AN ANALYSIS OF SUB-STRATEGIES OF POSITIVE POLITENESS
FOUND IN THE DISNEY CARTOONS MOVIES SCRIPTS

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Abstract

This paper aims to describe positive politeness especially focus on the sub-strategies of positive politeness based on conceptual theory proposed by Brown and Levinson (1987). Data were taken from two Disney cartoons movies scripts. The cartoons are called “Finding Nemo and Cars”. The method used is qualitative method stated by Moleong (2006). From the data analysis, the writer finds nine sub-strategies of positive politeness. They are (1) exaggerate, (2) intensify interest to hearer, (3) use in-group identity makers,(4) include both speaker and hearer in the activity, (5) give (or ask for) reasons, (6) assert or presuppose speaker’s knowledge of and concern for hearers wants, (7) be optimistic, (8) avoid disagreement, and (9) presuppose/ raise/assert common ground.In addition, the writer also finds the sub-strategies of positive politeness that often exist in Disney cartoons movies scripts such as exaggerate and interest to hearer. All of the findings will be discussed in this paper.

Keywords : politeness principles, communication strategies, sub-strategies of positive politeness

Introduction

Richards, J(1987:22) politeness is language study how languages express the social distance between speakers and their different role relationship. There are some reasons why politeness is important. First, politeness is sign that we respect the other people who speak with us. Second, politeness indicates that we are a professional person.

Brown and Levinson (1987) state “politeness strategies are developed in order to save the hearers "face"”. It is clear that politeness has some strategies which is used to control the conversation in order to save the hearer images. The strategies what Brown and Levinson mean are the negative politeness, the positive politeness, the off record and the on record. Face, as Brown and Levinson (1987) explained that face Threatening Acts (FTA’s) are ‘acts that infringe on the hearers' need to maintain his/her self esteem, and be respected’. It is clear that FTA can be seen as some acts which need to exist in politeness. Politeness strategies have something to do with these FTA's. Whether it is positive politeness or negative politeness, the acts will be used. In this research, the writer chooses to analyze the positive politeness.
Positive politeness is redress directed to the addresses is positive face, his parennal desire that his wants (or action/acquisitions/values resulting from them) should be thought of as desirable (Brown and Levinson, 1987:101). The positive face are such as friendship, solidarity, and compliment. In this research, the writer wants to analyze the positive politeness in movie scripts of Disney cartoons. The positive politeness is used to make the hearers to feel better, and it is used to in a condition where people know well each other. Positive politeness is usually used to avoid the conflict. This sub-strategies of politeness strategy usually appears when someone wants to speak directly to the point and without making some courtesies.

In this research, the writer focus of positive politeness on Brown and Levinson theory. The writer wants to find some types of positive politeness in some scripts disney cartoons. The scripts of the movies that the writer analyzes in the research are “Finding Nemo” and “Cars.” These two movies are the cartoon movies which are created by Disney. Disney is one of the huge cartoon maker companies in the world. The scripts of these two movies consist of utterances. These utterances are the data which is the writer analyzes. These utterances can be analyzed by implementing the positive politeness theory. The explanation of the utterances showed by the scripts will guide the writer to decide the sub-strategies of positive politeness. According to Brown and Levinson (1987), there are nine sub-strategies of positive politeness. They are exaggerate, intensify interest to hearer, use in-group identity makers, avoid disagreement, presuppose/raise/assert common ground, be optimistic, include both speaker and hearer in the activity, give (or ask for) reasons, and assert or presuppose speaker’s knowledge of and concern for hearer’s wants. All of these sub-strategies of positive politeness analyzed by the writer in the Disney cartoon movie scripts. In order to understand what the positive politeness is, consider the following example:

(1) Goodness, you cut your hair! By the way, I came to borrow some flour.  
(quoted from Brown and Levinson, 1987:103)

From the example 1, Goodness, you cut your hair! is positive politeness because show closeness. Speakers suggest to the hearer that they cut and this is called positive politeness because it is done directly.

(2) Wait a minute, you haven’t brushed your hair! (as a husband goes out of the door)  
(quoted from Brown and Levinson, 1987:126)
From the example 2, Wait a minute, you haven’t brushed your hair! Analysis from the example is the wife wants the husband to brush his hair before appearing in public, by expressing this want in terms that assume he (Hearer) wants it too (eventhough he may well not care), she puts pressure on him to cooperate with her wants.

The reason why the writer chooses positive politeness to be analyzed in ‘Finding Nemo’ and ‘Cars’ are since the writer has found the positive politeness in those two cartoon movies. In those two cartoon movies, the utterances are mostly in direct conversation where the speakers express their ideas and ask for something in direct way. This kind of direct conversation is usually known by positive politeness. The sub-strategies of positive politeness are also interesting to be analyzed in order to prove the theory of Brown and Levinson.

Research Methodology

Type of this research is qualitative research. And, it is a type of library research. The source of data in this research is taken from the website of Finding Nemo and Cars movies transcripts. The data in this research is the sentences or utterance in the cartoons that have positive politeness sub-strategies. In this research, the writer uses the documentation technique. The writer downloads the data from the website of Finding Nemo and Cars movies transcripts.

In analyzing data there are three steps used in this research. They are ‘the reduction of data’, ‘the presentation of data’, and ‘verification and conclusion’.

The representing of data in this research have two method. They are the informal method and the formal method. The formal method is the analysis done by using the signs or symbols. Although the informal method is representing the data by using the words.

Result and Discussion

After analyzing the movies script, the writer has discovered the nine sub-strategies of positive politeness. They are exaggerate, intensify interest to hearer, use in-group identity makers, include both speaker and hearer in the activity, give (or ask for) reasons, (and assert or presuppose speaker’s knowledge of and concern for hearer’s wants, avoid disagreement, be optimistic, and presuppose/raise/assume common ground. Each of them will be described and analyzed on the following 9 sub-strategies:
1. Exaggerate

Exaggerate is part of positive politeness that is interest, approval, and sympathy with hearer. This is often done with exaggerate intonation, stress, and other aspected presodics, as well as with intensifying modifiers.

Mia: I'm Mia.
Tia: I'm Tia.
Mia & Tia: We're like your biggest fans! Ka-chow!
McQueen: I love being me

From the example, it can be seen exaggerate intonation that statement ‘biggest’. The writer sees the speaker Mia and Tia says “We're like your biggest fans! Ka-chow!” to make hearer McQueen sure about what his say interested by statement ‘I love being me’. In the data conversation can be seen that the hearers statement is exaggerate intonation, because this conversation from directed world “interesting”. This situation happens in car tournament.

2. Use in-group identity markers

Use in group identity marker is type of positive politeness that have group membership. Speaker implicitly claim the common ground with hearer, because between speaker and hearer have known each other and have good relationship.

Bill: Bill. Hey, you're a clownfish. You're funny, right? Hey, tell us a joke

Bob/Ted: Yeah, yeah. Come on, give us a funny one.

From the example, the writer to the hearer by using question word that asked Hey, you're a clownfish. You're funny, right? But the hearer Bob/ Ted give a reason to the speaker by saying “Yeah, yeah. Come on, give us a funny one” because he feel funny with his friend Bill. In the dialogue, between the speaker and the hearer have good relationship. This dialogue happens in the deep sea.

3. Give (or ask for) reasons

Another aspect of including H (Hearer) in the activity is for S (Speaker) to give reasons as to why he wants what he wants. This fact leads to pressure to go off record, to test H and see if he is cooperative; if he is likely to be, the context may be enough to push the off record reason into an on record request or offer.

MARLIN:

They just gotta grow up--the drop off?! They're going to the drop off?! Wh-what are you, insane?! Why don't we fry 'em up now and serve them with chips!?

From the example, the speaker (Marlin) have reason “Why don't we fry 'em up now and serve them with chips!?” The speaker try to give explanation before to givereason “why”. This situation happens in the border street.
4. Include both S (Speaker) and H (Hearer) in the activity

By using an inclusive ‘we’ form, when S really means ‘you’ or ‘me’, he can call upon the cooperative assumption and thereby redress FTAs.

McQueen:
Yeah, your job’s pretty easy today. All you have to do now is stand there and let me look at you. Listen, I’m gonna cut to the chase. Me, you, dinner. Ka-chow!

For the example the speaker McQueen give activity like dinner to Ka-chow. The word “let me look at you” is invitation that given to Ka-chow and she is accept invitation Ka-chow. This dialog happens in the parking.

5. Assert or Presuppose S’s knowledge of and concern for H’s wants

Assert or imply knowledge of H’s wants and willingness to fit one’s own wants in with them.

MARLIN:
Look, I don’t wanna play the gender card right now. You wanna play a card? Let’s play the ‘Let’s Not Die’ card.

For example, the speaker (Marlin) have not background knowledge to play the gender card. The speaker wants to play the gender card and she try about it. Marlin say “Look, I don’t wanna play the gender card right now. You wanna play a card? Let's play the 'Let's Not Die' card.” This dialog happens in club.

6. Intensify interest to Hearer

Speakers intensify the interest of his own contribution, by “making a good story” and draw Hearers as a participant into the conversation with direct questions and expressions like you know, see what. Another way for speaker to communicate to hearer that he share some of his wants is to intensify the interest of his own (speaker) contribution to the conversation.

McQueen:
Oh Kori. There’s a lot more to racing than just winning. I mean, taking the race by a full lap... Where’s the entertainment in that? No no no... I wanted to give folks a little sizzle.

For example the speaker (McQueen) shows interest the hearer. I mean, taking the race by a full lap. From the context the speaker called “I mean”, it means that word “mean” is sub-strategies positive politeness interest the hearer. This dialog happens in deep sea.

7. Avoid Disagreement

People utterances to appear to agree or to hide disagreement – to respond to preceding utterance with ‘Yes, but...’ in effect, rather that a baldant ‘No’. The desire to agree or appear to agree with H
leads also to mechanisms for pretending to agree: white lies and hedges.

**CORAL:**
No, no. I do, I do. I really do like it. But Marlin, I know that the drop off is desirable with the great schools and the amazing view and all, but do we really need so much space?

From the data the speaker Coral says the hearer Marlin with agreement action by saying *I really do like it*. And the word but indicate to avoid disagreement. In conversation, the writer sees between the speaker and the hearer are close relationship. This situation happens in school.

**8. Presuppose/ raise/ assert common ground**

The value of S’s spending time and effort on being with H, as a mark of friendship or interest in him, by talking for a while about unrelated topics. Another form of personal center switch is seen in cases where, in giving empathy, one asserts what only H can know.

**Sheriff:**
May Doc have mercy on your soul.

**Doc Hudson:**
All right, I wanna know who's responsible for wreckin' my town.

**Sheriff:**

From the example the speaker sheriff talk with Doc Hudson. Doc Hudson know with problem Sheriff and give empathy to the sheriff problem. This dialog happen in the street.

**9. Be optimistic**

The other side of the point, the point of view flip that is associated with the cooperative strategy, is for S to assume that H wants S’s wants for S (or for S and H) and will help him to obtain them.

**Sally:** Good luck in California. I hope you find what you're looking for.

From the data and same categories used to word “hope” . Data the speaker Sally hope to success in california. Example related to positive politeness because used to be optimistic sub-strategies.

**Discussion**

As stated previously, there are two purposes of the research. First, it seeks to find sub-strategies use to express positive politeness in the movies scripts. Second, it seek to find marker used to reflect that positive politeness in the movies scripts. Based upon these purposes and from all the data which have been presented, the findings of the study will be discussed as follows.

**Nine Sub-strategies of Positive Politeness in Movies Scripts**

As stated by Brown and Levinson, (1987:102) that Brown and Levinson has mentioned that there are fifteen sub-
strategies of positive politeness. They are exaggerate, intensify interest to hearer, use in-group identity makers, include both speaker and hearer in the activity, give (or ask for) reasons, and assert or presuppose speaker’s knowledge of and concern for hearer’s wants, be optimistic, avoid disagreement, and presuppose/raise/assert common ground, joke, assume or assert reprioricity, offer/promise, seek agreement, notice attend to H (interest, want, needs, goods), give gifts to H (goods, sympathy, understanding, cooperation).

From the results, nine sub-strategies exist in Disney cartoons movies scripts. They are exaggerate, intensify interest to hearer, use in-group identity makers, include both speaker and hearer in the activity, give (or ask for) reasons, and assert or presuppose speaker’s knowledge of and concern for hearer’s wants, be optimistic, avoid disagreement, and presuppose/raise/assert common ground. The results show that exaggerate and intensify interest to hearer can be found easily in the utterances/sentences shown by the cartoons. This nine sub-strategies of positive politeness is dominant in the cartoons. And, the six sub-strategies like joke, assume or assert reprioricity, offer/promise, seek agreement, notice attend to H (interest, want, needs, goods), give gifts to H (goods, sympathy, understanding, cooperation) is not exist in the movies scripts.

The Reasons Why Positive Politeness Data Scripts Exist in the Disney Cartoons Movies Scripts

In this section, the writer wants to explain the reasons why many positive politeness data scripts exist in Disney cartoons. After analyzing the scripts in the chapter 4, the writer has found many positive politeness than negative politeness.

The cartoons in Disney are mostly for the kids. Their first target is the kids. In Disney cartoons, the conversation that the characters use usually implement the language that is easily understood by the kids. The cartoons use the words that are kids can take the point and direct. That is why positive politeness can be found in Disney cartoons.

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Next, what it has been discussed are what results that have achieved from the analysis, what nine sub-strategies of positive politeness which is dominant and
exist from the data scripts of the Disney cartoons, how the six sub strategies of positive politeness doesn’t exist, and what the reasons why positive politeness data scripts exist in Disney cartoons.

**Conclusion**

After analyzing the data, the writer find the way to deliver the content of data in movies script “Finding Nemo and Cars” that have sub-strategies of positive politeness. There are some utterances and sentences in movies script that have been analyzed by the writer. And, there are so many sub-strategies of positive politeness which exist in movies script. Looking at the movies script for the first time, the writer can assume the positive politeness in the movies script.

Furthermore, the result shows nine sub-strategies of positive politeness stated by Brown and Levinson (1987) are exaggerate, intensify interest to hearer, use in-group identity makers, include both speaker and hearer in the activity, give (or ask for) reasons, and assert or presuppose speaker’s knowledge of and concern for hearer’s wants, be optimistic, avoid disagreement, and presuppose/raise/assert common ground. All of these sub-strategies of positive politeness exist in movies script. And marker of positive politeness sub-strategies also exist like biggest, you know...but, look, let’s, why, hey, mean, etc.

To conclude this research, movies script is one of media which contains positive politeness. Since it is not only about the context what makes the positive politeness exists but it is the utterances and sentences in movies script. What the speaker assumes is true and already known by the hearer is called by positive politeness.

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