%), Negative Politeness (35%), and Off Record (6%). The findings revealed that positive politeness strategies were the most frequently used in this film. The results indicated that the main characters had a tendency to use positive politeness to show their respect and also to maintain a harmonious relationship in the family and workplace.

**Keywords:** Joy, interpersonal Communication, Brown & Levinson Politeness Strategies

## 1. Introduction

Hornby (2000) defines language as a system of communication in speech and writing used by people of a particular country. However, Language is used in social interaction not just to communicate information, but also to develop rapport among communicators. In practice, each discourse community generates and embraces one's own set of linguistic politeness norms and regulations. In order to preserve social solidarity and a human's image, Pizziconi (2006) [9] contends that politeness is a rule-controlled prospect of communication. A competent leader ought to be able to speak clearly while paying attention to the face of their listener. He or she should conduct themselves in a manner that complies with the parliamentary rules of decency. Members of society make judgments on people based on how they conduct themselves. The majority of people may view being polite as being courteous and reasonable.

In respect to politeness, efficient and fruitful interaction requires the application of pragmatic competence (PC) to both 'positive' and 'negative' politeness. The initial is accomplished by minimizing social distance (SD) in order to look gregarious and nice, whilst the second is demonstrated by demonstrating inter dependency more towards the listener (H).

According to Holmes (2013:274), linguistic politeness emanates from the preference of linguistic expressions indicated by illocutionary competence (IC) that are construed as voicing an acceptable standard of SD, along with the recognition of pertinent social standing and power structures (PR) defined by sociolinguistics competence (SC). If an improper method is used, S may give the perception of becoming brusque, aggressive, and abrupt towards the hearer(H).

People must pay attention to the faces of others during social interactions if they want to take into account their emotions or sustain relationships with others. According to Yule (1996), a person's face represents their public persona. Furthermore, people should refrain from making facial threats to other people during normal discussion. "Face-Threatening Actions," or FTA, are actions that violate a hearer's right to respect and self-esteem, according to Brown and Levinson (1987). People are expected to use politeness techniques in order to secure and save their faces. They classified politeness methods into four categories: positive politeness, negative politeness, Bald on Record and off-record and suggested them to save one's own face and the Hearer's as well.

According to Wijayanti (2020), it is important to incorporate realizations of politeness into the teaching and learning process in the

classroom, particularly in the context of an English-language classroom. It would be ideal if the students are directed to watch didactic films like *Joy* and are asked to identify the politeness strategies in the utterances of the main characters.

### Why Joy?

The protagonist Joy despite her arduous life, she gained enormous success and realized her dream of becoming a wealthy businesswoman. However, as in Russell's other family comedies like "The Silver Linings Playbook" and "I Heart Huckabees," "Joy" has chaotic home episodes with the let-the-camera-find-the-action quality that audiences have come to expect. The scowling rogue's gallery of nearly identical sisters who act out like villains is like something out of a fairy tale. De Niro breaking trinkets, Ramirez making comments from behind the camera, Madsen sobbing like a martyr on her daybed, and Ladd offering New Age-y encouragement combine to provide the funniest scenes in "Joy." Hence this study is an interesting and challenging one to trace politeness acts. However, one learns from the protagonist, "be polite; write diplomatically; even in a declaration of war one observes the rules of politeness." (Otto Von Bismarck)

Joy is a biopic about the grounded and gentle Joy Mangano. People may identify politeness techniques employed in daily life by watching this film, in line with a pragmatic study. Also, the protagonist inspires the viewers while they watch the movie. It teaches us, among other things, that persistence and patience are vital for leading fulfilling lives. The American Dream, or the notion that a single woman may actually create a business to make ends meet, is also implied by this.

This present study's goal is to explore the four research questions listed below:

- 1) What sub- types of positive and negative politeness strategies are there in the movie Joy?
- 2) Do the characters' overall Face-Saving Acts outweigh their use of Face Threatening Acts?
- 3) Are there any off-the-record or Bald on Record strategies in *Joy*?
- 4) What kind of politeness tactics do the characters in the movie most frequently employ?

### 2. Literature Review

Various studies have probed on the employment of politeness strategies by film characters. While Pratychia's (2018) study focused on the Scollon's (2002) theory, the studies of Leihitu and Triprihatmini, (2021) Septiyani ,(2016) Ulfa, (2019) Damara, & Romala, (2022) Suyono & Andriyanti, (2021) and Soehendra & Jumanto. (2022) adhered to the framework of Brown & Levinson. (1987).

Leihitu and Triprihatmini (2021) sought to identify and characterize the four politeness tactics and variables recommended by Brown and Levinson in the American film *Freedom Writers*. This study addressed two research questions: 1. What were Erin Gruwell's civility strategies in the film *Freedom Writers*? 2. What elements were impacting politeness strategies? According to the data, Erin Gruwell used the politeness strategies of bald on record tactics, negative politeness tactics, off record strategies and positive politeness strategies. Erin's dominating tactic, however, was positive politeness, in which Erin desired to get close and gratify the hearer's face. In terms of the factors influencing politeness methods, the results indicate that Erin's choice of politeness tactics was influenced by two aspects: payoffs and societal characteristics. Furthermore, sociological variables were divided into three categories: social distance, relative power, and rank of imposition. Pratychia's (2018) study focused on the Scollon's (2002) theory to examine the politeness methods utilized in the *Gung Ho* film between Hunt and Kazihiro. This descriptive quantitative research discovered 34 strategies (25 involvement and 9 independence strategies) after evaluating the data using Scollon's theory (2002). Both characters used the "notice to the hearer's (interests, wants, needs, and goods)" method the most in terms of participation strategies. That was achievable because both of them tried to create a healthy bond by paying attention to or noticing each other's condition despite the fact that they were from different cultures (American and Japanese).

The research conducted by Damara. & Romala (2022) incorporated a qualitative methodology and a pragmatic approach. Four different types of politeness methods were used by characters in *Two Distant Strangers*, according to the analysis. The investigators additionally discovered that the characters' words revealed a connection across politeness techniques and associated societal elements. Because Merk, the character who posed as a police officer, thought he was more powerful than the other characters, bald on-record is the tactic that is most employed.

Suyono & Andriyanti's (2021) socio - pragmatic investigation focuses on the negative politeness depicted in the television program *What Would You Do?* to describe the many forms of negative politeness strategies and look into the motivations behind such decisions. A descriptive qualitative method supplemented by statistics was used in this study. The information was delivered in the form of statements that employed bad manners. 106 pieces of information were gathered via note-taking from the programmer's YouTube channel. By using three analysts, the reliability was increased. According to the data, individuals used seven unkindness methods when responding to the characters.

The Grammar Nazi phenomena, which was discussed in Soehendra & Jumanto's (2022) study, was a situation in which people were quick to point out the grammatical mistakes of others. This Grammar Nazi phenomena was linked to Culpeper and Demmen's notion of the Impoliteness Strategy (2012).

This research is qualitative, and the coding technique was used to first process the 100 data that were used. Using the Bald on Record technique, 55% of the data from this study's findings were acquired. Ulfa's study (2019) concluded that there are 146 utterances of politeness strategies used in the *Wonder* movie. All the four strategies proposed by Brown and Levinson (1987) were used by the characters.

This current study is similar to the above mentioned researches of Leihitu and Triprihatmini, (2021), Septiyani, (2016) Ulfa, (2019) Damara, & Romala, (2022), Suyono & Andriyanti, (2021), and Soehendra & Jumanto, (2022) is centred on Brown and Levinson's politeness model and probes the politeness techniques adapted by the characters of the film *Joy*.

**3. Methodology**

A qualitative description is being presented to identify the various types of politeness strategies used in the film. The approach is based on the politeness theory proposed by Brown and Levinson in 1987, which emphasizes on employing the tactics like positive politeness tactics, off-record tactics, bald-on-record tactics and negative politeness tactics, as shown in Fig.1

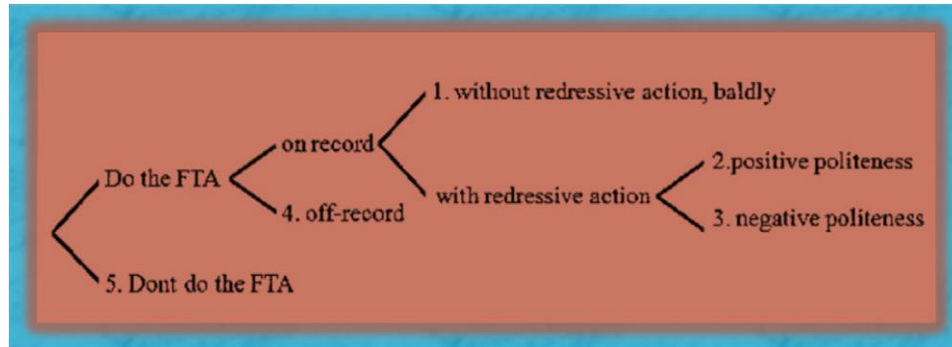


Figure 1. Politeness Strategies (Brown & Levinson, 1987)

Brown and Levinson's politeness strategies are detailed in Fig.1. (1987) If one doesn't clamour or command or criticize, then it's known as "Not Doing the FTA" or FSA.(Face Saving Act.) Sometimes interlocutors prefer to do the off record strategies to save their face. For instance, speaker A, who wants to borrow a pen from his colleague may say: "I forgot to bring my pen." Speaker B may understand the indirect request and offer his/her pen saying: "You can use mine." The second is positive politeness, which saves one's own (S') self-image and the third is negative politeness, that uses tactics not to harm the H. (Hearer) The last one is Bald-on-Record, that is performing of the speech acts of request/command without any redress.Note-taking will be done while watching the film *Joy* and the utterances of the characters will be categorized into the above mentioned four types.

Tables and Excel sheets will be used to count the number ad percentage of strategies in each politeness strategies and each sub category of politeness strategies.

Excel spreadsheets will also be used to draw graphs to exhibit the data and their proportion to solve the Research Question 2 and the Research Question 4:

R.Q 2) Do the characters' overall Face-Saving Acts outweigh their use of Face Threatening Acts?

R.Q 4) What kind of politeness tactics do the characters in the movie most frequently employ?

**4. Results**

The study includes the following four questions: 1) In the film *Joy*, what categories of positive and negative faces are identified?

R. Q.1 Brown & Levinson (1987) list 15 constructive politeness techniques. Claim a common ground, give or ask reasons, involve both the speaker and the listener in the activity, heighten the listener's interest, give the listener gifts, be upbeat, use in-group identity markers, joke, seek agreements, offer/promise, notice and attend to the listener's needs and interests, and presuppose are some of the techniques. The data study revealed all the fifteen politeness techniques and all the ten negative politeness strategies. The following section will discuss the positive politeness methods identified in the film *Joy*.

**4.1 Positive Politeness Strategy (PPS)**

The positive politeness methods identified in the selected film, *Joy*, are discussed in this section. Positive politeness techniques aim to reduce the danger to the addressee's good face. They are typically employed in settings in which the audience is quite familiar with one another and are intended to make the recipient comfortable about himself, his interests, or his assets. Positive etiquette techniques include declarations of camaraderie, solidarity, praise, and so on as listed by Brown and Levinson. (1987)

1. Strategy 1: Notice, attend to H (his interests, wants, needs, goods)

According to Brown & Levinson (1987), a speaker should take note of what the hearer does well and express gratitude for it. This is a tactic of politeness intended to make the addressee feel comfortable about himself and preserve his face.

Data1: "Maybe ... now."

*Joy* recounts her current life to her ex-husband, which has been hampered by her family's requirements. He comforts her by telling her that her aspirations are on hold for the time being, but that they will inevitably be realized in the years to come. Tony sees that she's got

higher aptitude than she is currently utilizing, which appeals to her.

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

Data 1. "You ... and you're gonna build wonderful things".

Joy was constantly encouraged by her grandmother. Joy owes her ambition and success as well to her grandmother.

3. Strategy 3: Intensify interest to H

By employing this tactic of politeness, the speaker inflates the listener's enthusiasm for a certain subject. The tactic demonstrates a shared desire between the participants. The perceived threat that the deed could generate is averted or diminished as a result of the hearer's curiosity in the tale. Data below expounds this with the clues "you know", and "you see".

Data 1: You know When she complains that her mother is a sick woman, she uses, "You know."

Data 2: She used the phrase "you see" while complaining about the boys.

Strategy 4: Use in-group identity makers.

Each group has distinctive identity traits that demonstrate a sense of group membership. They are intended to convey unity. Such indicators assist claim a common ground between interlocutors, so avoiding any threat that an utterance might have brought to face, according to Brown & Levinson (1987) In order to express their support for one another, refer to themselves as "Members," or "brothers" or "dude" or "friends."

Data 1: Listen to your mom,

Data 2: Come on, Dear, knock it back, Honey.

Data 3: Dad, don't answer that.

Strategy 5: Seek agreement

The characters in the film try finding strategies to agree with the addressees This is another tactic used for showing politeness. Also this is an attempt to win over the Hearer and thereby the speakers satisfy their wants to be believed and have their point of view supported.

Data 1: While suggesting that they were expected to pay him a royalty on the patent, as a protection, she sought the H's agreement asking him whether she was "right."

Data 2: Again she resumed putting forth a lot of yes/no questions confirming whether it was normal, right, correct.

Strategy 6: offer

This method aims at interlocutors cooperating, according to Brown & Levinson in 1987. When a Situation threatens the hearer's face, the speaker offers to take action to restore the addressee's face and restore matters to normalcy. They determine that the presenter's goal is to win over the recipient's goodwill.

Data 1: Joy was given an offer by her dad to manage his office

Data 2: Her father offers her the job of recording all the data and maintaining the accounts.

Though Joy refuses the offer she promises her dad that she will help him in the accounts, later.

Strategy 7: Presupposing or asserting common ground

A speaker and listener's friendliness and interest in one another are demonstrated by their claim of a common ground. The usage of small conversation is used to accomplish this. Before turning to the primary theme, the speaker spends some time discussing a topic that is not connected. The speaker recognizes the listener when they make a claim about a shared interest. Joy's characters make casual conversation to establish common ground and lessen the negative consequences of an FTA on the addressee.

Data 1: "This means so much to me.

*I know what it feels like.*

*I know what it feels like to be in that chair."*

This is one of the perfect instance of showing that the speaker has understood the addressee's state.

Strategy 8: Joke/analogy/story

Interlocutors often utilize humor to lighten the mood and to make a situation seem less critical. A joke is told to establish a friendly rapport and downplay the significance of a Subject. A joke is founded on universal principles. There was an analogy in *Joy*

Data: "A very smart guy once said: Ya tell somebody something once, they don't listen, ... they begin to hear you."

The speaker here claims that those who never listen to you or buy your goods would change their minds if you keep talking them about it. The speaker reminds the audience that "patience and perseverance will triumph over mountains."

Strategy 9: Strategy of Giving Gifts/ Sympathy/Understanding/ Being Co-operative

Data: *“Let’s promise ...we remain friends.”*

The speaker here vouchsafes his loyalty to his friend.

10. Strategy 10: Promise

Data1: *“All right, if you come back next time.”*

The speaker promises to do the favour in their next meet.

Data 2: *“You can ...accounting...”*

*“I’ll get them to you later”*

Joy promises her dad that she’d help him to maintain his business accounts at a later time.

Strategy 11: Be optimistic

The communicator employs this technique in the hopes of receiving the best response from the listener. The presenter assumes that the addressee would comply with his wishes as well as his own and that they are mutual. The speaker anticipates a positive response from the listener who will act appropriately.

Data: Joy wishes her father, who has had strings of break-ups, would find a new partner and move out. Despite their many conflicts, Tom and Rudy were compelled to share a room. So the other’s removal from there is holy delight and would relieve others, particularly from the effort of putting up with their never-ending squabbles.

Strategy 12: Include both S and h in the activity

The presenter employs this technique to highlight the importance of interlocutors working together. The speaker utilizes an inclusive "we" pronoun although he means "me/you" in order to include both the speaker and the hearer in the activity.

Data: 1 *“Let’s take a look at this.”*

Data 2: *“Let’s do it, one more.”*

Speakers also utilize an inclusive "we" form in utterances like "Let's do or let's take ," and Speaker can invoke cooperative assumptions or appears to be employed to emphasize the cooperativeness of S's actions. Here, the speakers use this strategy to encourage the addressee to follow them in order to complete the activity with them.

Strategy 13: Give (of ask for) reasons

When a speaker doesn't want to appear to be interfering with the addressee or doesn't care about them, they will utilize this tactic. The speaker tries to convince the addressee of the need to do or refrain from performing a task.

Data: Joy’s Dad ‘s girl friend id Trudy. Joy’s father persuades Trudy to invest in Joy’s firm by presenting her with the benefits of doing so. He tells her that she can reap more.

14. Strategy 14: Assume or assert reciprocity

Data: Despite his reputation as a successful businessman, Marv immediately agrees to meet Tony and Joy the next day when they request a business meeting. It's because Tony was previously an associate of his. This is an illustration of asserting reciprocity.

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

Giving gifts to listeners is another tactic that speakers employ to be nice.

According to Brown & Levinson (1987) [1], presents in this context include not only material gifts but also gifts of comprehension, sympathy, cooperation, and admiration.

Data: Tony offers to assist Joy because he recognizes her struggle to advance in her business. He offers her a meeting with an ex-colleague of his who has become a major retailer, saying, "I can get you a meeting with him."

Tony, Joy's unemployed ex-husband, has an acquaintance who’s employed at QVC. Tony’s introducing him to Joy brings tons of luck to Joy as Walker decides to meet with Joy, who effectively pitches him her product, when the two take an unexpected road trip to the headquarters of the home shopping network in Pennsylvania.

Table 1. Positive Politeness Strategies in Joy

S.No	Positive Politeness Strategies	Frequencies	Percentage
1	Group Identity Marker	42	10%
2	Exaggeration	62	14.7%
3	Praise	21	5%
4	Seeking Agreement	80	19%
5	offer	7	1.6%
6	promise	22	5.21
7	Including the speaker/hearer	46	11%
8	Seeking/offering reasons	63	15%

9	Assume or assert reciprocity	1	0.23%
10	Presuppositions	21	5%
11	Notices and appeases the hearer’s interests, wants, goods	18	4.26%
12	Be Optimistic	7	1.6%
13	Strategy of Giving Gifts/ Sympathy/Understanding/ Being Co-operative	4	0.9%
14	Intensifying interest of Hearers	26	6.1%
15	Stories/Jokes	2	0.4%
	Total	422	100%

The study achieved its objective by a yield of 422 positive politeness strategies, as shown in Table 1.

The subsequent section will outline the negative politeness tactics utilized in the movie *Joy*.

#### 4.2 Negative Politeness Strategy (NPS)

Negative politeness tactics seek to prevent impingement on the hearer and are focused on the hearer's negative face. Contrary to positive politeness techniques and bald-on-record tactics, these strategies presume that the speaker will be imposing on the listener, and there is a higher risk for awkwardness or humiliation. Negative face is indeed the need to retain independence, which makes the speaker more likely to provide the audience a way out by using distance-building techniques like apologies.

The softeners were the most frequently utilized negative politeness tactic outnumber the other types of negative politeness strategies that were identified. The examples below demonstrate this:

Strategy 1: be conventionally indirect

Brown & Levinson (1987) emphasizes that the speaker should refrain from assuming that the hearer desires the conduct that is the subject of the utterance in order to prevent affecting the addressee's negative face. To avoid coming across as imposing, the speaker uses indirect requests and directives in their speech.

Data 1: Instead of telling Joy to dress more gracefully, the TV show's programme manager solicits her whether she could appear more elegant.

Data 2: Joy and her daughter used a questioning tactics to sound polite asking the people whether they would try an innovative mop while selling the mops instead of uttering an imperative sentence like: "Buy a mop." or " Try this new mop."

Strategy 2: hedge

This tactic uses ambiguous language to provide the impression that the listener is not being forced to do anything. The characters in the movie *Joy* employ hedging techniques, such as the phrases ""could you," "it seems," and "probably," to indicate that they are not trying to push their opinions on the listener but rather are simply expressing their own.

Data 1: "It seems very unfair to me, to say the least."

Data 2: "and you will probably lose."

18. Strategy 3: Be pessimistic

Data.1: When Joy is told that she is not supposed to give up since she has been born to bear and she has got used to bear hardships since she was a young girl, she yells, "To bear what? Failure? Disgrace?" and embarrassment in the presence of her daughter. She has queries. Would someone clear the five-foot fence?

Strategy 4: Minimize the imposition

As a politeness strategy, minimizing the imposition seeks to downplay the seriousness of the FTA toward the receiver. By employing this tactic, the communicator is implying that it was not as important as it seemed and that everyone should treat it lightly. It demonstrates that the imposition's scope is limited. Because it is so minuscule, it shouldn't be given attention.

Data 1 & 2: The speakers in *Joy* use the term just several times to minimize the stress on the H. For example, when asking the H to leave the room and wondering why the partner hasn't issued an invoice.

The characters in *Joy* also displayed deference.

Strategy 5: Give deference

Praise for the hearer is referred to as showing deference. This is referred to as giving the hearer a positive face by Brown & Levinson (1987) [1]. This tactic aims to convey the speaker's gratitude to the recipient. By employing this technique, the speaker might utilize compliments to downplay his importance while elevating the subject's status. incorporating apologies and honorifics obviously demonstrates respect for the hearer.

Data: Joy employs this strategy when speaking with the police officer who forced her to leave the premises. She tries to make him calm down by addressing him as "Sir" while he reprimands her and assures him that she is going to wrap up her business "in a couple of minutes."

Strategy 6: Apologize

The speaker apologizes for impinging on hearer's face. The impact of the speaker's FTA on the listener is lessened by an apology.

Example 1: We apologize if it's a lot to pose the question, but could you tell us whether you are married or not.

Example 2: I hope it might not offend you too much, but could you please reduce the volume of your mobile's ringtone?

Data 1 & 2: The characters in *Joy* use this apology tactics when obtaining financing and requesting that the package be delivered to Mr.Smith.

Strategy7: Impersonalising both the speaker as well as the hearer

In this technique, the interlocutors avoid addressing the Hearers directly and instead communicate with others or conveys a generic message. This tactic, according to Brown & Levinson (1987), avoids using the pronouns I and you. By employing this technique, a speaker assumes that the listener would comprehend the message and understand the purpose of such a statement.

Data: It could have been handled better.

You are required to deliver this letter shortly.

23. Strategy 8: State the FTA as a rule

It is inferred that the speaker has no intention of imposing on the H. Nevertheless, situations lead people to see FTA as an example of a larger societal law, norm, or responsibility. Likewise, this method seeks to remove the S and H as from imposition by avoiding the use of personalized and identifying pronouns such as "I" and "you." This research identified one of this kind in *Joy* movie.

Data: Everybody, just go to bed.

24. Strategy 9: Nominalize

Nominalizing Face-Threatening Acts

Nominalization is converting verbs and verb phrases into nouns and noun phrases. For example, rather than using the verbs govern, reduce, and nominate, we might use the nouns government, reduction and nomination. Likewise, we might nominalize the adjectives 'significant' and 'marvellous' and 'possible' by using their noun forms 'significance', 'marvelling' and 'possibility'. Nominalization helps in performing face saving act. Nominalizing 'FTAs' allow to distance the performer while also adding formalism to a given scenario (Watts, 2003:91). As a result, this technique incorporates a distinct syntactic construct which can be employed to separate the S from the H in FTAs. For instance:

"it was a/your mistake." instead of saying "you committed a mistake."

25. Strategy 10: Going on record as incurring an obligation or as not owing the H anything

Sometimes the speakers express gratefulness by expressing that they will be unable to repay the H if he lends them money or provides support. The speakers also state that if they informed the Hearer the truth, hey would be eternally indebted.

Table 2. Negative Politeness Strategies in *Joy*

S.No	Negative Politeness	Instances	
1	Hedge	63	21.35%
2	Be conventionally indirect+Questions	34	11.52%
3	Being pessimistic	8	2.71%
4	Minimizing the extent of the imposition onto the listener	37	12.54%
5	Giving deference	15	5.08
6	Apologizing	22	7.46%
7	Impersonation of S and h/	1	0.34%
8	State the FTA as a general rule	1	0.34%
9	Nominalize	3	1.01%
10	Softeners	111	37.62%
	Total	295	100%

As it is indicated in Table.2 the study identified 295 Negative politeness strategies in *Joy*. The characters used Softeners, hedges, Minimizing Imposition and Conventionally Being Indirect NPS mostly.

R.Q.3 Sections 4.3 & 4.4 answer the research question: Are there any off-the-record or Bald on Record strategies in *Joy*? The study could reveal 53 Off the Record strategies with all its sub strategies and 63 Bald on Record strategies.

#### 4.3 Off Record Strategies

The off-the-record method is known as the deferential strategy (formal politeness). It highlights the independence of the speaker and hearer in an utterance (Yule, 1996). This concept is like Fraser's (1980) illocutionary-act modification definition of indirectness. According to Fraser (1980), the most evident way for people to adjust the illocutionary impact of a speech is through indirectness. Using this method, the utterance becomes more pleasant. Syntactical device classifies off-the-record tactics or indirectness. It includes passive construction, agent deletion, the use of impersonal pronouns, nominalization, hints, rhetorical questions, irony, ambiguity, and so on (Holmes, 1984; Brown and Levinson, 1987). All of which, as demonstrated above, are used to generate space in order to stimulate independence in both the speaker and the hearer, which is characterized by the absence of personal claims. For example, instead of saying "Give me a glass of water!" or "Could you give me a glass of water?" people can simply say "I 'm very thirsty." (Yule, 1996).

"You're too close to her." becomes a declarative sentence or statement. Semantically, the remark appears to have no other meaning except to provide information about the hearer's position, which is too close to a girl/woman, or the hearer's relationship with the female they are discussing. The speaker releases the hearer from any claims that would violate the hearer's independence. Pragmatically, however, this utterance appears to have more than one meaning. It truly has more to communicate than what is said. The speech is truly designed to ask the hearer to go away from the girl or to sever the relationship with the girl.

#### 26. Strategy 1: Tautology

Data.1: They were anticipating a phone call from any potential client. She kept asking if they had received a phone call.

Data.2: Joy was overjoyed to receive a call, which signalled the beginning of their first successful step in business. As a result, she reports to Joan three times that they have had " a caller"

#### 27. Strategy 2: Rhetorical Questions

Data: Joy uses synonyms like "failure," "disgrace," and "humiliation" to express her rage and anguish when she was advised to bear things patiently.

#### 28. Strategy 3: Metaphors, Idioms, Figures of Speech

Data1: It seems like you're shaking us down.

Joy is not allowing it when Gerhardt threatens to scare her into shelling out the greater fee. He did not anticipate that she would stand up for herself and pulled him down consequently.

Data 2: Rudy asks Tony whether he knows what he was. He compares him to a gas leak. He rebukes him saying that they don't see him. They don't smell him. In contrast he's silently killing them.

Joy's separated parents don't really, to put it mildly, get along very well. They all manage to cohabit underneath the roof, with only minimal conflict.

#### 29. Strategy 4: Generalizing

A tactic of politeness designed to distance the interlocutors from an FTA imposition is the use of a general norm. With this strategy, the recipient is left out in favor of an universal remark that pertains to what the person on the receiving end might be doing.

Neil Walker, a sophisticated, soft-spoken executive producer at QVC who sees Joy as a novice open-mike-night type of entrepreneur, chooses to offer her a chance on show. He expresses his offer to her with a general statement that he strongly felt " *the ordinary meets the extraordinary*" on a daily basis.

#### 30. Strategy 5: Overstating

Joy is queried whether she'd kill one of her opponents if given the opportunity.

Trudy asks her given the situation that " *You are in a room and there is a gun on the table*" He adds that only she is with her business enemy. He dares her if " *Only one of you can prevail*" would she " *pick up the gun*"

Joy states unequivocally that she would. (" *I would Pick up the gun.*") Although being overstated, this utterance demonstrates her dedication to the success of her company.

#### 31. Strategy 6: Vague

Data 1: " *YOU can't just expect to come in here.*"

#### 32. Strategy 7: Presuppose

Data 1: " *This is a little trickier than it looks. We put it... Whoops,*"

#### 33. Strategy 8: Associative Clues

Data 1: " *Maybe you can move into a room in Trudy's house.*"

Joy asks her father to vacate her house.

#### 34. Strategy 9: Incomplete sentences

Data : " *It turns out Mister Christopher didn't know anything about those royalties. So it seems...*"

There are many broken, incomplete sentences that are employed for brevity, to avoid repetition and for the sake of not harming the H.

#### 35. Strategy10: Displace Hearer

Data 1: " *We have a case of fraud and embezzlement.*"

Instead of accusing the Hearer directly for politeness-sake the Hearer is displaced in this statement.

#### 36. Strategy11: Sarcastic

Data 1: " *Yeah? Well, better you have Danica do your plumbing then, huh?*"



Joy cynically tells her mother to let Danica do the chores for her because Danica's directives are more important than Joy's statements.

37. Strategy12: Giving Hints

Data 1.”A: *but you didn't hear it from me.*”

Data 2.B: *“I don't know WHO you are or WHAT you're talkin' about. Both the speakers here vouchsafe to keep the information a secret.”*

38. Strategy 13: Understating

The characters utilised terms like 'only' and "only" to minimise their expression of a demand, request, or while making suggestions.

39. Strategy 14: Understanding

Data: Her grandmother raised Joy, reiterating her perpetually that she needed a "handsome prince." Her grandmother was the one who understood her and provided her with care, love, and assurance.

Table 3. Off Record Strategies in Joy

S.No	Off Record Strategy	Occurrences
1	Associative clues	1
2	Being ironic	1
3	Generalizing,	1
4	Giving hints	1
5	Metaphors, Idioms	3
6	Over stating	2
7	Rhetorical questions	1
8	Tautologies	18
9	Understanding	2
10	understating	3
11	presuppose	1
12	Displace H	1
13	Incomplete utterances	3
14	Be Vague	20
	Total	53

4.4 Bald On Record Strategy

The bald on-record strategy, which is typically used in a subordinate-supervisor relationship, does nothing to reduce threats to the hearer's "face" without taking the listener's "face" into consideration. Bald on record that is appeared in the film can be categorized into emergency, task oriented and alerting,

35. Strategy1: Task Oriented

Data: *“Push it in there. Pull and Twist.”*

This is how Joy’s invention, the mop works. So when the operations are given as instructions, the sentences are imperatives without any inclusion of politeness strategies.

36. Strategy2: Emergency

Data 2: Father

*“You're ... don't even know what they're called”* Joy

*“ Are you seriously talking... now?”*

Rudy expresses his thoughts on Joy's marriage to Tony a little before her marriage ceremony. Despite Joy appreciates his emotions, she disagrees with the timing of his expression of his discontent.

37. Strategy 3: Alerting

Data 3: *Don't ever think that the world owes you anything, because it doesn't. The world doesn't owe you a thing.*

Joy explains to her daughter, Christie, that they have poor roots and must bear it in their minds. The world has its cruelties therefore achievement can only be seen through one's own perseverance.

Table 4 Samples of Bald On Record Strategies in Joy

Emergency	Warning/Alerting	Task Oriented	Family
Come inside!	Why don't you go to bed	keep reading, please.	Don't bother your sister.
I won't go	Don't do it, Joy.	I don't want you listening	Dad up
	Watch your step, Bartholomew, Ridge is on the way,	Go on,	Dad, stop!
		keep going up the stairs	Wish me luck.
		.go to bed.	- You don't need it.

	One more, knock it down, c'mon.	- Joy, water!
	Tell Rico die number 5's gotta go off.	- Where are my cufflinks?
	Rico, number 5, no, off!	Mommy, come read to me!
	Are you ready?	Mother AGAIN?
	Push it in there.	Anyway, wanna watch out,there's
	Pull and twist,	Look who's here.
	Come and try the brand new mop!	Look who's here.
	C'mon, try it,	Look who's here.
	get right in that tub.	Joy, wake up,
	Rico, number 5, no, off!	Don't you talk to Danica that way.

Table 4 lists some of the Bald On Record Strategies identified in the film. The study identified 63 of them.

4.5 Face Threatening Acts

Both a positive and a negative threat to the face could come from FTA. Command, request, suggestion, reminder, threat, warning, offer, promise, express envy, admiration, hate, anger, passion, an expression of disapproval, criticism, felt disgust, grumbling, slandering, ridiculing, diagnosing, mentally abusive, bringing up taboo subjects, distracting, and being uncooperative are a few of them.

Data 1: Joy: Never speak, on my behalf, about my business, again.

The protagonist, Joy, after Peggy showed up the meeting without getting Joy’s consent delivers some firm advice to her father Rudy and sister Peggy during that tough family conversation. She doesn't want them to represent her because she didn't want her life to be like theirs, which is what inspired her to start this company.

Data 2: None of this is YOUR money or your business.

Table 5. Face Threatening Acts in Joy

S.No	Face Threatening Acts
1	<i>"Then why did you ask me, what, are you a crazy person?"</i>
4	<i>"you're going to be going to the night hours."</i>
3	<i>I don't want him anymore. WHAT?</i>
4	<i>- "You're a thief, Gerhard!"</i>
5	<i>"That was your design,"</i>

Table 5 lists ten of Face Threatening Acts in Joy. The study could identify 155 Face threatening Acts.

Below is the table that shows the lists of Face Threatening Acts vs Face Saving Acts. that have been used by the characters in Joy.

Table 6. Total FTAs and FSAs Identified in Joy

S.No	Types of Politeness Strategies	No.of Frequencies
FSAs 1	Off Record	53
FSAs.2	Positive Politeness Strategies	422
FSAs.3	Negative Politeness Strategies	295
FSAs.4	Bald on Record	63
FTAs	Face Threatening Acts	155
	Total	988

Table.6 and Fig.2 present the number and the percentage of FTAs and FSAs.

R.Q.4: The following figure highlights the presence of politeness strategies used by the characters in the movie, Joy has higher frequency than the FTAs they performed

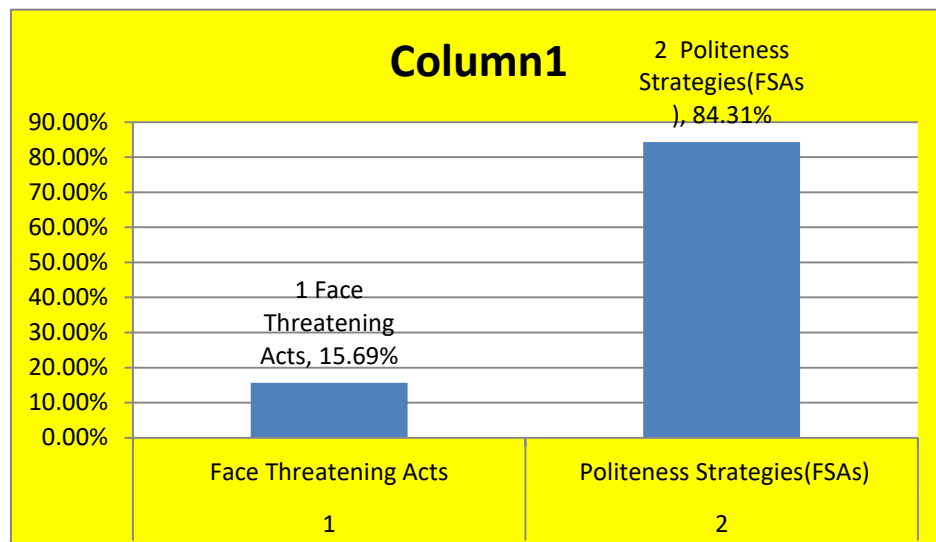


Figure 2. Face Threatening Acts vs Face Saving Acts

Fig 2 reports the number of Face Saving Acts outweighed the number of Face Threatening Acts. The characters in the movie utilized 833 politeness strategies, nonetheless, there were only 155 Face Threatening Acts in Joy. There were 84.31% of Face-Saving Acts in the movie, Joy.

R.Q .4 To determine the most dominant type of politeness strategy the following pie.chart was drawn.



Figure 3. Percentage of politeness/impoliteness strategies in Joy

The above Figure.3 reports that positive politeness strategy (PPS) is the most commonly used strategy by the characters in the movie, Joy (51%). The research Positive politeness strategy was the most commonly used politeness strategies with a massive number of 422 occurrences. All the sub - strategies of PPS such as including the Hearer (11%) and offering or asking for reasons and suggestions (15%) are used in the movie.

### 5. Discussion

The present study’s analysis revealed 833 politeness techniques in a screenplay with over 13,450 words, which is a significant quantity to compare with other studies on Brown and Levinson’s politeness framework. Siagian & Simatupang (2022) identified seven politeness strategies, Damara & Romala (2022) reported 94, Ulfa (2019) discovered 146, Suyono & Andriyanti (2021) found 106 negative politeness strategies and Damara & Romala (2022) found 94 politeness strategies.

The characters in the motion picture Joy utilized all 15 of the positive politeness methods(PPS), all 10 of the negative politeness strategies(NPS), and all 10 of the off-the-record strategies. Furthermore, the characters also made use of Bald on Record tactics. Both in terms of quantity and proportion, these Face-Saving Actions outnumbered Face Threatening Acts whereas, the other studies reported a few of PPS and NPS sub strategies. Damara’s study traced seven PPS and two NPS only.

Positive politeness is used the most among the characters because it shows their closeness in social distance. Positive politeness strategies were the most dominant one in many other previous studies. For instance, Damara. & Romala’s study (2022) discovered 35 (37%) PPS among the 94 over all politeness strategies. Siagian & Simatupang (2022) in their pragmatic study of positive and negative face in Big Hero 6 Movie identified four positive strategies (57%) and three negative politeness (43%) strategies. Similarly, Bride Wars movie conducted by Septiyani (2016) showed that positive politeness had dominant result. Similar to Bride Wars, Ulfa, ’s study (2019) proved that due to its genre as a family drama, in Wonder the characters used 80 (54.8%) positive politeness towards the people, they were close to. Usage of positive politeness could also be attributed to their friendship or closeness, solidarity and compliments. It is also found that in some of the politeness strategies. Considering the heroine was the focus of most interactions and antagonistic individuals' discourse was given little attention, positive politeness was commonly used.

Moreover, with 19% of occurrences, seeking agreement was the most common PPS approach adopted, in spite of the fact that all 15 sub-types of PPS were present in the utterances of the characters. It demonstrates how Joy, the main character, consistently yielded to practically everyone's will throughout the movie. She stooped to conquer, after all, in the end the heroine emerges as the victorious business woman.

## 6. Conclusion

This current research investigation explored the politeness techniques deployed in the English language film *Joy* and identified 833 politeness strategies vs 155 Face Threatening Acts. With 51% of occurrences, positive politeness strategy emerged as the most commonly used politeness strategies in the movie, *Joy*. Seeking Agreement (19%) was the most commonly used sub strategy of positive politeness strategy. The most common negative politeness sub-strategies were softeners (37.62%) followed by hedges. Minimizing the Imposition occupied the third position. The pessimistic strategy was used, but it was uncommon since *Joy* is a tale of a woman with willpower and confidence. The characters used the bald on-the-record strategy (8%) during their exchanges as well. The politeness strategy of off-the-record, one of the the study's main objectives could trace 53 (6%) cases of them.

Teachers of literature should try harder to create instruction methods that reinforce students' pragmatic competence (PC). In actuality, the numerous literary genres represent the true development of PC. Students ought to learn to recognize them and use them in spoken and written assignments. Hence, this study with its findings of every type of politeness strategies and evidences from all the functions of all the four politeness strategies would serve as a great educational resource.

## 7. Recommendations

Future studies could look at how the male and female movie leads deploy politeness techniques differently based on their gender.

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### Authors contributions

Dr. S. Moorthi and Dr. Jayashree Premkumar Shet were responsible for study design and revising. Dr. D. Solomon Paul Raj and Dr. S. Henry Kishore was responsible for data collection. Dr. M. Natarajan drafted the manuscript and Dr Christy Paulina J revised it. All authors read and approved the final manuscript. In this paragraph, also explain any special agreements concerning authorship, such as if authors contributed equally to the study.

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