

CHAPTER II

LITERATURE REVIEW

This chapter deals with theoretical study, relevant study, and thinking framework. The further explanation of the literature review's section is described as follows. The first section describes some linguistic theories relevant to this research topic and provides a foundation for understanding the themes explored in this study. The second section considers previous research that supports, relates to, and provides references to strengthen the validity of this study. The final section explains how the selected theories apply to the validation and interpretation of the data collected in this study.

A. Theoretical Study

1. Pragmatics

Pragmatics is a branch of linguistics that studies how people use language forms in real-life interactions (Yule, 1996:4). It focuses on how speakers communicate meaning in a particular context and how listeners interpret it. Yule (1996:3) describes four main aspects of pragmatics. First, it considers the relationship between what the speaker says and how the listener interprets it. Second, it considers how an utterance is understood based on the context in which it is uttered. Third, it involves recognizing implicatures. And finally, it explores how language reflects the level of intimacy between speaker and listener. Similarly, Green (1990:3) defines

pragmatics as the study of intentional human behavior and emphasizes the need to interpret such behavior in order to fully understand what is being communicated. This highlights the importance of understanding context and supports Yule's (1996:3) assertion that context plays a key role in the formation of meaning. Yule (1996:128) further explains that context refers to the situation or setting in which a word or phrase is used. Yule (1996:92) gives the example, in the sentence "He kicked the ball into the net," the word "ball" refers to a soccer ball, in the sentence "He dribbled down the court and shot the ball," it refers to a basketball, and in the sentence "He putted the ball from two feet away," it refers to a golf ball. These examples show that the same word can have different meanings depending on the context.

Studying language from a pragmatic perspective brings both benefits and challenges. According to Yule (1996:4), one of the benefits is that it helps us analyze the intentions, purposes, and subverbal actions behind what people say. In addition, pragmatics offers a useful framework for addressing potential challenges that may arise for both speakers and listeners during communication (Harianja, 2024). However, the greatest challenge is maintaining objectivity, as interpretation often involves personal judgment. Despite its complexity, pragmatics is a fascinating field that seeks to understand how language reflects thoughts and intentions. Considering all these perspectives, pragmatics can be understood as the study of how language works in context, especially in conversation. This includes important concepts such as the principles of cooperation and

politeness, and helps explain how people manage meaning and maintain relationships through language.

2. Politeness

According to Brown & Levinson (1987), politeness is the deliberate and strategic behavior that people use to protect their own social image and that of others, especially in situations where that face image may be threatened. They define politeness as recognizing and respecting the image needs of others which represent how one wants to be seen in public. In their theory, Brown and Levinson distinguish two types of face:

a. Positive face

Positive image refers to the desire to be liked, valued, and approved by others. This includes the desire to be understood, appreciated, and to have one's opinions and achievements acknowledged in social interactions.

b. Negative face

Negative image represents the desire for autonomy and freedom from coercion. It reflects the desire to act and make decisions independently, without pressure or interference from others.

These two types of face form the basis for how politeness strategies are used to manage social relationships and minimize conflict in communication.

3. Politeness Strategies

Politeness theory was first proposed by Brown and Levinson in 1987. Their theory is based on the idea that each individual has a social self-image, or what they call a face. People generally behave according to how they wish to be perceived by others. Any statement in which a speaker challenges or threatens this self-image is known as a face-threatening act (FTA). Face refers to the emotional and social perception of the self that a person seeks to protect in communication. According to Yule (1996:130), an FTA is any action or word that might undermine or threaten the listener's public self-image. Therefore, politeness can be understood as the speaker's attempt to demonstrate respect for the listener's image, minimizing potential threats to their dignity and autonomy. This respect for image is considered a universal aspect of human communication across all cultures. Brown and Levinson argue that humans have two types of face: positive and negative. Positive image refers to the desire to be liked, respected, and accepted by others; negative image, refers to the desire to be independent and free from pressure. To manage these two aspects, they developed four politeness strategies that reflect how speakers adapt their language to take into the audience's image based on context and social distance.

a. Positive Politeness

Positive politeness orients to satisfy the positive face of the hearer. This strategy focuses on satisfying the listener's need to be valued and viewed favorably. People who use positive politeness show closeness and

solidarity with the other person. There are several types of positive politeness strategies:

1) Noticing, attending to H (her/his interest, wants, needs, goods)

This means paying attention to something important to the listener (needs, interests, possessions, etc.) and showing that you care.

Example: *It's been hours since breakfast, so you must be hungry. Would you like to eat?*

2) Exaggerating (interest, approval, sympathy with H)

This is achieved by showing an enthusiastic response to demonstrate interest, admiration, or sympathy more intensely than necessary.

Example: *That's great!*

3) Intensify interest to H

Telling an interesting story or emphasizing something can draw the listener into the conversation and show shared enthusiasm.

Example: *There were a million people at the party last night! Can you imagine?*

4) Use in group identify markers

By applying in-group address forms in a conversation, the speaker can show solidarity and intimacy with the hearer. The hearer's positive face is saved as the speaker calls him or her as "buddy", "sweetheart" or even his or her familiar nickname "Kenny" instead of "Kennedy."

For example: *Bring me your dirty clothes to wash, sweetheart!*

5) Seek agreement

Another strategy of claiming common ground with H is to seek ways in which it is possible to agree with him.

For example: *I totally agree. Manchester United played very poorly, didn't they?*

6) Avoid disagreement

To protect the listener's feelings, speakers may hide or soften disagreements, by doing a white lie.

For example: *A: Can you hear me?*

B: Barely!

7) Presuppose, raising, asserting common ground

Talking about shared experiences and mutual understandings can make a conversation feel more intimate and connected.

Example: *Your diet is going well! Great! By the way, can I borrow five pounds?*

8) Joke

The speaker of positive politeness can show solidarity and familiarity to the hearer by making a joke which will make the hearer feel relieve.

For example: *Can I borrow this pile of junk?*

9) Assert or presupposing knowledge of and concerning for hearer's wants

Accepting the listener's request shows that you are cooperative and considerate.

Example: *I know you like roses, but they're wilting, so I brought you geraniums.*

10) Offers, promise

Offering something to the listener shows goodwill and a desire to help.

Example: *If you vacuum the floor, I'll wash the dishes.*

11) Being optimistic that the hearer wants what the speaker wants

Assuming the listener wants the same thing as the speaker demonstrates trust in mutual understanding.

Example: *If you agree, I'll join you.*

12) Including both S and H in the activity

By using an inclusive "we" form when S actually means "you" or "me". This way, he can call upon the cooperative assumptions and thereby redness FTA.

For example: *Give us a break*

13) Giving or asking for reasons

Including H in the activity for S gives reasons as to why he wants what he wants.

For example: *Why don't go to seashore?*

14) Asserting reciprocal exchange or tit for tat

The existence of cooperation between the speaker and the hearer can also be shown by stating mutual exchange.

For example: *I will love you forever if you buy me roses*

15) Giving gifts to H (goods, sympathy, understanding, cooperation)

Giving something to show gratitude. This strategy can be done not only by giving goods but also by giving sympathy, understanding, cooperation etc.

For example: *I really understand how you feel.*

b. Negative Politeness

Negative politeness refers to communication strategies used to respect the other person's autonomy and desire for personal space. According to Brown & Levinson (1987), this type of politeness protects the listener's negative side, that is, the desire not to be pressured or interrupted. When speakers use negative politeness, they typically use humble, cautious, and formal language. The goal is to soften requests or interruptions so as not to offend the listener. Here are some common negative politeness strategies:

1) Be conventionally indirect

The speaker should tell something in an indirect way with a clear meaning.

For example: *Can you please pass the salt?*

2) Not assuming willingness to comply. Question, hedge.

This strategy is used to modify the force of a speech act.

For example: *Won't you open the door?*

3) Being pessimistic about ability or willingness to comply. Using the subjunctive.

The speaker anticipates that the listener might refuse and expresses doubt or low expectations.

Example: *If you have time later, I'd like to talk to you about work.*

4) Minimizing the imposition

The speaker in this strategy can minimize the imposition by making it seem smaller than it is.

For example: *I just dropped by for a minute to ask if you...*

5) Giving deference

The speaker uses polite, formal language or titles to show respect for the listener's position.

Example: *That's totally understandable, sir.*

6) Apologizing

The speaker acknowledges and apologizes for the inconvenience or burden to the listener.

Example: *I'm sorry to bother you during your busy schedule, but...*

7) Impersonalizing the speaker and the hearer. Avoiding the pronouns

I and you

To avoid directness, the speaker avoids using personal pronouns.

This makes the request seem less confrontational.

Example: *I would appreciate it if you could do that.*

8) Stating the FTA as an instance of a general rule

Instead of making the listener feel persecuted, the speaker presents it as a policy or general rule.

Example: *Sandals are not allowed in class.*

9) Nominalizing to distance the actor and add formality

Nominalize notices that formality which is associated with the noun end of the continuum.

For example: *Your good performance on the examinations impressed us favorably*

10) Going on-record as incurring a debt, or as not indebting H

To show they are aware of what they are asking for, the speaker offers to return the favor or gives the listener the option to decline.

Example: *I would be happy to help you if you could do this for me.*

c. Off Record

Off-the-record strategies are indirect forms of speech in which the speaker implies something without directly stating it. According to Brown & Levinson (1987), in off record communication, the message is often ambiguous or open to multiple interpretations, allowing the listener

to interpret the meaning for themselves. Below are some common types of off record strategies:

1) Giving hints

Rather than making a direct request, the speaker gives a hint and hopes the listener understands the implied meaning.

Example: *It's cold here.* (This probably means the speaker wants to close the window.)

2) Give association clues

The speaker suggests something relevant to the request and hopes the listener understands its relevance.

Example: *Are you going to the market tomorrow?* (Implied meaning: "Will you give me a ride?")

3) Presuppose

The speaker presupposes certain information in the sentence, hoping the listener will infer more than what is stated.

Example: *I hope I can drive today.* (Implied: I've driven before and I'd like to drive again.)

4) Understanding

The speaker can state something that makes it seem less important than it really is or provide less information than it is required.

For example: *A: What do you think of Harry?*

B: Nothing wrong with him (It means that I don't think he is very good).

5) Overstating

Another way for the speaker to express an indirect politeness is by saying more than is necessary.

For example: *I tried to call a hundred times, but there was never any answer*

6) Use tautologies

The speaker states something obvious or repetitive to make the listener find a deeper meaning.

Example: *War is war. / Boys will be boys.*

7) Use contradiction

The speaker says two contradictory things to try to make the listener understand the true meaning.

For example: *A: Are you upset about that?*

B: Well, yes and no

8) Being ironic

The speaker says the opposite of what they mean, usually sarcastically.

Example: *John is a genius* (even after making many silly mistakes).

9) Use metaphors

The use of metaphor is perhaps usually on record, but there is a possibility that exactly which of the connotations of metaphor S intends may be off record.

For example: *Harry's a real fish* (It means that he swims like a fish)

10) Using rhetorical question

The speaker asks a question that doesn't seek an answer. This is often used to express annoyance or frustration.

Example: *How many times do I have to say it?* (implying that one has said it too many times).

11) Being ambiguous

The speaker says something that can be interpreted in several ways.

For example: *John's a pretty sharp cookie*

12) Be vague

The speaker makes no attempt to clearly explain who or what they are talking about.

Example: *It seems like someone drank too much.*

13) Over generalize

The speaker uses a general expression that doesn't necessarily apply to the listener.

For example: *Mature people sometimes help do the dishes* (H then has the choices of deciding whether the general rule applies to him)

14) Displace hearer

The speaker attempts to convey a message they think they're conveying to another person when they really want to convey it.

Example: *Oh, I forgot to bring my money.* (Speaks aloud to get help from someone nearby.)

15) Be incomplete, use ellipsis

By leaving an FTA a half undone, S can leave the implicature “hanging in the air” just as with rhetorical questions.

For example: *Oh Mom, a headache...* (It means asking for aspirin)

d. Bald-on Record

The main reason is a politeness strategy used when a speaker wishes to convey their message as clearly and unambiguously as possible, but without attempting to soften its impact or protect the audience's social image (Brown & Levinson, 1987). In this case, the speaker prioritizes efficiency and clarity over politeness. When someone makes a suggestion, request, or offer in a direct and forceful manner, it is usually framed within the explicitness strategy. This strategy is mainly divided into two types:

1) Cases of non-minimization of the face threat

This type is used when clarity and urgency are more important than politeness, and both the speaker and the audience are aware of this. Since the situation demands maximum efficiency, the speaker does not attempt to soften the message or protect the audience's social image.

Examples: - *Help!*
 - *Give me one more week!* (Requesting an extension on the rent payment)

2) Cases of FTA-oriented bald on record usage

It is used when the speaker encourages the listener to feel comfortable performing an action that might otherwise be intrusive or awkward, such as a greeting, a farewell, or a marriage proposal, in a situation where there is mutual understanding and common expectations.

Example: *Please come in without hesitation. I'm not busy.* (This is a direct statement, but it puts the listener at ease and gives permission.)

4. Politeness Principle

Leech (1983) presented six fundamental principles of politeness and emphasized that politeness in conversation is not limited to the speaker and the listener. These principles also consider how the conversation affects others, such as those who participate indirectly or are simply present. These six maxims of politeness are divided and are explained below:

a. Tact Maxim

This principle encourages the speaker to minimize harm and maximize benefit to others. This principle typically applies to directive speech acts, such as giving advice or making a request. For example, a tactful speaker will use polite and considerate language rather than bluntly asking someone for something.

b. Generosity Maxim

This maxim focuses on minimizing one's own benefits and maximizing costs in conversation. This is often observed in offers and promises, where the speaker minimizes their own benefits and

emphasizes the efforts they are willing to make for others. Unlike the maxim of tact, which focuses on others, the maxim of generosity focuses on oneself.

c. Maxim of Approbation

The maxim of approval encourages the speaker to minimize criticism and maximize praise for others. This reflects the desire to show respect and not offend the listener. This maxim appears in emotional expressions and evaluative comments, such as praising someone or expressing agreement.

d. Maxim of Modesty

This principle encourages the speaker to refrain from self-praise and avoid highlighting one's own strengths. This principle promotes humility in conversation and is often used in both expressive and factual statements.

e. Maxim of Agreement

This maxim encourages the speaker to minimize disagreements and maximize agreement in conversation. This maxim is used to maintain harmony and avoid conflict in dialogue.

f. Sympathy Maxim

The maxim of sympathy suggests showing sympathy and minimizing expressions of hostility and indifference. This saying is often used when someone expresses condolences, shares concerns, or expresses joy or sadness to others.

In this study, the researcher used Leech's principles of politeness and Brown and Levinson's (1987) politeness strategies to analyze the use of politeness under stress in the film *The Day After Tomorrow*. The film presents a unique setting, filled with stressful and life-threatening situations, making it an ideal place to observe how characters cope with face-threatening acts (FTAs) through language. The analysis shows how politeness changes and adapts depending on the emotional charge of the situation. It also provides a deeper understanding of how people communicate respectfully and strategically in crisis situations, contributing to the growing body of practical research on adaptive politeness in emergency and extreme situations.

B. Previous Study

Politeness strategies and principles have been a great topic in linguistic and pragmatic research for many years. The most recognized theories include Brown and Levinson's (1987) politeness theory, which describes how people manage face-threatening actions (FTAs), and Leech's (1983) politeness principles, which provide a framework for assessing politeness based on conversational maxims. These theoretical models are particularly useful for understanding how politeness works in everyday communication, as well as in stressful situations such as those depicted in films.

Several prior studies have investigated the use of politeness strategies across a range of communicative contexts, offering valuable

contributions to the understanding of pragmatic interaction. For instance, the study conducted by Aditiawarman (2018) on *The Politeness Strategies Used in the Movie The Chronicles of Narnia*. This study is a pragmatic analysis of the politeness strategies used by characters in The Chronicles of Narnia, focusing on politeness strategies used in the context of familial discourse. The study is based on the theoretical framework of Brown and Levinson (1987), who proposed four politeness strategies. These strategies serve as the main analytical tools for analyzing how characters use language to save face and maintain social harmony in the familial interactions depicted in the film. The objectives of this study are (1) to identify the types of politeness strategies used by characters in The Chronicles of Narnia, (2) to analyze how these strategies are linguistically manifested in the characters' discourse throughout the film, and (3) to describe the communicative functions of the politeness strategies used in various interpersonal contexts in the film.

This study adopted a descriptive qualitative approach aimed at interpreting and describing the phenomenon of politeness strategies without statistical or numerical analysis. The data analyzed consisted of utterances in the films that explicitly or implicitly incorporated politeness strategies theorized by Brown and Levinson. The primary data source was the official scripts of The Chronicles of Narnia, which contained verbatim recordings of the characters' dialogue. Data collection was conducted using a systematic note-taking technique, where relevant utterances were identified,

recorded, and categorized according to the type of politeness strategy they exemplified. After data collection, the utterances were contextually analyzed to understand how each strategy operated in the specific conversational setting. To ensure the veracity and reliability of the findings, the study employed triangulation techniques, specifically observer triangulation and theoretical triangulation, to cross-check the analysis with diverse perspectives and supporting literature. This procedure was undertaken to increase the validity and reliability of the results and to ensure that the interpretations accurately reflected the communicative behaviors observed in the films.

In a similar study, Fitriaa et al., (2020). *Politeness Strategies Reflected by the Main Character in "Bridge to Terabithia" Movie*. This study seeks to identify and analyze the protagonist's politeness strategies in the film "Bridge to Terabithia." The study focuses on how his dialogues display various forms of politeness in communication, especially in the interpersonal context of the story. To achieve this objective, the researcher uses a qualitative research methodology appropriate for the analysis of language use in naturalistic and contextual situations. The primary data for this study are the protagonist's dialogues, which contain politeness strategies defined within a pragmatic framework. To analyze the dialogues, the politeness strategies theory proposed by Brown and Levinson (1987) is adopted. This theory classifies politeness into four main types. The results of this study reveal that four politeness strategies are present in the

protagonist's dialogues throughout the film. The most commonly used are bald on record and positive politeness. The bald on record strategy is often used in situations requiring clarity and directness, especially when the relationship between speaker and listener is close or the situation is urgent. On the other hand, positive politeness strategies are used to express friendship, solidarity, and the desire to build trust. These results indicate that characters tend to communicate more directly and politely depending on the situation and their relationship with the interlocutor. This study identified two main factors influencing characters' choice of politeness strategy: the consequences associated with each strategy and the sociological variables that shape the communicative context, such as the level of power, distance, and coercion.

Wildan et al., (2024). *Maxim of politeness to Improve Language Principles: Case study on Mata Najwa Trans 7 Talk Show Program*. This study was conducted to investigate the role of politeness in minimizing the possibility of linguistic conflict and harassment between participants, as well as in facilitating effective communication in public debates. Specifically, it explores how speakers and interlocutors use language as a form of social capital to maintain harmony and deal with threatening behavior in high-stakes interactions. Using a qualitative descriptive research methodology, the study focuses on the analysis of language use on the talk show Mata Najwa, which airs on Trans7 and features in-depth political and social debates involving various public figures. The main source of data is

video footage of the show, and the primary research instrument is the systematic observation of linguistic interactions that demonstrate how politeness principles operate in practice. The researcher employs narrative analysis to interpret the patterns, functions, and meanings of politeness strategies encountered in the interactions. The results of this study show that participants on the talk show *Mata Najwa* consistently apply the six key maxims of politeness derived from Leach's framework of politeness principles. Each of these principles plays an important role in discourse construction, especially when discussing disagreements or contentious issues. Their presence indicates that speakers actively use language to negotiate meaning, demonstrate respect, and maintain the cooperative nature of the interaction.

Probosini (2020). *Politeness Strategies in the Main Characters of "The Devil Wears Prada" Movie*. This study analyzes the politeness strategies used by the protagonists of the film *The Devil Wears Prada*, focusing on the context of communication in the workplace. The main objective is to explore and explain the types and functions of politeness strategies used by the protagonists in workplace interactions characterized by authority, hierarchy, and interpersonal negotiation. This study adopts a qualitative methodological approach, suitable for analyzing conversations and understanding the deeper social meaning of linguistic choices. The data are based on the utterances of three protagonists who were identified as embodying politeness strategies according to the theoretical framework

developed by Brown and Levinson (1987). The data source was the official script of *The Devil Wears Prada*, which allowed for a comprehensive and contextual analysis of each character's utterances in the workplace. After extensive research, the researchers identified a total of 135 examples of politeness strategies in the dialogue, including 47 bald on record, 49 positive politeness strategies, 19 negative politeness strategies, and 20 off record. The data show that the most commonly used politeness strategy is positive politeness, which emphasizes friendship, solidarity, and mutual respect. These results suggest that even in highly demanding and hierarchical work environments, such as those depicted in films, characters, especially subordinates, strive to maintain good relationships and interpersonal harmony through inclusive and positive language.

Harianja et al., (2024). *An Analysis of Maxim of Politeness Principle in Joe Rogan Experience Podcast*. This study seeks to explore the types of politeness maxims present in the Joe Rogan Experience podcast, specifically in the episodes featuring Miley Cyrus. Using a qualitative descriptive approach, the study focuses on the analysis of spoken language in natural contexts without relying on statistical measurements. The primary data source is the official podcast episodes posted on YouTube, in which Joe Rogan and Miley Cyrus engage in in-depth conversations. These episodes were transcribed and analyzed to identify expressions reflecting politeness, and 60 utterances deemed appropriate for analysis were extracted. Each of these utterances was categorized according to Leech's six

maxims of politeness. In this analysis, we leveraged video content that complemented the transcripts and context, and carefully observed how Rogan and Cyrus used words to express politeness.

The results showed that the six maxims appeared with varying frequency. The most frequently used maxim was the maxim of agreement, which was included in 35% of the data. These quotes focus on maintaining harmony in the conversation by minimizing disagreements and emphasizing common ground. The next most common quote was maxim of tact at 28.33%. This indicates that the speaker frequently tried to lighten the load and be considerate of the other person's feelings. Other maxim included the maxim of modesty followed at 18.33%, while maxim about approbation and generosity appeared in 8.33% of the data, respectively. Maxim of sympathy were the least common, at only 1.7%. These results indicate that Joe Rogan and Miley Cyrus communicated in a cooperative and respectful manner, prioritizing understanding and agreement over conflict. This reflects the friendly and open nature of this podcast, where the host and guest seek to connect not only with each other but also with the audience. The frequent use of agreement and tact indicates a shared intention to create a supportive and engaging space for meaningful conversation, even when addressing personal or complex topics.

Although there are numerous studies on politeness strategies in film, only a few have considered *The Day After Tomorrow* as a context. While the film has gained popularity for its portrayal of human relationships in the

context of environmental issues and global disasters, its great potential from the perspective of linguistic analysis, especially with regard to politeness, has been overlooked to date. Many researchers tend to focus on the most frequently analyzed films, and politeness strategies have not been adequately addressed in scholarly literature on politeness in film dialogue. This study seeks to fill this gap by exploring how characters use politeness strategies in crisis situations and scenes of high emotional tension. In this way, this study not only contributes to the field of pragmatics but also expands the scope of research on film and communication. The analysis focuses on identifying the types of politeness strategies and their underlying principles present in the characters' dialogue, especially in emergency and life-threatening situations. To conduct this analysis, the researchers applied Brown and Levinson's (1987) theory of politeness strategies Leech's (1983) maxims of politeness. While previous studies have focused on everyday social situations and informal interactions between friends and family, this study examines how politeness operates in extreme, high-stakes situations. It reveals how subjects adapt their language to maintain respect under pressure, avoid conflict, and promote cooperation.

C. Thinking Framework

This study is grounded in pragmatics, with a particular focus on how politeness is expressed through language in communication. It focuses on the analysis of the politeness strategies employed by the characters in the film *The Day After Tomorrow* and the principles that guide their use. Set

against the backdrop of a global disaster caused by climate change, the film presents various tense, high-pressure communication scenarios, from emotional interactions to urgent decision-making. These extreme situations offer a unique perspective for considering how politeness manifests and functions in crisis communication.

To begin the analysis, first analyze each character's dialogue using Leech's (1983) principles of politeness. These principles include the maxim of tact (which advocates avoiding harm to others), the maxim of generosity (which emphasizes benefits conferred on others), the maxim of approbation (which praises others), the maxim of modesty (which minimizes one's own achievements), the maxim of agreement (which emphasizes shared opinions), and the maxim of sympathy (which expresses concern or compassion). These principles provide the basis for determining whether a speech is truly polite.

As a theoretical foundation, this study also applies Brown and Levinson's (1987) politeness theory. The theory describes four main politeness strategies. Bald on record strategies are direct and unfiltered, and are typically used when clarity and urgency prevail over social etiquette. Positive politeness strategies seek to build rapport and demonstrate friendship or solidarity. Negative politeness strategies are more cautious, show respect, and avoid imposing themselves on the listener. On the other hand, off record strategies are indirect and open to interpretation, allowing the speaker to suggest something without explicitly stating it. These

categories help us understand how characters use language to adapt to the important situations they face.

The integration of these two theories allows the analysis to move beyond surface-level categorization and into a deeper exploration of why certain strategies are used in particular contexts. While Brown and Levinson's model explains how politeness is linguistically enacted, Leech's framework clarifies the underlying principles or motivations behind those enactments. For instance, a character using an Off Record strategy in a crisis situation may appear ambiguous on the surface, but when evaluated through Leech's Tact Maxim, it becomes clear that the speaker is attempting to communicate concern without direct confrontation. Thus, the relationship between the two theories is both complementary and interdependent: Leech's maxims offer the philosophical foundation of politeness, while Brown and Levinson provide the practical framework through which politeness is realized in dialogue. Their integration enhances the depth of pragmatic analysis, making it possible to understand both the form and function of politeness within emotionally and socially complex interactions.

By combining these two theories, a systematic framework is developed for this research. The analysis begins with the identification of Leech's politeness maxims to measure the level of politeness in speech, followed by a classification of strategies based on Brown and Levinson's theory. The researcher then explores the relationship between politeness principles and strategies to see how politeness values are realized

linguistically in communication under crisis conditions. Furthermore, this study discusses the implications of the use of these politeness strategies for the effectiveness of communication in the film. The strategies chosen by the characters not only reflect their communicative goals but also impact the success or failure of conveying messages in stressful situations. Through this approach, the research is not only descriptive in identifying forms of politeness but also analytical in linking speech forms, social context, and pragmatic functions in communication. Thus, this framework provides a strong foundation for understanding the complexity of politeness use in the extreme situations depicted in the film *The Day After Tomorrow*.

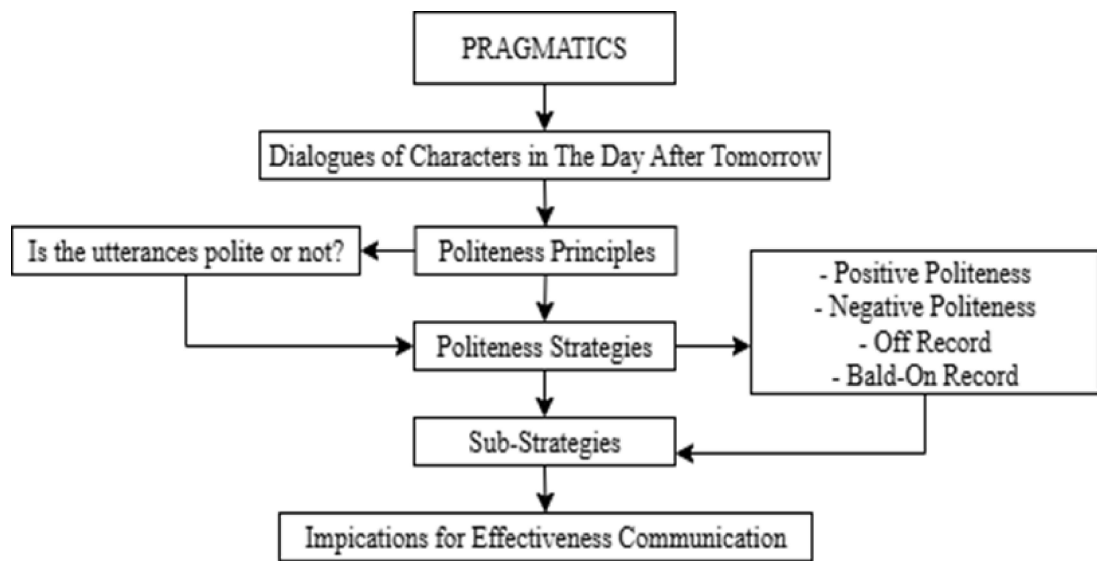


Figure 2. 1 The Analytical Construct