

POLITENESS STRATEGIES USED BY CHARACTERS IN INSIDE OUT 2 MOVIE

Farchan Auliya

Universitas Muhammadiyah Surakarta

a320210107@student.ums.ac.id

Rahman AlFaqih

Universitas Muhammadiyah Surakarta

Agus Wijayanto

Universitas Muhammadiyah Surakarta

aw213@ums.ac.id

ABSTRACT

This study aims to analyze the types of politeness strategies used by the characters in Inside Out 2 movie based on Brown and Levinson's politeness theory. It also examines the communicative and narrative functions of these strategies and how they reflect each character's emotional identity and interpersonal adaptation. This research employed a qualitative descriptive approach with observation and documentation methods. Fifteen utterances containing politeness strategies were analyzed. The findings revealed that all four types of politeness strategies were applied: positive politeness, negative politeness, off-record, and bald-on-record. Positive politeness was the most dominant, appearing in seven data, reflecting empathy, optimism, and social solidarity. Negative politeness appeared in three data, used by characters like Sadness and Anxiety to maintain social distance and respect autonomy. Off record strategies, found in three data, conveyed implied meanings to express emotions indirectly. Bald-on-record strategies, found in two data, were used by authoritative characters such as Coach Roberts and Joy in urgent or emotional situations. Overall, the results show that politeness strategies in Inside Out 2 not only maintain social harmony but also reflect emotional awareness, supporting Brown and Levinson's view that politeness is dynamic, context-dependent, and integral to character development.

Keywords: *Communication, Inside Out 2, Politeness Strategy*

INTRODUCTION

Politeness in language plays a crucial role in maintaining harmonious social interactions. Politeness is not simply about word choice, but also reflects deeper cultural values, social norms, and communication strategies aimed at avoiding conflict and preserving face. The concept of politeness has evolved from simple etiquette considerations to complex theoretical frameworks that explain how speakers navigate intricate social relationships while managing potential face-threatening situations. In the field of pragmatics, politeness has garnered extensive scholarly attention, establishing itself as a critical component in understanding human communication dynamics and interpersonal relationship management (Isabella et al., 2022).

The theoretical foundation of politeness studies rests primarily on seminal works that have shaped our understanding of linguistic courtesy and social interaction. (Leech, 1983) introduced the Politeness Principle, which emphasizes the importance of minimizing cost to others while maximizing benefit, establishing fundamental maxims that guide polite behavior across cultures. Brown & Levinson (1987) revolutionized the field by developing comprehensive face theory and identifying systematic politeness strategies that speakers

employ to maintain social harmony. Their work introduced the crucial concept of face encompassing both positive face (the desire for approval and acceptance) and negative face (the need for autonomy and freedom from imposition) which remains central to contemporary politeness research. Watts (2003) further expanded this understanding by emphasizing the discursive and context-dependent nature of politeness, arguing that what constitutes polite behavior is negotiated through interaction and shaped by cultural and situational factors.

Brown & Levinson (1987) politeness theory establishes a sophisticated framework for understanding how individuals navigate social interactions while protecting both their own and others' face needs. Their model identifies four primary politeness strategies that speakers strategically employ based on social distance, relative power, and the degree of imposition involved in their communicative acts. Bald-on-record strategies involve direct, unmitigated communication typically used in urgent situations or when social distance is minimal. Positive politeness strategies focus on building rapport, showing appreciation, and emphasizing shared values or experiences to maintain group solidarity. Negative politeness strategies demonstrate respect for others' autonomy through hedging, apologizing, and minimizing imposition. Off-record strategies employ indirectness, allowing speakers to convey meaning while providing recipients with interpretive flexibility (Jucker & Landert, 2023).

In language, there is a primary function, namely the communicative function. The communicative function in language teaching is commonly referred to as pragmatics (Taufan & Tawami, 2024). Learning language using a pragmatic approach is an approach that directs language learners to be able to communicate in forms and varieties of language that are appropriate to the communicative approach to language. According to Halliday in Tarigan (1993: 5–7), there are seven primary functions of language used in communication events. These functions include the instrumental function, namely the use of language to influence or control the environment so that an action can occur (Ernovilinda, 2020). The regulatory function, which plays a role in regulating the behavior of others through approval, prohibition, or supervision. The representational function, which serves to convey information, knowledge, and explain circumstances or facts (Fridolini et al., 2021). The interactional function, which maintains social relationships and strengthens solidarity between speakers. The personal function, which allows individuals to express feelings, emotions, and personal reactions in communication. The heuristic function, which is used to gain knowledge and understand the environment through questions and exploration. And the imaginative function, namely the use of language to create imaginary worlds or creative expression (Jucker & Landert, 2023).

In discourse and media studies, politeness also has a narrative function related to character development and storyline. According to research in the field of telecinematic discourse (Sinarawerdhi & Utami, 2023), the choice of politeness strategies employed by characters in audiovisual works plays a role in shaping relationships between characters, showing conflict, and aiding the process of problem-solving in the story. Through dialogue containing elements of politeness or impoliteness, the audience can understand the dynamics of social relationships and the emotional development of the characters. Thus, politeness functions not only at the linguistic level but also as a tool for constructing meaning and narrative development in literary works or films .

The relationship between emotions and politeness is reciprocal. Certain emotions can determine the type of politeness strategy chosen, and conversely, politeness strategies can influence the emotional state of both the speaker and the interlocutor (Dewi et al., 2021). Spencer-Oatey (2008) explains that managing emotions through politeness is part of the effort to maintain rapport or harmonious social relationships. Other studies on (im)politeness and emotions emphasize that feelings of anxiety, anger, happiness, or sadness often give rise to different forms of politeness, depending on the social context and the purpose of the communication. Therefore, an analysis of politeness needs to consider the emotional dimension to fully understand the motivations and effects of the language behavior used.

The application of politeness theory extends beyond traditional face-to-face interactions to encompass various forms of mediated communication, including film dialogue. The growing significance of visual and digital media in contemporary society has transformed films into valuable platforms for examining how politeness strategies are represented, negotiated, and understood through character interactions. Films not only depict fictional conversations but also reflect and transmit social values, cultural norms, and communication practices to diverse audiences. This representational function makes film analysis particularly valuable for understanding how politeness operates in constructed yet realistic social contexts.

Recent scholarship has increasingly recognized the analytical potential of examining politeness strategies in cinematic discourse. Multiple studies have explored this intersection, revealing fascinating patterns in how different film genres, character types, and narrative contexts influence politeness strategy selection. Probosini (2020) conducted a comprehensive analysis of *The Devil Wears Prada*, discovering that bald-on-record strategies predominated in conversations involving significant power imbalances, while positive politeness strategies were strategically employed to maintain professional relationships and workplace harmony. This research highlighted how hierarchical structures within organizational contexts directly influence linguistic choices and politeness strategy deployment.

Fitria *et al* (2020) examined *Bridge to Terabithia*, focusing on how social context and interpersonal relationships among characters significantly influenced polite language usage patterns. Their analysis revealed that characters adapted their politeness strategies based on relationship dynamics, emotional states, and situational demands, demonstrating the contextual sensitivity inherent in effective polite communication. The study emphasized how fictional narratives can authentically represent real-world communication challenges and solutions.

Fridolini et al (2021) analyzed Greta Gerwig's adaptation of *Little Women*, exploring the intricate connections between social hierarchies and politeness strategy selection. Their research demonstrated that negative politeness strategies frequently appeared in formal interactions or emotionally sensitive conversations, reflecting characters' awareness of social boundaries and their desire to maintain respectful relationships despite potential disagreements. This work illustrated how period dramas can effectively showcase historical communication norms while remaining relevant to contemporary audiences.

Tetenaung & Heryono (2020) investigated *Me Before You*, identifying sophisticated combinations of positive and negative politeness strategies that reflected the emotional complexity and evolving interpersonal dynamics between the main characters. Their analysis revealed how politeness strategies can serve therapeutic functions, helping characters navigate difficult emotional territories while maintaining dignity and respect. Most recently,

Himawati et al (2024) studied *The Princess Diaries*, discovering that positive politeness strategies dominated character interactions, particularly in dialogues designed to foster solidarity, build confidence, and create emotional connections among characters. While these studies have significantly advanced our understanding of politeness strategies in cinematic contexts, they have predominantly focused on live-action films featuring realistic human interactions and conventional social situations. This research gap becomes particularly evident when considering the unique communicative possibilities offered by animated films, especially those that personify abstract concepts or emotions as distinct characters capable of meaningful dialogue and relationship development.

Animated films present distinctive analytical opportunities because they can literally embody abstract concepts, making invisible psychological processes visible through character design, dialogue, and interaction patterns. *Inside Out 2* (2024) represents a particularly compelling case study in this regard, as it transforms human emotions—Joy, Sadness, Anger, Anxiety, and Fear into fully realized characters who engage in complex conversations that reflect both their individual emotional functions and their collective responsibility for maintaining psychological well-being. These emotion characters navigate interpersonal conflicts, make collaborative decisions, and develop relationships that mirror real-world social dynamics while operating within the unique context of a young person's developing psyche.

The film's innovative approach allows for unprecedented examination of how different personality types and emotional orientations naturally manifest in communication patterns. Each emotion character's dialogue reflects their core psychological function while simultaneously demonstrating sophisticated awareness of social interaction principles. Joy's consistently optimistic and inclusive communication style, Anxiety's careful hedging and conflict avoidance, Anger's direct confrontational approach, Fear's cautious warnings, and Sadness's empathetic indirectness create a rich tapestry of communication strategies that serve both narrative and educational purposes.

These diverse communication patterns demonstrate how politeness strategies function beyond mere social etiquette, serving as essential tools for emotional regulation, conflict resolution, relationship building, and psychological development. The characters' interactions reveal how different emotional states and personality traits naturally align with specific politeness approaches, offering insights into the deep connections between psychology, linguistics, and social behavior (Pramadicha et al., 2025).

The pedagogical implications of analyzing politeness in *Inside Out 2* extend significantly beyond academic interest. The film serves as an accessible yet sophisticated model for understanding how personality influences communication style, how different social situations require adapted linguistic approaches, and how effective communication can facilitate emotional growth and interpersonal harmony. Educational applications include teaching emotional intelligence, demonstrating conflict resolution strategies, and illustrating how respectful communication can bridge differences while maintaining individual authenticity. The film's representation of emotion characters provides unique opportunities to explore how internal psychological processes translate into external communicative behaviors. This connection between inner emotional states and outward linguistic expression offers valuable insights for understanding both individual communication development and interpersonal relationship dynamics. The characters' consistent yet contextually adaptive

communication patterns demonstrate how authentic personality expression can coexist with social sensitivity and interpersonal effectiveness.

This study responds to a notable lack of research on politeness strategies in animated films by offering a detailed analysis of how the emotion characters in *Inside Out 2* employ various politeness strategies shaped by their unique personalities, emotional roles, and situational contexts. It contributes to both pragmatic theory and media studies by illustrating how animated films can be insightful mediums for examining complex linguistic and social dynamics, while remaining engaging and accessible to a broad audience.

The investigation examines three fundamental research questions that guide the analytical framework: (1) What specific types of politeness strategies are employed by different characters in *Inside Out 2*, and how do these strategies reflect each character's emotional identity and function? (2) What communicative and narrative functions do these politeness strategies serve within the film's context, particularly in terms of conflict resolution, relationship development, and character growth? (3) How do the different emotion characters adapt and modify their politeness strategy usage based on their conversational partners, situational demands, and evolving interpersonal dynamics throughout the film's narrative progression?

METHOD

This research uses a qualitative descriptive approach with a literature study method to examine politeness strategies in the film *Inside Out 2*. This research focuses on analyzing dialogue exchanges between characters through careful observation of their verbal interactions throughout the film. Data collection was carried out by watching the film several times, transcribing important conversations, then the researcher presented opinions, ideas, analyzed topics individually, and categorized utterances based on the framework of four politeness strategies by Brown and Levinson (1987). In presenting the findings, the author refers to supporting materials consisting of academic journals on politeness theory, pragmatic textbooks, and previous research on film discourse analysis, which are used to provide a theoretical basis and comparative insight in interpreting the findings. In interpreting the findings, the author initially made all the politeness findings that he found in the animated film *Inside Out 2* in the form of a table containing the dialogue findings in the film, then determined the politeness strategies used in the conversation. then there are communicative functions, narrative functions, and emotions vs. politeness. After the tabulation process, the author then describes the table.

FINDINGS AND DISCUSSION

Types of politeness strategies used by various characters in the film *Inside Out 2* and their relationship to the emotional identity of each character.

After conducting an analysis on the film *Inside Out 2*, the author found the politeness strategies used in the film *Inside Out 2* as below:

Positive Politeness Strategies

- a. Presuppose, Raise, or Assert Common Ground
(1) *Riley: It's ok, I drop things all the time*

In this conversation, Riley states this when a child drops something in front of the class, and Riley calms him down. Riley uses a positive politeness strategy by stating a shared experience with the other person. This demonstrates empathy and an attempt to calm the

situation after a minor incident. This strategy falls under the category of positive politeness because it demonstrates closeness and social solidarity between the speaker and listener. Riley attempts to alleviate the awkwardness by sharing a similar experience she had previously experienced.

b. Be Optimistic

(2) *Sadness: But Grace hasn't scored yet!*

Joy: Riley's got this

In this conversation, Joy uses the positive politeness strategy "Be Optimistic" which expresses positive confidence in another person's abilities. The statement Riley's got this demonstrates Joy's optimism about Riley's abilities and attempts to calm Sadness's concerns. This strategy demonstrates Joy's emotional function as a character who maintains a balanced mood and fosters self-confidence among her peers.

c. Use In-Group Identity Markers

(3) *Coach Roberts: Hey girls! Congratulations on your win!*

Riley: Thanks, Coach Roberts!

Coach Roberts' statement demonstrates a strategy called Use In-Group Identity Markers, which is the use of the greeting for the Hockey team with the term "Girls" as a sign of togetherness. This strategy shows a sense of pride and appreciation for the group, namely the Riley Hockey team. According to Brown & Levinson's theory (1987), the use of group identity functions to strengthen social relationships and demonstrate a sense of solidarity within the same community. In this conversation, the utterance "Girls" strengthens the social bonds of team members through recognition of their identity as a Hockey Team.

d. Exaggerate Approval

(4) *Mom: What a big day!*

Dad: Ha Ha! You are such an All Star! Oh, you're gonna knock the coach's skates off! Hockey scholarship here we come!

RILEY (laughing) Dad, stop! It's just hockey camp. I mean, who knows what'll happen.

In this conversation, Riley's mother and father use the Exaggerate Approval strategy, which involves giving excessive praise to show pride in Riley. Based on Brown & Levinson's (1987) theory, the Exaggerate Approval strategy is a form of Positive Politeness that emphasizes affection and emotional support through hyperbolic expressions. This excessive praise serves to strengthen family relationships and demonstrate genuine emotional concern.

e. Notice or Attend to the Hearer

(5) *Riley: My penalty almost lost us the game today. What if I get to camp and I screw it up?*

DAD: Hey, don't talk like that.

MOM: Yeah, you did great today honey!

In the conversation above, Riley's mother demonstrates concern and empathy for Riley's feelings. She uses the Notice or Attend to the Hearer strategy, which involves paying attention to the emotional state of the person she's speaking to. This strategy is considered positive politeness because it emphasizes caring and emotional support. Attention to the person she's speaking to is a tangible way to maintain interpersonal relationships and reduce the threat to the listener's negative face.

f. Give or Ask for Reasons

(6) *RILEY: I'm too gross to go to camp or anywhere ever again.*

MOM: You are not gross honey. You're just changing. Remember that beautiful butterfly we saw in the park last week?

In the conversation above, the author found that Riley's mother used the Give or Ask for Reasons strategy, which is providing logical reasons that calm her child. Riley's mother did this by comparing Riley's change process to the metamorphosis of a butterfly, the mother used a positive analogy to change Riley's negative perception of herself. According to Brown & Levinson (1987), giving reasons is a positive politeness strategy that serves to strengthen the acceptance of the message and shows concern for the psychological state of the listener, namely Riley.

- g. Give Gifts to the Hearer (of Sympathy, Understanding, Cooperation

(7) *RILEY: (crying) I'm the worst!*

MOM: Oh no, honey...

Riley's mom words represent a form of giving a "gift" of empathy and comfort to Riley. This falls under the Give Gifts to the Hearer strategy, where the speaker, Mrs. Riley, demonstrates sympathy, understanding, and/or emotional support toward the person she is speaking to, Riley. This strategy is the pinnacle of positive politeness, demonstrating compassion and concern for the other person's positive face. This kind of empathy strengthens family bonds and helps reduce the intensity of negative emotions.

Negative Politeness Strategies

- a. Be Conventionally Indirect

(8) *Joy: Wanna come this time?*

Sadness: Are you taking that where I think you're taking that?

In the conversation above, the author found that Sadness used a negative politeness strategy, namely being conventionally indirect, which conveys uncertainty and caution through questions. Sadness did not immediately reject or accept Joy's invitation, but chose to re-inquire about the meaning of Joy's statement. This demonstrates Sadness's effort to maintain her negative face and avoid threatening Joy's positive face to avoid appearing confrontational.

(9) *Joy to Construction Workers: Could do me a favor and stop tearing Headquarters apart?*

In the conversation above, Joy politely uses an indirect request. The sentence is a question, not a direct command. This aligns with the principle of "Be Conventionally Indirect" where the speaker uses polite sentence structure to convey meaning without offending.

- b. Use Metaphors of Figurative Language

(10) *JOY: No. Ok. These next three days need to be about Bree and Grace.*

ANXIETY: Joy, the next three days could determine the next FOUR YEARS OF OURS LIVES.

In the conversation above, the author interprets Anxiety as using figurative language to express her concerns metaphorically. This strategy maintains emotional distance between the speaker (Anxiety) and the listener (Joy), while still emphasizing the importance of the situation. According to Brown & Levinson (1987), the use of metaphors is a form of negative politeness that helps the speaker convey criticism or concerns without offending the listener.

Off-Records Strategies

a. Use Rhetorical Question

(11) *Fear: Are we in a dream right now? Please, can somebody pinch me?*

Fear's statement is rhetorical and doesn't require a response. This strategy conveys surprise and humor without insulting the listener. Rhetorical questions are an off-the-record strategy that allows the speaker to indirectly express emotions.

b. Give Hints

(12) *BREE: We--we got assigned to a different high school.*

RILEY: Oh ok. Um, yeah. No big deal.

According to the author's analysis, Riley uses giving hints by masking her disappointment through ambiguous responses. This strategy serves to maintain politeness in emotional situations. It demonstrates self-control and an effort to maintain harmony in the interaction.

c. Be Ironic

(13) *Joy to Anxiety: Uh, that's laying it on a bit thick, don't you think?*

In the conversation above, Joy uses irony, a subtle, implied form of criticism. This strategy is considered off-record because the speaker, Joy, conveys her point without explicitly threatening the listener. Ironic remarks serve to regulate the dynamics and avoid open conflict.

Bald-Record Strategies

a. Urgency Justified by Social Role

(14) *Coach Roberts: "Look, it's last minute. But every year I do a three-day skills camp. I'd love for you girls to come."*

Coach Roberts spoke directly without mitigation due to his role as a coach providing instructions. This statement aligns with bald-on-record, where the speaker possesses social authority that justifies the use of a direct speech style. The bald-on-record strategy is used for clarity and effectiveness in communication.

b. Little or No Desire to Maintain Face

(15) *Joy: "Of course I have a plan. Who doesn't have a plan?"*

Joy uses a direct style of speaking with a defensive and frustrated tone. This strategy reflects bald-on-record speech because the speaker makes no effort to protect the listener's face. According to Culpeper (2011), this type of directness occurs in emotional or conflict situations that demand clarity over politeness.

The communicative and narrative functions of politeness strategies in the context of film, especially regarding conflict resolution, relationship development, and character growth

Politeness strategies in *Inside Out 2* function not only as forms of linguistic behavior but also as narrative communication tools that play a crucial role in building the storyline, strengthening relationships between characters, and depicting the emotional dynamics of Riley, the main character. Each politeness strategy has a specific communicative and narrative function according to the situation and purpose of the conversation. Communicatively, positive politeness strategies serve to strengthen a sense of togetherness, build empathy, and create harmonious relationships. Utterances like "It's okay, I drop things all the time" illustrate Riley's efforts to reassure the other person and demonstrate emotional solidarity. Positive politeness strategies are used by Riley's parents to show affection and moral support, as in the utterance "You did great today, honey!" This strategy serves as a means of emotional affirmation and validation, supporting Riley's psychological growth.

Negative politeness strategies serve to maintain social distance and respect the autonomy of the interlocutor. This form often appears in characters like Joy or Sadness, who strive to spare the other person's feelings amidst emotional tension. This strategy is important in the context of conflict resolution, as it allows characters to convey their point without escalating the situation. The bald-on-record strategy emerges in situations where clarity and efficiency of communication are prioritized over politeness, such as Coach Roberts' instructions to his players. Narratively, this strategy illustrates the structure of hierarchy, authority, and leadership in social relationships. The off-record strategy serves to subtly conceal emotions, maintain character face, and avoid direct confrontation. For example, Riley uses this strategy when attempting to mask her sadness by saying, "Oh, okay. Um, yeah. No big deal." This strategy plays a crucial role in character development, as it demonstrates Riley's maturity in managing emotions and social situations. Narratively, these four types of politeness strategies contribute to the development of relationships between characters, the resolution of internal conflicts, and Riley's emotional development. Politeness serves as an expressive means that illustrates how each emotion learns to work together and understand each other for Riley's psychological balance.

Adaptation and changes in the use of politeness strategies by emotional characters based on the interlocutor, situation, and dynamics of interpersonal relationships throughout the storyline.

Throughout the development of the Inside Out 2 storyline, each emotional character's politeness strategy pattern is clearly adaptable and changing. This adaptation occurs because the characters must adjust to changing situations, social demands, and Riley's emotional development. Brown and Levinson (1987) explain that the choice of politeness strategy is dynamic and contextual, depending on the level of familiarity, relative power, and the level of face-threatening acts (FTAs) in the interaction. Joy's character is the clearest example of this adaptation. Early in the film, Joy frequently uses the bald-on-record strategy due to her spontaneous, expressive nature and desire to control the situation. However, as conflicts with Anxiety and other characters escalate, Joy begins to shift to using negative and off-record politeness strategies. This shift reflects Joy's emotional growth, as she increasingly understands the importance of empathy, patience, and respect for differences.

Anxiety, who initially often dominates conversations with negative and overly controlling strategies, gradually learns to balance her approach with positive strategies, especially as she begins to appreciate the contributions of other emotions. This shift demonstrates an interpersonal learning process that illustrates Anxiety's character development from a worried perfectionist to a more open and cooperative individual. Sadness demonstrates consistency in her use of off-the-record and negative strategies, but with greater intensity and purpose. In the early part of the film, Sadness tends to hold back, but by the end, she becomes more assertive, expressing her views directly, when necessary, without losing her politeness. This demonstrates increasing emotional maturity.

CONCLUSION

Based on the analysis, all four types of politeness strategies proposed by Brown and Levinson (1987) bald-on-record, positive politeness, negative politeness, and off-record were found in the dialogues of Inside Out 2. Each strategy was applied according to the characters' emotional states and situational contexts. The bald-on-record strategy was used to emphasize authority, urgency, and emotional honesty. The positive politeness strategy

appeared most frequently, functioning to build closeness, solidarity, and emotional support among characters. The negative politeness strategy aimed to maintain social distance and respect the hearer's freedom through indirect and polite communication. Meanwhile, the off-record strategy allowed characters to express meaning implicitly, avoiding direct confrontation and preserving harmony.

REFERENCES

- Brown, P., & Levinson, S. C. (1987). *Pragmatics*. Cambridge: Cambridge University Press.
- Dewi, K. T., Artawa, K., Sutarna, P., & Ratna E., N. K. (2021). The Analysis of Relationship Between Politeness and Face Theory. *International Journal of Linguistics, Literature and Culture*, 7(4), 327–334. <https://sloap.org/journals/index.php/>
- Ernovilinda, E. (2020). Politeness Strategy in Shanghai Knights Film. *IJELTAL (Indonesian Journal of English Language Teaching and Applied Linguistics)*, 5(1), 39. <https://doi.org/10.21093/ijeltal.v5i1.571>
- Fitria, H., Ningrum, D. R., & Suhandoko. (2020). Politeness Strategies Reflected By the Main. *Jurnal Etnolingual*, 4(1), 74–91. <https://doi.org/10.20473/etno.v4i2.20336>
- Fridolini, F., Arisena, D. A., & Idawati, K. (2021). Politeness Strategies Analysis Reflected in Little Women Movie By Greta Gerwig. *Getsempena English Education Journal*, 8(2), 267–281. <https://doi.org/10.46244/geej.v8i2.1375>
- Himawati, U., Talenta, P. I., & Lamik, M. M. (2024). Analysis of Politeness Strategies Used in the Princess Diaries Movie. *Edulingua: Jurnal Linguistik Terapan Dan Pendidikan Bahasa Inggris*, 11(1).
- Isabella, R. A., Munthe, E. J. B., Sigalingging, D. J. N., Purba, R., & Herman, H. (2022). Learning How To Be Polite Through a Movie: a Case on Brown and Levinson'S Politeness Strategies. *Indonesian EFL Journal*, 8(2), 147–154. <https://doi.org/10.25134/ieflij.v8i2.6438>
- Jucker, A. H., & Landert, D. (2023). The diachrony of im/politeness in American and British movies (1930–2019). *Journal of Pragmatics*, 209(October 2022), 123–141. <https://doi.org/10.1016/j.pragma.2023.02.020>
- Leech, G. (1983). *Principle Of Pragmatic* (1st ed.). New York: Taylor & Francis.
- Pramadicha, P. R. K., Ediwan, I. N. T., & Utami, G. W. N. (2025). Conversational Implicature and Grice 's Maxim Found in INSIDE OUT 2 Movie. *Jurnal Riset Rumpun Bahasa*, 4(2), 247–276. <https://doi.org/https://doi.org/10.55606/jurribah.v4i2.5636>
- Probosini, N. (2020). Politeness Strategies in the Main Characters of "The Devil Wears Prada" Movie. *Jurnal ASPIKOM*, 5(1), 166–175.
- Sinarawerdhi, I. G. A. I., & Ni Made Verayanti Utami. (2023). Dealing with Emotions in "Inside Out" Movie: Moral Value Analysis. *ELYSIAN JOURNAL : English Literature, Linguistics and Translation Studies*, 3(3), 157–166. <https://doi.org/10.36733/elysian.v3i3.4974>
- Taufan, A. S., & Tawami, T. (2024). Psychoanalysis of the Character's Anxiety Emotion in Script Inside Out 2 Movie. *Mahadaya: Jurnal Bahasa, Sastra, Dan Budaya*, 4(2), 321–330. <https://doi.org/10.34010/mhd.v4i2.13833>
- Tetenaung, D. P., & Heryono, H. (2020). Politeness strategies in American : Movie Me Before You. *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)*, 5(3), 18974–18981. <https://doi.org/https://doi.org/10.33258/birci.v5i3.5903>
- Watts, R. J. W. (2003). *Politeness*. CambridgeUnited Kingdom University Press.