THE ANALYSIS OF POLITENESS STRATEGIES
IN THE MOVIE OF
“PRINCESS DIARIES 2: ROYAL ENGAGEMENT”

A thesis
Presented to the Faculty of Letters and Humanities
In Partial Fulfillment of the requirements for the Degree of Strata I

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ENGLISH LETTERS DEPARTMENT
LETTERS AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY OF
SYARIF HIDAYATULLAH
JAKARTA
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APPROVEMENT

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LEGALIZATION

A thesis entitled The Analysis of Politeness Strategies in the Movie of “Princess Diaries 2: Royal Engagement” has been defended before the Letters and Humanities Faculty’s Examination Committee on March the 17th 2008. The thesis has been accepted as a partial fulfillment of the requirements for the Sarjana degree in English Letters Department.

Jakarta, March the 17th 2008

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

Jakarta, March 2008

Eulis Aulia Agnia
ABSTRACT


The study is directed to discover the use of politeness strategies in the movie of “Princess’ Diaries 2: Royal Engagement”. In this occasion, the writer uses descriptive qualitative method to describe what kinds of politeness strategies used and to explain the most used strategies in the movie.

From politeness analysis, the writer found four types of politeness strategies comprise thirteen Positive Politeness strategies which is the most used strategies, seven Negative Politeness strategies as the second most used strategies six Bald on Record strategies as the third most used strategies, and finally, four Off record strategies as the rarest used strategies.
ACKNOWLEDGEMENT

All praise due to Allah SWT, The One who gives special attention to us by giving al Qur’an, the best holy book ever been revealed. And magnificience by revealing Muhammad, the best prophet ever been delegated. His best peace anf salutation may be upon him, his family, his companions, and followers.

This thesis is presented to English Letters Department of Adab of Humanities Faculty of Syarif Hidayatullah State Islamic University Jakarta as the partial fulfillment of the requirements for sarjana degree (SI).

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The writer is fully aware that her thesis is far from being perfect. Therefore, she needs every developing criticism and suggestion for its completion and improvement.

Jakarta, March the 10th 2008

The writer
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CHAPTER I
INTRODUCTION

A. Background of the Study

Human being and language cannot be separated from each other. Human needs language to socialize with people around him. They interact to communicate and know each other, for it is improbable to live in the world without interaction. That is the function of language as the only device of communication. Besides, people use language in almost of their activities, either they are routine activities, such as working, studying, and playing, or the particular one, such as wedding ceremony, general election and so on.

Beside language, people life is entirely related to culture. Culture is the ideas, customs, skills, art, etc., of a people or group that are transferred, communicated, or passed along as in or to succeeding generation,\(^1\) therefore whatever people do continually from their ancestors can be named as a culture. Language is a product of people; accordingly it is a part of a culture. As a system of arbitrary vocal symbols language is not only for human communication, but also for expressing the cultural reality.\(^2\) Two people who meet for the first time may realize their different culture from their language. One of the cultural realities expressed through language is politeness.

Politeness is the way people preserve harmony by showing good intentions and consideration for the feelings of others. Politeness will create comfort and harmony between the speaker and the hearer. It is very important

aspect of human social interaction for it is affecting linguistic and other social behaviors. If the speaker wants to get something done from the hearer he must be polite to him/her, unless he will impede the hearer wants or lose his face which is the public self image. Losing someone’s face in the other word is embarrassing or humiliating him. So it is a must to pay attention for people wants in order to keep social relationship well.

Politeness is universal phenomenon because every society has the same sort of norms for the appropriate behavior, although these norms are varied. For instances, British shows politeness by using indirect speech in contrast with German, who considers direct speech as the more polite utterance than the indirect one. Japanese, who is always described as the extremely polite person uses negative politeness with the long utterance, the way French does. The longest the utterance, the more polite it would be.

Being polite is not just saying “please”, “I am sorry” or “thank you” to the hearer as there are many strategies to express politeness, i.e., speaking directly, showing the solidarity, using indirect speech or giving hints. Even so, studying politeness is not only required understanding of the language but also of the culture and social values of community. Therefore the speaker must know whom he speaks to. The relationship between the speaker and the hearer affects very much in choosing the strategies, either they are close friend, the boss and the worker or two people who meet at the first time. He also must know the

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sociological factors consist of social distance (D) between the speaker and the hearer, relative power (P) of the hearer over the speaker and ranking of imposition (R) as they are the determinations of the level of politeness. By knowing those factors, the speaker will find the easiness in choosing the strategies then.

The explanation above shows that politeness is important in communication. Thus the writer is interested to make a study about it with the film of *Princess Diaries 2: Royal Engagement* as the subject. *Princess Diaries 2: Royal Engagement*, a film by Garry Marshall, outlines Mia’s new life as the princess that no longer will substitute her grandmother’s role as a queen of Genovia. Yet, the parliaments insist her to be married before being crowned as it is the law for hundreds years. Therefore Mia tries to seek her husband to be to become a queen.

The film sets in kingdom that it contains many polite utterances like compliment, the use of deference, (i.e. Your Majesty, Your Highness, Lord, Ma’am, etc) and other politeness strategies. Thereby, the writer names the study as: *The Analysis of Politeness Strategies in the Movie of “Princess Diaries 2: Royal Engagement”*

**B. Focus of the Study**

In doing the research, the writer would like to limit the discussion on the politeness strategies used in the movie dialogue of *Princess Diaries 2: Royal Engagement*. The research is referred to the politeness theory of Brown and Levinson.

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C. Research Question

In the research, the writer is eager to answer the questions as follows:

1. What are politeness strategies used in the movie *Princess Diaries 2: Royal Engagement*?
2. What is the most used strategies in the movie of *Princess Diaries 2: Royal Engagement*?

D. Significant of the Study

The writer expects the study as the addition of the repertoire of the pragmatic research. Besides, she hopes that the result of the study will be beneficial especially for her and generally for the readers. The benefits are the ability of understanding politeness strategies.

E. Research Methodology

1. Objective of the Study

   The objectives of the study are to find out the kinds of politeness strategies used in the movie *Princess Diaries 2 Royal Engagement*.

2. Method of the Study

   The method that will be used in the study is descriptive qualitative method. Through it the writer tries to describe and analyze politeness strategies used by every character in the movie.
3. Unit of Analysis

The unit of analysis of this research is the movie of *Princess Diaries 2 Royal Engagement*, and its screenplay, which is written by Sonda Rimes. The movie is published on 11th of August 2004 after its first movie in 2003.\(^9\)

4. Data Analysis

The writer analyzes the data by using descriptive analysis technique. The collected data are compared with the relevant theories namely, politeness strategies. In this description, the writer notes and explains the relevant data related to the research object.

5. Research Instrument

The instrument in the study is the writer herself by watching the movie of *Princess Diaries 2 Royal Engagement*, reading the script, and coding the intended data related to politeness theory.

6. Times and Place of the Research

The research has been started from May 2007 to February 2008 in English Letters Department of Letters and Humanities Faculty of State Islamic University Syarif Hidayatullah of Jakarta.

A. Politeness Concept

Politeness is one of skills that every member has to possess in interaction. Person is considered good from the way he behaves and speaks. The way people behave politely named as polite behaviour. Meanwhile, the way they speak politely named as polite language. Based on these two politenesses the writer finds two concepts of politeness proposed by Richard J. Watts.

In accordance with Watts in his Politeness, there are two concepts of politeness, to wit, the first order politeness or politeness₁ and the second order politeness or politeness₂. Politeness₁ is a socio-psychological concept, referring to the various ways in which members of sociocultural groups talk about polite behaviour.¹⁰ In the other word, politeness₁ involves the appropriate behaviours related to social rules that show politeness like self-effacing behaviour, respecting the old, speaking with lower voice with them, etc, which may be also called as etiquette or manner. Whereas, politeness₂ is linguistic, scientific concept, a more technical notion which can only have a value within an overall theory of social interaction.¹¹ This politeness refers to the choices that are made in language use, the linguistic expressions that give people space and show a friendly attitude to them,¹² or the language which

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¹¹ Ibid p. 4.
displays respect towards or consideration for others in the study of verbal interaction; accordingly it is called linguistic theory.

B. Brown and Levinson's politeness

As paraphrased by William Turnbull in *Language in Action*, Brown and Levinson assume in their politeness concept that every individual can carry out means – ends reasoning (i.e. individuals are rational) and have a desire to protect their identity. To be rational which means to achieve transactional goals, individuals must achieve interpersonal goals or protect their identities by appropriate language choices. The term identity refers to Goffman’s face (1967) that is the image that a person projects in his social contacts with other. Whereas, in accordance with them, face is something that is emotionally invested, and that can be lost, maintained, enhanced, and must be constantly attended to in interaction. They said that in order to enter into social relationships, the interlocutors have to acknowledge and show an awareness of the face. In general, people cooperate in maintaining face in interaction not to be threatened.

The face consists of two kinds, positive face and negative face. The positive face is the positive consistent self-image that people have and their desire to be appreciated and approved of by at least some other. This desire includes the desire to be understood, praised, ratified, liked or admired. For example, when a student got excellent score in his examination he must want his friends

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or teacher to admire him to satisfy his positive face. Meanwhile, the negative face is the wants not to be impeded, which include the rights to territories, freedom of action and freedom from imposition.  

In the other word, this face includes the wants to do something freely without the others’ coerce. For example, asking someone to do something will impose his negative face.

Still, the certain kinds of acts intrinsically threaten face, namely those acts that by their nature run contrary to the face wants of the addressee and/or of the speaker. These acts are called Face Threatening Acts (FTAs) including criticism, orders, request, expressions of disagreement, and many more. FTAs impinge on the interlocutors needed to maintain his/her self-esteem, and are respected, accordingly such threats generally require a mitigating statement or some verbal repair which is politeness, and otherwise a breakdown of communication will ensue.

C. Politeness Strategies

In order to deal with the FTA, Brown and Levinson developed politeness with five strategies in accordance with the greater of FTA risk. The first strategy is doing the FTA without redressive action or bald on record, which deals with the minimal FTA. The next strategy is doing the FTA with redressive action with positive politeness, and negative politeness aimed to deal FTA in medium level. Further, there is off record for dealing high level of FTA. Finally is do not do the FTA for its higher risk.

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16 Ibid, p.62
17 Ibid, p.65
Table 1

Degree of face threat and the associated face work super strategies\(^19\)

<table>
<thead>
<tr>
<th>Degree of face threat</th>
<th>Face work super strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low</td>
<td>Bald on Record</td>
</tr>
<tr>
<td>Medium</td>
<td>On record with Positive Politeness And/or Negative Politeness</td>
</tr>
<tr>
<td>Medium high to high</td>
<td>Off Record</td>
</tr>
<tr>
<td>High</td>
<td>Do not do the FTA</td>
</tr>
</tbody>
</table>

1. *Bald on record*

Bald on record is the strategy where an FTA is presented in unmigitated form. The speaker (S) usually speaks directly, clearly without resulting ambiguous interpretation for the hearer (H). Consequently the strategy is tied up with Grice’s maxims. Maxims are numbers of conversational rules regulate conversation by way of enforcing compliance with the cooperative principles proposed by philosopher Paul H. Grice\(^20\) these rules assumed as guidelines for achieving maximally efficient communication. It consists of four maxims, to wit:

a. **Maxim of Quantity**
   - Make your contribution as informative as is required (for the current purposes of the exchange).
   - Do not make your contribution more informative than is required.


b. Maxim of Quality
   Try to make your contribution one that is true
   - Do not say what you believe to be false.
   - Do not say that for which you lack adequate evidence.

c. Maxim of Relation
   Be relevant

d. Maxim of Manner
   Be perspicuous
   - Avoid obscurity of expression
   - Avoid ambiguity
   - Be brief
   - Be orderly

As is explained by Ralph W. Fasold in *The Sociolinguistics of Language*, bald on record is the strategy enacted in full conformity with the maxims of the cooperative principle; they conform to quality by being transparent (if the speaker wants to make a request, he or she does not try to veil the fact that a request is being made); they conform to quantity by being sufficiently informative without being too informative; they are relevant, brief and so on.  

The prime reason for the use of bald on record is because the speaker thinks that his utterance is not too risk threatening the addressee’s face. This may happen as S does not fear retribution from the addressee like in various circumstances: a) for the urgency and efficiency, b) the danger to H’s face is very small, as in offers, requests, and suggestions, and c) where S is vastly superior to H in power.

There are two classes of bald on record, to wit:

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a. **Cases of non-minimization of the face treat.** In this case both S and H consider the other things are more important than face, therefore the face is ignored like in urgency or desperation and channel noise.

b. **Cases of FTA oriented bald on record usage.** This strategy is actually oriented to face like in welcomings, farewells, and offers.²³

2. **Positive Politeness**

Positive politeness is the strategy that directs to redress H's positive face, which is the desire to be approved. This strategy satisfies the face of the addressee by indicating that in some respects, S wants H's wants, or by treating him as a member of an in group, a friend, a person whose wants and personality traits are known and liked. It is marked by the use of strategies that emphasize solidarity with H, such as informal language, pronoun, slang, nickname, shared dialect, and so on.²⁴ Hence the strategy concerns with demonstrating closeness and affiliation or using compliment.²⁵ It comprises three mechanisms those are, **Claim common ground, Convey that S and H are cooperators, and Fulfill H's want for some.** These mechanisms aimed to minimize social distance between S and H.

a. **Claim Common Ground.**

According to Coulthard as paraphrased by Joan Cutting in *Analysing the Language of Discourse Communities*

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²³ Ibid, p. 95-7
²⁵ Ibid, p. 102
“Common ground is not restricted to shared experiences of a particular linguistic interaction up to the moment of utterance; rather it is a product of the interpenetrating biographies of the participants of which common involvement in a particular ongoing interaction constitutes only a part”

Therefore claim common ground become the first mechanism to indicate that S and H are belonging to some set of persons who share specific wants, including goals and values. In this case, S conveys that some wants of H is admirable or interesting to S too; or he may stress common membership in a group, finally, S can claim common perspective with H without necessarily referring to in-group membership. The output consists of positive politeness strategies 1 to 8.

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

This output suggests that S should take notice of H's condition aspects including noticeable changes, remarkable possessions, and anything which looks as though H would want S to notice and approve of it, e.g. *What a beautiful paint, where did you buy it?*

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

S may show his politeness with intonation, stress, and other aspects of prosodic, as well as with intensifying modifiers, e.g. *What a fantastic garden you have!*

**Strategy 3: Intensify interest to H**

To show that S shares some of H's wants, he can intensify the interest of his own contributions to the conversation, by ‘making good story’. S can use ‘vivid present’, direct speech quotation, such as tag question or expression that draws

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H as a participant into the conversation, and he can exaggerate facts. E.g. there are million people in the Co-op tonight!

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

To convey in-group membership with H, S may use in-group identity marker like address forms, language or dialect, jargon or slang, or ellipsis and contraction.

**Strategy 5: Seek agreement**

Seeking agreement is a way to claim common ground with H. Using ‘safe topics’ like discussing about good weather is a kind to seek H’s agreement. The more S knows about H, the more close to home will be the safe topics he can pursue with H. Besides, agreement can be shown with repeating part or all of what the preceding the interlocutor has said in conversation as it will demonstrate that S has heard correctly what was said and to stress emotional agreement with the utterance (or to stress interest and surprised). For example:

A: “John went to London this weekend!”

B: “To London!”

**Strategy 6: Avoid disagreement**

In order to notices what H speak; S has to avoid disagreement with several ways as follows:

a) Token agreement, S may go this by twisting his utterance so as to appear to agree or to hide disagreement.

E.g. A:”So is this permanent?”

B: “Yes, it’s ‘permanent’ — permanent until I get married again.”
b) Pseudo agreement, by using then or so as a conclusory marker. E.g. I'll meet you in the class at nine then.

c) White lies. To avoid H's positive face damage, S has to lie in stating an opinion, e.g. Yes; I do like your new hat! (Even S does not like.)

d) Hedging opinion. S may choose to be vague about his own opinions by hedging it with several phrases such as, sort of, kind of, like, in a way. E.g. you really should sort of try harder.

Strategy 7: Presuppose/raise/assert common ground

a) Gossip, small talk.

Talking for a while about unrelated topic or gossip can mark S's friendship or interest in H. hence it can give rise to the strategy of redressing on FTA.

b) Point of view operation.

Point of view operations or methods of 'taking the role of the other' are basic of politeness phenomena. The operations attempt to bring together or merge the point of view S and H. Thus, these techniques may reduce the distance between S and H with three switching, they are:

1) Personal-center switch: S to H, where S speaks as if H were S, or H's knowledge was equal to S's knowledge, which is normally marked by using tag questions. E.g. I had a really hard time learning to drive, didn't I?

2) Time switch, by using the 'vivid present', a tense shift from past to present tense. E.g. John says he really loves your roses.

3) Place switch, where the use of proximal is rather than distal demonstratives (here, this, rather than there, that) because it would be acceptable and seems to convey increased involvement or empathy. For example in saying good-bye, it is more polite to say this is lovely party than the use of that.
c) Avoidance of adjustment of reports to H’s point of view

In this case S may agree that H’s point of view is his or his is H’s. It is preference to use direct quotes with uninterpreted referring expressions, names, and so on.

d) Presupposition manipulations.

The presupposition means S presupposes something when he presumes that it is mutually taken for granted. The manipulation of such presuppositions where something is not really mutually assumed to be the case, but S speaks as if it were mutually assumed, can be turned to positive face redress, as illustrated in the following four sets of examples:

1. Presuppose knowledge of H’s wants and attitudes, by using negative questions that presume ‘yes’ as answer to indicate that S knows H’s wants, tastes, habits, etc. E.g. wouldn’t you like drink?

2. Presuppose H’s values are the same as S’s values, by presuming that both S and H have the same value with respect to the relevant predicate, the same definition of what the scale is. For instance, ‘tall’ assumes that S and H share the criteria for placing people or things on this scale.

3. Presuppose familiarity in S – H relationship, by using address forms to presuppose that H is ‘familiar to S even he is a stranger.

4. Presuppose H’s knowledge, by using any term S presupposes that H knows the referents. Thus the use of in – group code like language, dialect, jargon, and local terminology assumes that H understands and shares the associations of that code.

E.g. Harry took me to the movies last night.
H does not know that S has a boyfriend named Harry. Yet, S assumes that H does know these things to indicate that S assumes that S and H share common ground.

**Strategy 8: Joke**

Jokes may be used to stress the shared background or those shared values between S and H. Hence, it can minimize an FTA of requesting as in: OK *if I tackle those cookies now?*

**b. Convey that S and H are cooperators**

The next mechanism of positive politeness is indication that S and H are cooperators in the relevant activity. S’s indicating his knowledge of and sensitivity to H’s wants may stress the cooperation that yields strategy 9. It can be done by claiming some kind of reflexivity between S’s and H’s wants either S wants what H wants for H or that H wants what S wants for himself which gives strategies 10 to 13. Moreover, S may convey his cooperation with H by indicating that he believes reciprocity to be prevailing between H and himself, and they are somehow locked into a state of mutual helping, which derives strategy 14.

**Strategy 9: Assert or presuppose S’s knowledge of and concern for H’s wants**

When S wants H’s cooperation, he may assert or imply knowledge of H’s wants and willingness to fit one’s own wants in with them. For example to offer and apology: *I know you love roses but the flourish didn’t have any more, so I brought geranium instead.*
Strategy 10: Offer, promise

Another way to redress the potential threat of some FTAs is that S may claim that whatever H wants, S wants for him and will help to obtain. Offering and promising H. E.g. I’ll drop by sometime next week.

Strategy 11: Be optimistic

S must be optimistic as to assume that H will cooperate with him, for it may carry a tacit commitment for S to cooperate with H as well, or at least a tacit claim that H will cooperate with S because it will be in their mutual shared interest, e.g. I’ve come to get a salt. Such optimistic expressions of FTAs seem to work by minimizing the size of the face threat. This minimizing may be literally stated with expressions like a little, a bit, for a second, e.g. I’m borrowing your scissors for a sec – OK? And the presumptuousness may be partially softened with a token tag You’ll lend me your bike, won’t you?

Strategy 12: Include both S and H in the activity

S can use an inclusive ‘we’ form, when he really means ‘you’ or ‘me’. He can call upon the cooperative assumptions and thereby redress FTAs. Noting that let’s in English is an inclusive ‘we’ form, e.g. Let’s stop for a bite (i.e. me).

Strategy 13: Give or ask for reason

Another aspect of including H in the activity is for S to give reasons as to why he wants what H wants. By giving reasons H is thereby led to see the reasonableness of S’s FTA. Besides, it can be a way of implying ‘I can help you’ or ‘you can help me’, and, assuming cooperation, a way of showing what help is needed. Normally it is done by demanding reason ‘why not’ via optimism. E.g. why don’t we play football this afternoon?
Strategy 14: Assume or assert reciprocity

H’s cooperation can be claimed by S giving evidence of reciprocal rights or obligations obtaining between them. Thus S may say, in effect, 'I'll do X for you if you do Y for me’ or ‘I did X for you last week, so you do Y for me this week’ or vice versa. By pointing this, S may soften his FTA by negating the debt aspect and/or the face threatening aspects of speech acts such as criticism and complaints.

c. Fulfill H’s want for some X

It involves S deciding to redress H’s face directly by fulfilling some of H’s wants, thereby showing that he wants H’s wants for H, in some particular respects.

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

The last strategy of positive politeness is that S may satisfy H’s positive face want by satisfying some of H’s wants. This satisfaction is not only by giving tangible gifts, but also human relations, such as the wants to be liked, admired, cared about, understood, and listened to, and so on.27

3. Negative politeness

Negative politeness is oriented mainly toward partially satisfying or redressssing H’s negative face. It is realized without interfering with H’s

27 Ibid, pp. 102 – 129
freedom and action. Hence, negative politeness is characterized by self-effacement, formality, and restraint, with attention to very restricted aspects of H’s self image, centring on his want to be unimpeded.

The FTAs are redressed by five mechanisms which are **Be direct**, **Don’t presume/assume**, **Don’t coerce H**, **Communicate S’s want to not impinge on H**, and **Redress other wants of H’s**. In addition, these outputs are all forms useful in general for social ‘distancing’; they are therefore likely to be used whenever S wants to put a social brake on to the course of his interaction.

**a. Be direct**

Negative politeness enjoins both on record delivering and redress of an FTA. The simplest way to construct an on record message is to convey it directly, as in bald on record usages. The desire to go on record and the need for negative face redress are reached in the hybrid strategy of conventional indirectness. The want to be direct stems from do the FTA on record and the want to be indirect derives from don’t coerce as the third negative politeness mechanism.

**Strategy 1: Be conventionally indirect**

When S wants to give H an ‘out’ by being indirect and go on record, he can be conventionally indirect by using phrases or sentences that are unambiguous meaning in context but are different from their literal meaning. Indirect speech acts are certainly the most significant form of conventional
indirectness. Such cases constitute the problem of indirect speech act, with questions S can make assertions, by using imperatives S can make an offer (‘Have another drink’), with assertions S can make a command (‘Officer will wear evening dress’).

Questioning: “Could you pass the salt?”

Assertion: “You couldn’t possibly pass the salt, (please), (could you?)”

The question conveys that S is unsure whether H can do A, while the assertion indicates that S wants to definitely convey the assumption that H is unlikely to do A. However it is implicitly conveys request to H to pass S the salt. These ways may satisfy H’s negative face and show S’s wants not to coerce H.

b. Don’t presume/assume

To redress H’s negative face, S can carefully avoid presuming or assuming that anything involved in the FTA is desired or believed by H. This will include avoiding presumptions about H, his wants, what is relevant or interesting or worthy of his attention – that is, keeping ritual distance from H. This yields negative politeness strategy 2, which enjoins S to questions on hedge such assumptions.

Strategy 2: Question, hedge

In this part the writer will discuss about hedge as question has been mentioned in strategy 1.

Hedge is a particle, word, or phrase that modifies the degree of membership of a predicate or noun phrase in a set; it says of membership that it
is partial, or true only in certain respects, or that it is more true and complete than perhaps might be expected.

Brown and Levinson proposed hedge as a way to redress the FTA as the ordinary communicative intentions, which are often potentially threatens cooperative interaction. To hedge the assumption – like asking someone to do something is presupposing that he can and will do it, and have not already done it; promising to do something is admitting that one has not already done it; to assume that H wants it done and would prefer to do it – that are to avoid commitment to them, one has to hedge on illocutionary force, on Grice’s Maxims, and on positive politeness.

a) Hedges on illocutionary force.

It is performative hedges directed to satisfy S’s wants, namely Don’t assume H is able or willing to do A and the want to Make minimal assumptions about H’s wants. Hedges on illocutionary force divided into two: strengtheners, those that mainly act as emphatic hedges, like exactly, precisely, certainly, sincerely, really and weakeners, those soften or tentativize what they modify, including, I guess, suppose, perhaps, particle ‘it is said’, if clause, adverbial clause, in fact, in a way, may be, diminutivizing adjectives or adverbs, a little bit, sort of, I think. E.g. come if you like for a walk.

b) Hedges addressed to Grice’s Maxims.

S’s want to avoid presuming may be partially satisfied by not assuming that H wants to cooperate. The communication of this non – presumptions (or presumptions) may be a set of hedges oriented to Grice’s cooperative dimensions, namely:

1. Maxim of Quality Hedges
These hedges may suggest that S is not taking full responsibility for the truth of his utterance, e.g. I think… I believe… or they may stress S’s commitment to the truth of his utterance, e.g. I absolutely believe that, or they may disclaim the assumption that the point of S’s assertion is to inform H, e.g. As you know…

2. Maxim of Quantity Hedges

It involve English expressions, which give notice that not as much or not as precise information is provided as might be expected. E.g. roughly, more or less, approximately, give or take a few, or so, I should think, I can’t tell you more than that it is, in sort, I’ll just say, and many more.

3. Maxim of Relation Hedges

Because of the sensitivy of topic changes as impositions on H’s face, these hedges are used to mark the changes, which is often done off record. Hegdes that mark the change and partially apologize for it include, this may not be relevant, but…or By the way… anyway… Sorry, I’ve just thought… etc.

4. Maxim of Manner Hedges

These hedges include phrases: If you see what I mean, to be succinct, in a nutshell, you see, what I meant was, more clearly. These phrases can redress all types of FTA, e.g. in insults, you’re not exactly thrifty, if you see what I mean.

c) Hedges Addressed to Politeness Strategies

Besides, as notices of violation of face wants, S might properly say off record then on record by using these hedges: frankly, to be honest, I hate to have to say this, but… (Which preface criticism or bad news), and phrases like I must say.

c. Don’t coerce H.
Another way to redress H's negative face want is by not coercing him or by explicitly giving him not to do act A – for example, when requesting H's aid or offering him something which requires his accepting. This mechanism includes three strategies namely, strategy 3 Be pessimistic, strategy 4 Minimize the imposition Rx, and strategy 5 Give deference.

**Strategy 3: Be pessimistic**

This strategy gives redress to H's negative face by explicitly expressing doubt that the conditions for the appropriateness of S’s speech act obtain or assuming that he is not likely to do A. The use of the subjunctive may express doubt, e.g. *Would you do X if I were to ask you?* The negative (with tag) *you don’t have any manila envelopes, do you by any chance?* And pessimistic hedges, *perhaps you’d care to help me.* The extent of the option influences the degree of politeness, because in many cases, the greater chance that S offers H to say ‘no’ the more polite it is.28

**Strategy 4: Minimize the imposition, Rx**

One way of defusing the FTA is to indicate that Rx, the intrinsic seriousness of the imposition, is not in itself great, leaving only D and P as possible weighty factors. So indirectly this may pay H deference. This is achieved by expressions; *I just want to ask you if I can borrow a little paper.* The word ‘just’ conveys both literal meaning of ‘exactly, only’ which narrowly delimits the extent of the FTA and its conventional implicature merely. And the euphemism ‘borrow’ (for ‘take and consume’) minimized the imposition. Another expressions are like, *a tiny little bit, a sip, a taste, a drop, a smidgen.*

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Strategy 5: Give deference

To satisfy H’s negative face, S may abase himself and raise deference H and treat him as superior. The strategy serves to defuse potential FTA by indicating that the addressee’s rights to relative immunity from imposition are recognized and that S is certainly not in position to coerce H’s compliance in anyway. Usually it is done by T/V pronoun like sir, Your Majesty, and many more.

d. Communicate S’s want to not impinge on H.

S must be aware of H’s negative face demands and taking them into account in his decision to communicate the FTA. Thus, S communicates that he recognizes H’s territory.

There are two basic ways to do so. The first is to straightforwardly apologize for the impingement (strategy 6), the other is to implicitly convey reluctance on the part of S to impose on by dissociating either S or H or both from the FTA. By implication, then, S conveys that it is not his own wish to impose on H, but someone else, or that it is not on H in particular but on some people in general that this imposition must be made. The dissociation can be achieved by doing the strategy 7: Impersonalize on H and strategy 8: State the FTA as general rule, and the last is strategy 9 Nominalize.

Strategy 6: Apologize

By apologizing for doing an FTA, S can indicate his reluctance to impinge H’s negative face and thereby partially redress that impingement. There are four ways to communicate regret or reluctance to do an FTA:

a) Admit the impingement, where S can simply admit that he is impinging on H’s face. For example, I know this is a bore, but…
b) Indicate reluctance, where S can attempt to show that he is reluctant to impinge on H with the use of hedges. E.g. *I hate to impose, but* …

c) Give overwhelming reasons, where S can claim that he has compelling reasons for doing the FTA, thus implying that normally he would not dream of infringing H’s negative face. For example, *I simply can’t manage to* …

d) Beg forgiveness, by using *excuse me, I beg your pardon* …

**Strategy 7: Impersonalize S and H**

One way to indicate that S does not want to impinge on H is by phrasing the FTA as if the agent were other than S, or at least possibly not S or S not alone, and the addressee were other than H, or only inclusive of H. This can be done by avoiding pronouns ‘I’ and ‘you’ like it performatives, e.g. *Do this for me*, imperatives, e.g. *Take that out!*, or impersonal verbs, e.g. *It would be desirable (for me)* …

Besides we can use passive and circumstantial voices, e.g. *if it is possible*, or pluralization of the ‘you’ and ‘I’ pronouns, e.g. *we regret to inform you* … and reference terms as ‘I’ avoidance, e.g. *I thought I might ask you* …

**Strategy 8: State the FTA as a general rule**

By stating the FTA as an instance of some general social rule, regulation, or obligation S may dissociate H from the particular imposition of the FTA and communicate that he does not want to impinge but is merely forced by circumstances. In this case the pronouns usage is avoided altered with the use of first items. For example, *Passengers will please refrain from flushing toilets on the train*. 
Strategy 9: Nominalize

In English, degrees of negative politeness (or at least formality) run hand in hand with degrees of nouniness; that is associated with the noun end of the continuum.

a) Your performed well on the examinations and we were favourably impressed.

b) Your good performance on the examinations impressed us favourably.

With nominalizing the subject, S can get sentence more formal like in sentence b.

e. Redress other wants of H’s

A final higher order strategy of negative politeness consists in offering partial compensation for the face threats in the FTA by redressing some particular other H’s wants. This order yields two strategies, firstly to give deference to H as in the output 5. The second type is to acknowledge that in doing some FTA that imposes on H, one has incurred a debt, and perhaps added to already existing debts. This last yields negative politeness strategy 10.

Strategy 10: Go on record as incurring a debt, or as not indebting H

S can redress an FTA by explicitly claiming his indebtedness to H, or by disclaiming any indebtedness of H, by means of expressions such as the following:

a) I’d be eternally grateful if you would… (For request)

b) I could easily do it for you (for offer).

4. Off Record

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Ibid, pp. 129 – 211
Off Record is an attempt to avoid overtly committing an FTA through the use of indirectness and ambiguous utterances. Thus, if S want to do an FTA, but wants to avoid the responsibility for doing it, he can do it off record and leave it up to the addressee to decide how to interpret it. To construct an off record utterance one says something that is either more general or actually different from what he means. Therefore H must make some inference to recover what was in fact intended.

By going off record, S can make suggestions, requests, offers, or invitations quite casually without addressing them to anyone in particular. It also enables S to address particular people but be polite by giving them options and retreating behind the literal meaning of the words. Off record consists of two mechanisms, which are **Invite conversational implicatures** and **Be vague or ambiguous**.

a. **Invite conversational implicatures**

If S wants to do an FTA, and chooses to do it indirectly, he must give H some hints and hope that H picks up on them and thereby interprets what S really means to say. The basic way to do this is to invite conversational implicatures (i.e. conversational implicature is something implied in conversation which to understand a meaning uttered) by violating, in some way, the Gricean Maxims, which are, Relevant Maxim, Quantity Maxim, and Quality Maxim. For example, if S says, ‘It is pretty hot here’, he may implicate a request that H open the window.

The mechanism comprises the strategies 1, 2, 3, violating Relevant Maxim, the strategies 4, 5, 6, violating Quantity Maxim, and the strategies 7, 8,9,10, violating Quality Maxim.

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30 Joan Cutting (2002) *opcit*, p. 46
Strategy 1: Give Hints

S may say something that is not explicitly relevant; he invited H to search for an interpretation of the possible relevance. It is done by giving hints that consist in ‘raising the issue of some desired act A for example, by stating motives or reasons for doing A. e.g. what a boring movie! (i.e. let’s leave)

Strategy 2: Give association clues

Another way to speak off record is by mentioning something associated with the act required of H, either by precedent in S – H’s experience or by mutual knowledge irrespective of their interactional experience. Thus the utterance, Oh God, I’ve got a headache again,

May be used to convey a request for an aspirin, if S and H mutually know that they both have an association between S having a headache and S wanting H to give him an aspirin in order to swim off his headache.

Strategy 3: Presuppose

To show indirectness, S can say almost wholly relevant in context, yet violate the relevance Maxim just at the level of its presupposition. For instance, if S says: I washed the car again today.

He presupposes that he had done it before and therefore may implicate a criticism. By using the word ‘again’ S may implicate that he had washed the car for times meanwhile H had not. Meanwhile, S can use contrastive stress like in: It wasn’t mé that did it.
**Strategy 4: Understate**

S may violate Quantity Maxim by saying less that is required or more to invite H to consider why. One way to implicate by saying less is understatement. By choosing a point on a scalar predicate (e.g. tall, good, nice) that is well below the point that is actually describes the states of affairs, or to hedge a higher point that will implicate the (lower) actual state of affairs. Thus a girl might say ‘He’s all right’ as an understated criticism implicating ‘I think he is awful’.

**Strategy 5: Overstate**

S may exaggerate or choose a point on a scale, which is higher than the actual state of affairs. Here, the implicatures often lie far beyond what is said. E.g. *why are you always smoking?* Could convey the relevant criticism.

**Strategy 6: Use tautologies**

By uttering a tautology or uttering patent and necessary truths, S encourages H to look for an informative interpretation of the non-normative utterance. E.g. *Boys will be boys*.

**Strategy 7: Use contradiction**

By stating two things that contradict each other, S makes it appear that he cannot be telling the truth. He thus encourages H to look for an interpretation that reconciles the two contradictory propositions. For example:

A: ‘Are you upset about that?’

B: ‘Well, yes and no.’

Such contradictions may convey a complaint or criticism.
Strategy 8: Be ironic

By saying the opposite of what he means, S can indirectly convey his intended meaning. Such clues may be prosodic (e.g. nasality), kinesics (e.g. a smirk), or simply contextual. E.g. Lovely neighborhood eh? (In a slum)

Irony may be combined with understatement. E.g. I think may be John just might be a little bit of genius.

Strategy 9: Use metaphors

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

Harry’s a real fish (e.i he drinks is slimy cold-blooded swims like a fish)

Strategy 10: Use rhetorical questions

To ask a question with no intention of obtaining an answer is to break a sincerity condition on questions — namely, that S wants H to provide him with the indicated information. Questions that leave their answer hanging in the air, implicated, may be used to do FTAs. For example:

a) How was I to know? (e.i. I wasn’t) for excuse, and

b) How many times do I have to tell you…? (e.i. Too many) for criticism.

b. Be vague or ambiguous: Violate the Manner Maxim

S may choose to go off record by being vague or ambiguous in such a way that his communicated intent remains ill defined. By using what is technically
indirectness, S will have given a bow to H’s face and therefore minimized the
threat of the FTA. This mechanism consists of strategies 11 to 15.

**Strategy 11: Be ambiguous**

Metaphor is a kind to convey ambiguity. Thus the utterance:

‘John’s a pretty \{ sharp smooth \} cookie’

Could be either compliment or an insult, depending on which of the connotations
of *sharp* or *smooth* are latched on to.

**Strategy 12: Be vague**

S may go off record with an FTA by being vague about who the object of
the FTA is, or what the offence is. For instance, *Perhaps someone did something
naughty* (criticism)

**Strategy 13: Over generalize**

Rule instantiation may leave the object of the FTA vaguely off record:

a) The lawn has got to be mown.

b) If that door is shut completely, it sticks.

H then has the choice of deciding whether the general rule applies to him. It is
similar to the use of proverbs, e.g. *People who live in a glass houses shouldn't
throw stones.*

**Strategy 14: Displace H**

S may go off record as to who the target for his FTA is, or he may pretend
to address the FTA to someone whom it would not threaten, and hope that the
real target will see that the FTA is aimed at him. For example, when a secretary
in an office asks another – but with negative politeness – to pass the stapler, in circumstances where a professor is much nearer to the stapler than another. His face is not threatened, and he can choose to do it himself as a bonus ‘free gift’.

**Strategy 15: Be incomplete, use ellipsis**

S can leave the implicature ‘hanging in the air’ by saying incomplete sentence or using ellipsis, just as with rhetorical questions:

a) Well, if one leaves one’s tea on the wobble table...

b) Well, I didn’t see you...

5. **Don’t do the FTA or Zero strategy**

If the S decides that the degree of the FTA is too great, he/she may decide to avoid offending H at all with this particular FTA, or he prefers to say nothing verbally or non verbally.

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33 Ibid, p. 72.
CHAPTER III

RESEARCH FINDINGS

A. Data Description

In general, *Princess Diary 2: Royal Engagement* is the movie about the bravery to make a hard decision. And below are the data taken from the dialog of *Princess Diary 2: Royal Engagement*.

<table>
<thead>
<tr>
<th>No</th>
<th>S and H</th>
<th>The Used Strategies</th>
<th>Corpus</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Joe to Mia</td>
<td>Bald on Record</td>
<td><em>Princess Mia. Look out the window, and welcome back to Genovia.</em></td>
</tr>
<tr>
<td>2</td>
<td>Joe to Queen Clarisse</td>
<td>Positive Politeness: 1</td>
<td><em>Beautiful. But you're late, Your Majesty</em></td>
</tr>
<tr>
<td>3</td>
<td>Queen Clarisse to the guests</td>
<td>Negative Politeness: 1</td>
<td><em>Will you please raise your classes in celebration of Princess Mia's 21st birthday?</em></td>
</tr>
<tr>
<td>4</td>
<td>Asana to Mia</td>
<td>Positive Politeness: 7</td>
<td><em>Oh, just partying girl. You know.</em></td>
</tr>
<tr>
<td>5</td>
<td>Nicholas to Mia</td>
<td>Negative Politeness: 5</td>
<td><em>I'll survive, Your Highness. The fault was entirely my own. I apologize.</em></td>
</tr>
<tr>
<td>6</td>
<td>Mia to Nicholas</td>
<td>Positive Politeness: 4</td>
<td><em>Mia. I like to be called Mia.</em></td>
</tr>
<tr>
<td>7</td>
<td>Charlotte to Brigitte and Brigitta</td>
<td>Bald on Record</td>
<td><em>Enough bowing. Back to your chores.</em></td>
</tr>
<tr>
<td>8</td>
<td>Queen Clarisse to Lord Mabrey</td>
<td>Bald on Record</td>
<td><em>Shut up!</em></td>
</tr>
<tr>
<td>9</td>
<td>PM Motaz to the Members of Parliament</td>
<td>Positive Politeness: 6</td>
<td><em>“Shut up” doesn’t always mean shut up. In America, it’s</em></td>
</tr>
<tr>
<td></td>
<td>Speaker 1 to Speaker 2</td>
<td>Politeness Type</td>
<td>Politeness Level</td>
</tr>
<tr>
<td>---</td>
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<tr>
<td>10</td>
<td>Queen Clarisse to Lionel</td>
<td>Positive Politeness</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>Queen Clarisse to Mia</td>
<td>Negative Politeness</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Lord Mabrey to Joe</td>
<td>Off record:</td>
<td>9</td>
</tr>
<tr>
<td>13</td>
<td>Queen Clarisse to Mia</td>
<td>Negative Politeness</td>
<td>3</td>
</tr>
<tr>
<td>14</td>
<td>Queen Clarisse to Mia</td>
<td>Positive Politeness</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>Queen Clarisse to Mia</td>
<td>Negative Politeness</td>
<td>2</td>
</tr>
<tr>
<td>16</td>
<td>Lilly to Mia</td>
<td>Positive Politeness</td>
<td>5</td>
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<tr>
<td>17</td>
<td>Andrew to Mia</td>
<td>Negative Politeness</td>
<td>8</td>
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<tr>
<td>18</td>
<td>Andrew to Mia</td>
<td>Positive Politeness</td>
<td>13</td>
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<tr>
<td>19</td>
<td>Queen Clarisse to Mia</td>
<td>Positive Politeness</td>
<td>15</td>
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<tr>
<td>20</td>
<td>Mia to Queen Clarisse</td>
<td>Positive Politeness</td>
<td>15</td>
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<tr>
<td>21</td>
<td>Mia to the guards</td>
<td>Bald on Record</td>
<td></td>
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<tr>
<td>22</td>
<td>Charlotte to Lily</td>
<td>Off Record:</td>
<td>1</td>
</tr>
<tr>
<td>23</td>
<td>Andrew to Mia</td>
<td>Positive Politeness</td>
<td>6</td>
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<tr>
<td>24</td>
<td>Mia to Nicholas</td>
<td>Off Record:</td>
<td>9</td>
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<tr>
<td>25</td>
<td>Mia to Nicholas</td>
<td>Off Record:</td>
<td>8</td>
</tr>
<tr>
<td>26</td>
<td>Charlotte to the guard</td>
<td>Positive Politeness</td>
<td>4</td>
</tr>
<tr>
<td>27</td>
<td>Mia to Andrew</td>
<td>Negative Politeness</td>
<td>6</td>
</tr>
<tr>
<td>28</td>
<td>Mia to Joe</td>
<td>Positive Politeness</td>
<td>15</td>
</tr>
<tr>
<td>29</td>
<td>Joe to the guards</td>
<td>Bald on Record</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>PM Monaz to Mia</td>
<td>Bald on Record</td>
<td></td>
</tr>
</tbody>
</table>
B. Data Analysis

The writer found 30 expressions using politeness strategies comprise six Bald on Record strategies, thirteen Positive Politeness strategies, seven Negative Politeness strategies and the last four Off Record strategies. To simplify the analysis, she begins the analysis from Bald on Record, followed by Positive Politeness, Negative Politeness, and finally Off Record.

1. Bald on Record

Bald on Record is the strategy tied up to The Gricean Maxims. Due to that, in analyzing its use, the writer relates it with Grice’s Maxims theory.

a. Data 1

Joe to Mia: "Princess Mia. Look out the window, and welcome back to Genovia."

After graduating from the college, Mia moves from America to Genovia to do her duties as the princess. With Joe, the royal security head, she flies to Genovia. While approaching Genovia, Joe asks Mia baldly to look out the window indicating that they are no longer will arrive at the beautiful kingdom and welcomes her. In his order, Joe uses bald on record strategy by using direct and concise words because he wants to communicate efficiently. Besides, his order is a minimal FTA, therefore it is not threatening Mia’s face at all. However, by welcoming her he also concerns to Mia’s face. By going on record, Joe then follows the maxim principles namely, clarity, directness.

b. Data 7
Charlotte to Brigitte and Brigitta: “Enough bowing. Back to your chores.”

Mia has met Brigitte and Brigitta, the lady’s maids for the first time. They show their respect to her with always bowing even she has asked them to stop it. Hence when Charlotte, the Royal Secretary comes to them, Mia asks her to stop their action. Charlotte told them to stop by using bald on record strategy then. This can be seen from the choice of words, which are direct and clear. As she follows the maxim of manner by being perspicuous she can achieve maximally efficient communication, which is Brigitta and Brigitte, accept the order well and stop bowing. Another reason that she goes on record is because she knows them better than Mia. In addition, she is superior in power than them that she does not fear to threat their faces.

c. Data 8

Viscount Mabrey: “... that my nephew is ready to take his place as Genovia's rightful king.”
Queen Clarisse: “Shut up!”

After celebrating Mia’s birthday party, the queen and the parliament arrange the session to ascertain Mia, her grand daughter as her substitute to rule. Nevertheless, Viscount Mabrey, one of the Parliament Members proposes his nephew, Lord Nicholas Devereaux as another candidate. This annoyed and surprised the queen. Hence, while Lord Mabrey continues talking about his nephew, the queen spontantly orders him to shut up which is bald on record strategy. This non-minimization of face threat expression indicates that the queen is not fear of Viscount Mabrey, as she is vastly superior to him. By speaking clearly and briefly she observes the maxim of manner.
d. Data 21

Mia to the guards: **"Stop the carriage!"**

Mia expresses this utterance in the parades for celebration of Genovia Independence Day. When the parades arrive at Pyrus, the capital of Genovia, Mia saw two boys mocking a girl. She feels affected on what happen to the girl and wants to console her. Thus, she orders the driver to stop the carriage by going on record with clear direction. Mia's command is considered rude by Viscount Mabrey, as she has riot the parades. Yet, she says it blatantly in the urgent situation. If she does not stop the carriage the two boys will continue mocking the girl. Hence she does not consider it as an act that threatens the guard's face wants. In the mean time, she follows the maxim of manner as she speaks clearly and unambiguously.

e. Data 29

Joe to the guards: **"Shut the doors, quickly!"**

In the day Mia supposed to marry Andrew, she canceled it. Instead, she assures The Parliament that she can be the good queen without being married in her speech. Knowing that Mia cannot rule Genovia for being unmarried, Viscount Mabrey then tells the audience that he has another candidate, Nicholas to be the king. However Nicholas refuses him because he admits Mia to be the appropriate and rightful queen and leaves the church. Mabrey then chases him and goes out the church. So Joe, who stands in front of the doors initiatively, commands the guards to close it. Certainly, he is baldly on record in delivering the command, for he has power over the guards so, he is not fear of threatening their faces. His expression is based on the urgent situation. If the doors are open accordingly Lord Mabrey will enter the church and frustrate Mia's motion.

f. Data 30

Mia: “Prime Minister?”
PM Motaz: “Yes, Princess?”
Mia: “I move to abolish the marriage law, as it applies to present and future queens of Genovia. Will anyone second my motion?”
PM Monaz: “Keep eye contact with them. Stare them down. No, not, not... Soften. Soften. Good.”
Mia continues her speech after being interrupted by Viscount Mabrey. She, with PM Motaz’s suggestion makes a motion that abolishes the marriage law as the essential of being the queen. Still, she needs the Members of Parliament votes to legitimate the motion. Hence, she asks them to second it. In addition, PM Motaz also suggests her to keep eye contact with the audience to get their trust. In suggesting Mia, he goes on record, which is speaking with clarity, directness, and conciseness in order that Mia can receive what he intended well. Hence he can achieve the goal of communication because he also observes the maxim of quantity.

Based on the six expressions using bald on record strategies above, can be exposed that most the speakers choose to go on record because they are superior to the hearers. Therefore they consider that another thing is more important than noticing to the hearers’ faces which are achieving maximally efficient communication; the hearers understood what is communicated by the speakers. Another reason is that both speaker and hearer know each other well, consequently they consider that the FTA danger is small.

2. Positive Politeness

a. Data 2

Joe: “**Beautiful. But you’re too late, Your Majesty.**”  
Queen Clarisse: “A queen is never late. Everyone else is simply early.”

The Queen comes lately to Mia’s birthday party even though the guests have already waited for her. Here Joe, as queen’s advisor tries to criticize her without making her embarrassed and uncomfortable with noticing the queen (strategy 1). Hence he says ‘beautiful’ as indication of his attention of her
appearance. Consequently it will satisfy her positive face to be liked and desirable and due to that she can convey his criticism without hurting her and also can redress the FTA.

b. Data 4

Mia: “What have you been up to?”
Asana: “Oh, just partying girl. You know.”

In the same moment, Mia meets Asana, her old friend after parted for a long time. As she is curious of Asana existence, Mia asks her where she has been up to. Asana answers it by phrase ‘you know’ (strategy 7: presuppose/raise/assert common ground) as indication that she and Mia have the same knowledge that Mia knows her partying habit. She says it positively polite to assert common ground between her and Mia and saves Mia’s positive face.

c. Data 6

Mia: “I’m sorry I stepped on your foot.”
Nicholas: “You can step on my foot anytime.”
Mia: “Mia. I like to be called Mia. And you are?”
Nicholas: “Nicholas. Just Nicholas.”

Mia has to dance with eligible bachelors in the party. One of them is the man whose foot is stepped on by Mia. While dancing Mia uses strategy 4 (use in group identity marker, i.e. address forms) by introducing herself with her nickname because she likes to be called that way. Besides, she wants to lessen the distance. This way may indicate that Mia wants to claim the same common ground with Nicholas. So does Nicholas, he introduces himself with his nickname. This expression demonstrates that both of them want to treat each other as a friend as it can soften the FTA.

d. Data 9

Viscount Mabrey: “… that my nephew is ready to take his place as Genovia's rightful king
Queen Clarisse: “Shut up.”
Viscount Mabrey: “I beg your pardon?”
Queen Clarisse: “I mean…”
PM Monaz: "Shut up" doesn't always mean shut up.”
A man: "Taisez-vous" veut dire,,,”
PM Monaz: “In America, it's like"Oh, my," "Gee whiz," "Wow."
A man: "Fantastique," "Superbe," "Oy vey,"
Queen Clarisse: “Yeah, thank you, Mr. Prime Minister.”

As outlined in data 8, the queen commands Viscount Mabrey to stop talking with word “shut up” in the session. Her word sounds rude, as it is colloquial word. Due to that, all of the audiences are surprised hearing their queen who supposed to speak politely and wisely can use the word like that. Moreover, the order not only threatens Viscount Mabrey positive face wants to be respected and his negative face wants to have freedom for action but also the queen’s public self image. PM Monaz, who sits next to the queen, understands the situation. Therefore to lessen the FTA of interrupting and to avoid disagreement he lies the audience by explaining what the queen means with “shut up” is not to stop somebody from speaking (strategy 6). He outlines that “shut up” has another meaning namely, "Oh, my," "Gee whiz," and "Wow." his lying purpose is to save both the queen and Viscount Mabrey’s faces because it is one of positive politeness strategies, that is white lies.

e. Data 10

Lionel: “Your Majesty. I would gladly take a bullet for you.”
Queen Clarisse: “Oh, how brave. Most interns don’t even want to fetch me my tea.”

Lionel is an intern in the palace to learn security who has high dedication to the queen. It expressed that he would gladly take a bullet for her that affected the queen. To respond Lionel’s good intention, she praises him and says that he is very brave contrasting with other interns who even do not want to fetch her tea. By exaggeration on sympathy with Lionel (strategy 2), the queen then satisfies his positive face wants and shows that she claim common ground with Lionel.

f. Data 14
Queen Clarisse to Mia: “If you'll come with me, I have something to show you.”

Mia repents herself because she has flirted the man who wants to steal the throne, namely Nicholas. She isolates herself in the kitchen. Knowing that her grand daughter is in bad mood, the queen then asks her to leave the kitchen. However she also knows that Mia does not want to be disturbed. Thus, to get her cooperation, she asks her by negating the debt aspect between them (strategy 12). She asks her reciprocity by telling her news that in effect she says “I’ll show you something if you’ll come with me”. By demonstrating to the reciprocal right, the queen may soften the FTA.

g. Data 16
Mia: “You're here.
Lily: “I know I'm here.”
Mia: “You're in Genovia.”
Lily: “I know.”
Mia: “You're blonde.
Lily: 'I'm blonde.'

Obviously the queen shows Mia her new suit. Mia is so surprised because it is very comfortable room with a lot of beautiful and precious things. Moreover, she found Lily, her close friend in The Senior high School once in America, in her closet. She is very happy that Lily is in Genovia and blonde. In this case Lily repeats what Mia said to show the agreement (strategy 5). This indicates that she heard correctly what was said by Mia and noticed her wants to be heard. Thus she can satisfy Mia’s positive face.

g. Data 18
Andrew: “Why don’t you open it? You'll see.”
Mia: “Oh, OK.”

Mia and Andrew become closer after spending most of their time together. Andrew even has proposed his engagement to Mia in the garden. He gave her film canister. Mia is curious about what in it is. So Andrew suggests indirectly by demanding her reason why not (strategy 13: give or ask a reason). In addition, he assumes (via optimism) that Mia does not have good reason if she should not or cannot do what he suggested. By giving reason Andrew can redress the FTA and get Mia’s cooperation.
h. Data 19

Queen Clarisse to Mia: “Try to get sleep. **You'll want to look fresh for the parade tomorrow.**”

The queen quarrels with Mia because in her assumption, Mia cannot behave like a noble. The queen asks her to attend to her behavior more. She adds that Mia has to grasp the concept that the royal family is held to higher standards of behavior they are the model for people. Mia says that she has grasped the concept but she thinks sometimes the execution is elusive. The queen knows that quarreling with her again will make her annoyed. Hence, she orders her to take a rest by showing sympathy and understanding to her (**strategy 15**), as they will attend the parade tomorrow morning. By saying this, the queen shows that she knows what Mia wants and needs. This expression may satisfy Mia’s wants to be understood and cared about; in the other word it satisfies Mia’s positive face.

i. Data 20

Mia: “**You do this so well. They just adore you.**”

Queen Clarisse: “It’s part of an ancient Genovian tradition. One has to be fair and very honest. Even if you can’t help, you have to show the people you care.”

This expression is said by Mia to the queen when accompany her in open house agenda. The queen accepts many citizens from all over Genovia. Nevertheless, she welcomes them and pays attention to their various problems and also tries to solve it without showing her tiredness. By using strategy 15, Mia tries to attend to her face; accordingly her grand mother may feel to be understood.

j. Data 23

Mia: (to Andrew) “Are you sure I didn't burn you?”
Lilly: “Of course you did. Look at his coat.”
Andrew: “**No, no, it’s very minor.**”
Lilly: “You just sort of seared the sleeve. Look.”

Mia learns to shoot flaming arrow as the requirement for being the queen. Unfortunately, she often makes a mistake while shooting it. She unintentionally shoted it to Andrew and burn his coat. Andrew knows that it is very hard for Mia to learn shooting flaming arrow. Therefore, he is not angry with her when she ever burns his coat, in order that she does not give up in learning. Instead, he said that she only burns a very minor of his coat, even though it is big part of it. In this case, he lies Mia in order not damage her positive face.
Charlotte to the guard: “Doors.”

Mia’s affair with Nicholas in the wood near the palace is broadcasted in the television. Charlotte, who watches it firstly, comes to Mia’s suit immediately. In hurry she orders the guards to close the doors. By using ellipsis of ‘doors’ (strategy 4: us in group identity markers, i.e. ellipsis/contraction) she indicates that there are sharing mutual knowledge between her and the guards. Hence, when she says it the guards will understand what Charlotte intends. This expression is positively polite because it conveys in – group membership.

Mia: “Hey, Joe.”
Joe: “Hmm?”
Mia: “I just wanted to say, before I do this... I’m sorry you’re retiring.”

Before the wedding, Mia makes a chit chat with Joe about his retiring from being royal guard head. She is sorry for his retiring as he helped Mia so much either she is in America or in Genovia. Moreover, she considers him as like as her grand father. She will lose her grand father figure when he retires. By her expression, Mia shows her sympathy and understanding of what Joe feels (strategy 15: give gifts to H) and thereby may satisfy Joe’s positive face.

In this part, there are ten expressions of positive politeness strategies used by the speakers. The main reason of its utilization is the want to show the solidarity between the speaker and the hearer. As in bald on record usage, the reason of this strategy usage is also to show that both speaker and hearer are in group of friends or know each other fairly well. Therefore these strategies are normally indicated by using informal language and compliment.
3. Negative Politeness

a. Data 3

Queen Clarisse to the guests: “Will you please raise your classes in celebration of Princess Mia’s 21st birthday?”

Queen Clarisse enters the ballroom to welcome the guests in Mia’s birthday party. At that time, the kingdom invites the aristocracies, the members of Parliament and many others. She asks them to celebrate Mia’s birthday by raising their glasses. She knows that her request may impede their action. Thereby, she asks them whether they will be able to raise their glasses, but at the same time, she is requesting them to do so if they can (strategy 1: be conventionally indirect). The expression may soften the FTA accordingly; she can satisfy the guests’ needs of freedom.

b. Data 5

Mia: “Are you all right?”
Nicholas: “I’ll survive, Your Highness. The fault was entirely my own. I apologize.”

Feeling surprised and happy for meeting Asana in the party, Mia does not notice people around her while walking. Thus, she stepped down on Nicholas’ foot. Nicholas does not scold Mia because he knows that Mia has the power. Mia is the princess; in the mean time he is only a noble. So, he does not say anything that might impose on Mia’s want. On the contrary, he abuses and humbles himself by saying that it is not Mia’s fault if she stepped on his foot.
but it is entirely his own, in the other word, he give deference (strategy 5). Due to that, he can maintain Mia's negative face.

c. Data 11

Mabrey: “Ma'am, may I introduce my nephew, Lord Nicholas Devereaux.”
Queen Clarisse: “Nicholas. We are delighted to make your acquaintance.”
Nicholas: “Your Majesty, the pleasure is all mine. And thank you so much for inviting me to stay at the palace.”
Queen: “May I present my granddaughter Mia.”

Queen Clarisse: “Mia, would you care you welcome our guest?”
Mia: “(smiling) Lord Nicholas.”

Queen Clarisse invites the man who wants to become Genovia king. It is Nicholas, who danced with Mia in the party. Queen Clarisse realizes that Mia might hate him, as he wants to steal her authority. She also understands that asking her to welcome him may impose her. Hence, she has to be negatively polite, asking her welcoming Nicholas by using conventional indirect request (strategy 1). Therefore she gives Mia the option not to do the request. Besides, she may soften her FTA of request and satisfy Mia’s negative face.

d. Data 13

Queen Clarisse: “Would you care to explain what was going on out there?”
Mia: “Sorry. I, uh, have met Lord Nicholas, actually. Yep, at the ball. Didn't know who he was, so, you know, we... We danced, and I flirted. I feel so stupid right now.”

Mia refuses to welcome Nicholas in the time he visits the palace. Instead, she steps on his foot. Therefore the queen is eager to know what was going on between her and Nicholas because what she did is very impolite. She asks her to
tell the reason to do so then. In this occasion, the queen uses negative politeness strategy 3 (be pessimistic) to convey her question. By using clause “would you care”, she indicates that she does not coerce Mia to tell her problem with Nicholas; that she is in doubt that Mia may cooperate with her or may not. So, by being pessimistic, she can soften the FTA of criticism, hence Mia may not feel disturbed with her grandmother’s question.

e. Data 15

Queen Clarisse to Mia: “I think you could leave that right there.”

When the queen asks Mia to leave the kitchen, Mia is eating an ice cream. The queen intends to ask her to leave the ice cream in the kitchen because it is not good manner for the princess to eat while walking. Thus, in order not to impede Mia’s action she hedges the opinion by using “I think” phrase (strategy 2: hedges). By expressing this strategy she makes minimal assumption about Mia and Mia will do as is ordered without being hurted. Furthers, it can soften the FTA.

f. Data 17

Andrew to Mia: “Wait Mia. A princess should not run for a scarf.”

Andrew is whom Mia chose to marry. To close their relationship, they go to the seashore with the family and followed by the television reporters. When Mia waves at the reporters, her scarf is blown and she tries to run for it. Andrew knows that her action will cause bad reputation for her as all reporters shoot them. Thus, he informs her by stating the FTA as a general rule (strategy 8) as if the princess here not only refers to Mia but to every princess in the world. This utterance may liberate Andrew from threatening Mia’s negative face and may soften his FTA of criticism.
Mia: “Andrew, I am so, so sorry. Excuse me. Andrew, please wait. I promise you nothing happened.”
Andrew: “Yes, but Mia, you still went, didn't you? You went. I don't think you understand. I'm an extremely eligible bachelor in England.”

Some days before the wedding day, Mia betrayed Andrew by spending in the night with Nicholas. This time Andrew cannot tolerate her as it is for times Mia found with Nicholas. Mia realizes that her fault cannot be tolerated again for she betrays him and it threatens his face wants. Hence she begs forgiveness for doing it (strategy 6). By apologizing, she indicates that she does not intend to impinge on Andrew’s negative face and thereby partially redress that impingement. Besides, she uses positive politeness, which is promising that nothing happen between her and Nicholas. By promising, she shows that she has good intention to do what Andrew wants and thereby will satisfy his positive face wants.

The analysis of negative politeness strategies above shows that most strategies used because of medium of degree face threat. The speakers choose it because they do not want to impose the hearers’ faces and coerce their actions. The strategies are indicated by using formal language and hedges to avoid threatening negative face.

4. Off Record

a. Data 12

Joe: “An accident.”
Lord Mabrey: “Of course. She is training to be a flamenco dancer.”

When Mia greets Nicholas suddenly she steps on his foot. Lord Mabrey, Nicholas uncle is angry about what she did to his nephew. But he is afraid of Joe,
who has more power than him. Furthermore, he is in the palace, which is not his authority area. To state his anger therefore he has to choose the appropriate words to commit the FTA but has different literal meaning. Hence, he chooses to go off record to convey his criticism to Mia. He compares Mia’s stepping on Nicholas’s foot accidentally because she is training to dance flamenco (strategy 9: use metaphor). He assumes that by dancing flamenco Mia may step on whoever’s foot. By going off record he let Joe to seek interpretation intended by him. In addition his criticism may be more polite than on record, thereby he satisfies Joe and Mia negative face.

b. Data 22

Charlotte to Lily: “Lilly? The princesses are arriving.”

Before the wedding party, Mia arranges a slumber party and invites the princesses to enjoin with her and Lilly will arrange it. But when the princesses are arriving she does not prepare to greet them, instead she spies Mia talking with Nicholas. Hence, Charlotte uses off record by giving the clue ‘the princesses are arriving’ (strategy 1: give hints) in order Lilly finds the interpretation of the possible relevance, that she has to prepare everything for the party. This utterance may not impose Lilly’s negative face and coerce her.

c. Data 24

Nicholas: “Mia. Could I see you one more time before I go?”
Mia: “Nicholas, I’m watched like a hawk.”

Mia’s relationship with Nicholas becomes closer after the parade. So, when Nicholas wants to leave the palace, he tells her that he wants to see her once again. Actually Mia also wants see him but she cannot accept it because
there are many security sections around her. Besides, she will no longer marry Andrew so she has to prepare for the wedding. To refuse him, therefore, she choose to go off record by violating maxim of relation (strategy 1: give hints) by saying that she cannot accept him because she is watched like a hawk. By going off record Mia lets Nicholas to seek the interpretation and thereby, can lessen the FTA of refusal.

d. Data 25

Mia: “We stayed out all night.”
Nicholas: “Yes, we did. We stayed out all night.”
Mia: “Is that... There’s a man in that boat.”
Nicholas: “What?”
Mia: “Do you see that? There’s somebody over there.”
Nicholas: “He’s probably some fisherman, I suppose.”
Mia: “With a video camera?”
Nicholas: “What? No, Mia. “I have no idea who that man is.”
Mia: “You know, it’s really a shame he didn’t get juicier stuff last night, you jerk.”
Nicholas: “Mia, I have nothing to do with this. I swear. Mia, please. Come on. Will you listen to me? That is not my boat.”
Mia: “Hey, Nicholas? **Have a nice life.**”

As the explanation of data 24 above, Nicholas asks Mia to meet him again. Actually, Mia cannot escape from the palace because there are many cameras will shoot her. However, when Nicholas comes to pick her up, she still goes. Nicholas brings her to the lake near the palace and spends the night there. Unfortunately, when Mia gets up in the morning, she found a man in the boat shooting them. Mia is so angry and thinks that Nicholas is culprit for hiring the man. She considers Nicholas did it to steal the crown from her. She states the opposite meaning by using phrase “have a nice life “, to show her anger (strategy 8: be ironic). Actually, her expression is to indicate that she is angry with Nicholas and is disappointed with what he did. By being ironic, she can
conveys indirectly what her intended meaning without threatens Nicholas's face, therefore will soften the FTA.

In the case of off record strategy, the speaker conveys the FTA by using general expression in order the hearer seeks the interpretation. The strategies are used when the speaker wants to deal with the higher FTA. By using them, the speaker then can avoid from the responsibility for damaging face. In addition, the strategies can maintain both positive and negative faces.
CHAPTER IV
CONCLUSION AND SUGGESTION

A. Conclusion

From the research findings, the writer would like to take the conclusions as follows:

1. Politeness is the way people preserve harmony by showing good intentions and consideration for the feelings of others, therefore speaker has to attend to both hearer’s positive face and negative face.

2. In analyzing the dialog of “Princess Diaries 2: Royal Engagement”, the writer found four politeness strategies utilized with Positive Politeness as the most used strategies (thirteen expressions), followed by Negative Politeness (seven expressions) and Bald on Record (six strategies), and the last Off Record strategies with four expressions as the rarest used strategies.

3. The choice of those strategies is influenced by the relationship between the speaker and the hearer. If they are from the same status and know each other well, they tend to use bald on record and positive politeness. Whereas, when there is a high distance between them or they are from different status, they tend to use negative politeness and off record.
B. Suggestion

Based on the analysis, the writer tries to have the following suggestions:

1. For the students who are interested in studying politeness, they can use other politeness theories, such as, Leech’s, Lakoff’s, Scolon’s and etc., to enrich the study of politeness.

2. For those who want to make a further research of politeness field, they can relate it to the culture of the speaker.

3. Finally, the writer hopes this study will be useful to deepen students’ understanding of politeness; consequently they can apply it in daily conversation as it is very important for maintaining social interaction.


(Mia) Dear diary,
Well, it's me, Brand-new
college graduate-slash-princess,Oh, I can't believe it's been five
years
since Grandma told me
that I was a princess,
And right after that,
my mother surprised me
by marrying my high-school teacher,
Patrick O'Connell,
It must be going well,
because they are now expecting a baby,
Lilly's remained the same,
as she continues to cause turmoil,
but now as a graduate
student at Berkeley,
Which she calls "Berserkley,"
"How's Michael?" you may ask,
Well, we're just friends now, as he
went off to tour the country with his band,
In the aeroplane
Joe: Princess Mia. Look out the window,
and welcome back to Genovia.
However, this evening
is my 21st-birthday party,
and our tradition says I have to dance
with all the eligible bachelors in Genovia,
So maybe I'll meet
my Prince Charming tonight,
Charlotte: The queen is coming. Here she comes. Look alive.
Places. She'll have a double-door entrance. The eagle is flying.
Repeat, the eagle is flying.
Charlotte: She's in the foyer.
(Joe comes to them)
Joe: Beautiful. But you're late, Your Majesty.
Queen Clarisse: A queen is never late. Everyone else is simply
early.
Of course.
(The doors open)
(man) Her Majesty Clarisse Renaldi, Queen of Genovia.
Queen Clarisse: Greetings good friends. I am delighted to welcome you here this evening.

Quee Clarisse: Many of you will remember King Rupert's and my granddaughter, Princess Mia.

King Rupert. May he rest in peace.

Queen Clarisse: Will you please raise your glasses in celebration of Princess Mia's 21st birthday.

The Guard: Presenting Her Royal Highness Amelia Mignonette Thermopolis Renaldi, Princess of Genovia.

(Mia enters the room)

To Princess Mia.

A man: (speaks Greek)

Mia: Oh, I don't speak Greek.

A man: (speaks Greek)

Mia: And you obviously don't speak English.

A man: (speaks Greek)

(In the meantime)

guest 1: Have you met the princess yet?
Guest 2: Briefly. But she wasn't very friendly.
Guest 3: I got a hello and a goodbye. Is this an American custom?

Asana: I saw that.
Mia: Oh, uh...

(squealing)

Mia: Oh, I've missed you. What have you been up to?

Asana: Oh, just partying, girl. You know.

(they walked and accidentally Mia steps on somebody's foot)

Mia: Oh, your foot. I'm so sorry. Are... Are you all right?

Nicholas: I'll survive, Your Highness. The fault was entirely my own. I apologize.

Mia: Are you sure you don't want to exchange licenses and proof of insurance?
Nicholas: No, no. These shoes were a little big anyway. The swelling should help them fit better.

A man: You are a beautiful dancer.
Mia: Oh, why, thank you so much.

A man: Like a deer. Or a chipmunk in the forest.

(In the mean time Asana watches them dancing)

Asana: Looks like he's trying to land a plane.

Mia: Woodland animals are a lovely thing to be compared to.

Nicholas: May I?

Mia: Your timing is impeccable. Thank you.

Nicholas: You're welcome, Your Highness.

Mia. I like to be called Mia. And you are?
Nicholas. Just Nicholas.
Mia: Well, I'm very glad to see that my clumsiness hasn't affected your dancing. I'm sorry I stepped on your foot.
Nicholas: You can step on my foot anytime.
Prince Jacques: It is Prince Jacques' turn. (to Mia) Your Highness. If this were my party, we'd be kissing by now.
May I blow in your ear?
Mia: Can you reach it?

FM Motaz: Princess, there's someone from parliament you should meet.
Mia: Charlotte, how many members of parliament are there?
Charlotte: Only two left, Your Highness.

(Mia is watching "Eggs with Elsie" program whereas Brigitta and Brigitte come to her)
Welcome back to "Eggs with Elsie," I'm Elsie Kentworthy, and today's topic is Princess Mia,

Brigitte: Hi. How's it going?
Mia: So sorry, I thought I was alone.
Brigitte: No, Miss. I'm Brigitte, if it pleases you. At your service.
Brigitta: And I'm Brigitta, Miss.
Mia: Brigitte and Brigitta, I'm Mia. And, please, you don't...
Don't curtsy like that.
Brigitte: Not like this? How do you like it, then?
Brigitta: Like this, maybe?
Mia: No, no, no, I didn't mean, like, you know...
No, no, not that way. I didn't mean it, um...
(Charlotte comes)
Charlotte: The queen bids you good morning, Princess. She's in session with parliament. I see you've met your lady's maids.
Mia: Yeah. Um... How do you turn off the curtsies?
Charlotte: Oh. (to Brigitte and Brigitta) Enough bowing. Back to your chores. Her Majesty will meet you in one hour at the throne room.
Mia: OK.

(The parliament of Genovia is in session)
Prime Minister Motaz presiding.

PM Motaz: Viscount Mabrey, you have the floor.
Mabrey: As we all know, the 21st birthday of an heir to the Genovian bloodline is indeed a matter of great public significance. It signifies that this young person is eligible to assume the crown.
PM Motaz: Indeed, we are well aware of this, Viscount. The queen has already indicated that Princess Mia intends to learn more at her side before assuming the throne.
Mabrey: It was not Princess Mia to whom I was referring. King Chevalier was the great-great-great-grandfather of...
Mabrey: So. As of the 20th of October last year, on the occasion of his 21st birthday, another Genovian of the royal bloodline became eligible to assume the throne.
Queen Clarisse: What?
Mabrey: My nephew, Lord Devereaux.
Queen Clarisse: I beg your pardon?
Mabrey: My nephew's mother was my wife's sister. Therefore, Your Majesty, I am pleased to say that my nephew is ready to take his place as Genovia's rightful king.
Queen Clarisse: Shut up.
Mabrey: I beg your pardon?
Queen Clarisse: I mean...
PM Motaaaz: "Shut up" doesn't always mean shut up. In America, it's like "Oh, my," "Gee whiz," "Wow."
Queen Clarisse: Yeah, thank you, Mr. Prime Minister.
PM Motaz: But isn't Princess Mia first in line to ascend the throne?
Lord Crawley: (standing) Not yet. Genovian law states that a princess must marry before she can take the throne.
Queen Clarisse: We have never enforced that law. A man doesn't have to marry to be king. I mean, this is the 21st century, for heaven's sake.
Lord Crawley: Genovia shall have no queen lest she be bound in matrimony.
Queen Clarisse: Lord Palimore
Lord Palimore: That is the law of Genovia for the last 300 years.
Princess Mia is not qualified to rule because she is unmarried. Forgive me, Your Majesty. Not all of us are sure that the princess is the most suitable choice to govern our great nation.
(all) Ooh!
PM Motaz: Now, now, gentlemen, gentlemen. Please. I suggest this honored body allow Princess Mia one year, during which time she must marry, or she forfeits the throne of Genovia to young Lord Devereaux.
Mabrey: I object. I object most strongly.
One year?
- 60 days.
- Two months.
- 30 days?
30 days.

(in the next day – in the queen office)
Queen Clarisse: Lord Devereaux will be arriving shortly, Mrs. Kout, with his snake of an uncle.
Mrs. Kout: Yes, Your Majesty.
(Joe comes followed by Lionel)
Joe: Your Majesty.
Queen Clarisse: Hm?
Joe: I know Lionel is the prime minister's nephew and he's interning for the summer because he wants to learn about security. But he never leaves my side. He sticks to me like Velcro, madam.
Queen Clarisse: It won't last very long. He returns to school in the autumn.
Joe: He wants an audience with you.
Queen Clarisse: Lionel?
Joe: (to Lionel) Short.
Queen Clarisse: I don't know if you've met Mrs. Kout, our housekeeper, and Priscilla and Olivia, my lady's maids.
Lionel: I'm doing a background check on Olivia.
Queen Clarisse: Oh, that's not necessary, Lionel. Everybody in this room has high-priority clearance.
Lionel: Of course, of course. Your Majesty? I would gladly take a bullet for you.
Queen Clarisse: Oh, how brave. Most interns don't even want to fetch me my tea.

(Queen Clarisse comes to Mia's suit followed by Joe and Lionel)
Joe: The limousine is at the gates, madam.
Queen Clarisse: The viscount is not staying, just the nephew. Joseph, I want you to protect him and keep your eye on him at all times.
Joe: Of course. Lionel.

(Mia is adorning)
Mia: Oh, hello. So is this all right to welcome the viscount and his nephew?
Queen Clarisse: Very appropriate. And pretty.
Mia: Oh, I can't believe parliament invited the guy who's trying to steal the throne to stay here with us at the palace.
Queen Clarisse: Oh, no, parliament didn't invite him. I did.
Mia: Wha...
Joe: I offered to have him hung by his toes in our courtyard. Excuse me.
Mia: Yeah, what about Joe's suggestion, huh?
Queen Clarisse: No. If there's any mischief going on, I'd prefer it be right under my nose.

(outside the palace - Mabrey's car arrived)
Mabrey: (to the guard) It's not a very difficult job, you know. You just have to open the door before the passenger dies of old age.
Charlotte: Hello, I'm here to welcome you.
Mabrey: Your staff is incompetent and unreliable.

In the mean time, Mia, Queen Clarisse and Joe in her suit)
Mia: I just so don't want to be nice to this guy, you know? I mean, he is rude, he's arrogant, self-centered, he's...
Queen Clarisse: Ah, well, have you met him?
Mia: No.
Queen Clarisse: Neither have I.
Mia: Yeah, but he probably is, Grandma. I mean... Like, now, all of a sudden, out of nowhere, he wants to be the king of Genovia? What is that about?
Queen Clarisse: Oh, tush. Whatever he is, we will be charm itself. We will present ourselves with grace and poise.

(man) Announcing Viscount Mabrey and Lord Devereaux.

(viscount Mabrey and Nicholas enters the room)
Mabrey: (to the queen) Your Majesty. (to Mia) Your Highness.
Queen Clarisse: Mabrey.
Mabrey: Ma'am, may I introduce my nephew, Lord Nicholas Devereaux.
Queen Clarisse: Nicholas. We are delighted to make your acquaintance.
Nicholas: Your Majesty, the pleasure is all mine. And thank you so much for inviting me to stay at the palace.
Queen Clarisse: May I present my granddaughter Mia.
Nicholas: Your Highness.
Queen Clarisse: Mia, would you care to welcome our guest? Lord Nicholas.

(Mia comes to Nicholas and steps on his foot and leaves the room)
(Lionel sniggers)
Nicholas: She always does that. Uh...
Joe: An accident.
Mabrey: Of course. She's training to be a flamenco dancer.

(in the kitchen)
Queen Clarisse: Would you care to explain what was going on out there?
Mia: Sorry. I, uh, have met Lord Nicholas, actually. Yep. At the ball. Didn't know who he was, so, you know, we... We danced, and I flirted. I feel so stupid right now.
Queen Clarisse: I see. Well, as your queen I absolutely cannot condone it. As a grandma, I say, "right on." Now, if you'll come with me, I have something to show you.
Mia: Oh, yeah.
Queen Clarisse: I think you could leave that right there. Uh... Yeah.
Queen Clarisse: Thank you, culinary people.
Mia (whispers) I'll be back.
(the queen shows Mia her new suit)
Mia: Are you serious? This is... This is my room?
Queen Clarisse: Yes.
Mia: Oh, Grandma. This is very nice.
Queen Clarisse: We just made the bed.
Mia: This is so cool. Is that mine?
Queen Clarisse: Why don't you go and find out?
Mia: OK. I have my own mall. Ooh, very nice shoes. Clarisse I'm glad you like it.
Queen Clarisse: Now for the best surprise of all.
(lily comes from the closet, she and Mia scream)
(squealing)
Mia: You're here.
Lily: I know I'm here.
Mia: You're in Genovia.
Lily: I know.
Mia: You're in my closet.
Lily: Yeah.
Mia: You're blonde.
Lily: I'm blonde.
Queen Clarisse: I'm so glad to see you.

(the queen, Mia, Joe and Charlotte are selecting the bachelor for Mia. Lily also participates)
Charlotte: Baron Johann Klimt.
Clarisse: No, not appropriate.
He's a compulsive gambler.
(Mia gasps)
Mia and Lily: Right on.
Queen Clarisse: No matter. Put him on all the invitation lists.
He's a divine dancer.
(Charlotte) Next.
(Clarisse) Too old.
Lily Does this popcorn taste like pears?
Mia: Mm. Genovian specialty.
Joe: Arrested too many times.
Queen Clarisse: Wait, no. We need someone titled, someone who can help you run a country without ego getting in the way. Someone attractive, smart, but not arrogant. Someone with compassion.
Mia: Someone like him?
Queen Clarisse: Yes. Someone very much like him. Good choice, Mia.
I wonder I didn't think of him before.

- Andrew Jacoby.
- Duke of Kenilworth.
Aw.
Well, he looks... decent.

(Charlotte) He was an Olympic swimmer, rides motorcycles, loves photography, and he's a pilot in the Royal Air Force,

(Elsie) Here we are at the breezy seashore village of Mertz. And our two lovers have perfect weather for their first public outing. Along with Andrew's parents, Susan and Arnold. Must be rather hard to get to know each other this way.
Oh, they're waving at us.

(Mia's scarf is blown and she tries to chase it)
Andrew: Oh, wait, wait, wait. Wait, Mia. A princess should not run for a scarf.
Mia: I got it.
Andrew: Your scarf, ma'am.
Mia: Why, thank you, sir. I think you might be clumsier than me.

(Andrew) Every marriage in my family for the past 50 years has been arranged...
Mia: Andrew? Could you try to talk without moving your lips? The... the readers have binoculars.

Elsie: (outside the fence) Here we find our favorite new royal couple, nestled under Genovia's famous pear tree.

Andrew: And I have something for you.
Mia: Oh, you don't have to get me anything. No, my birthday was last week, and...
Andrew: Mia. Here you go.
Mia: Cool. You know, film. That's nice. It's... What is that? Is that...
Andrew: Why don't you open it? You'll see.
Mia: Oh, OK.
Andrew: It was my great-grandmother's engagement ring. She and my great-grandfather were married for 50 years. So I... I felt it could be lucky for us, maybe.

(Charlotte comes while Mia is sitting on the stairs)
Charlotte: Oh, Your Highness.
Mia: Shh. (whispers) Andrew's plane just took off.
Charlotte: He said he'd call as soon as he arrives in London. He won't be gone long. Why are we whispering?
Mia: (whispers) I'm hiding from my lady's maids. But I'm fine, I'm fine.

Brigitta: Brigitte, I found her.
Mia: Uh, Brigitta. (whispers) I'm not here.
Brigitta: It wasn't her. It was a ghost. Whoo...
- (Mrs, Kout) Let's look in the ballroom.
- (Brigitta) The ballroom?
- I don't think she's in the ballroom.
- Well.

(in the ballroom - the open house agenda where many citizens visit the palace)
Queen Clarisse: We will have somebody come and visit your farm in the morning, and perhaps we can repair the well and save your field. This is for your table.
Thank you.
Thank you, Your Majesty.
You do this so well. They just adore you.
It's part of an ancient Genovian tradition. One has to be fair and very honest. Even if you can't help, you have to show the people you care.

Charlotte: Citizen Jacqueline Grenough.
Here is a melon for your table
Oh, merci, Jacqueline. C'est gentil,
Charlotte: Citizen Tiny Duval.
- Your Majesty.
Queen Clarisse: Bonjour, Tiny. May I present my granddaughter, Princess Mia.
- Princess Mia.
- Monsieur.
Thank you for seeing me today.
Duval: Something for your table.
Mia: Thank you.
Duval: She's my favorite. I hope you like omelets.
Mia: May I?
Duval: Of course.
Be careful.
Mia: Aw, it's a chicken.
- Careful.
We have a chicken situation in the throne room.
Queen Clarisse: Mia. A princess never chases a chicken.
(Mia) Dear diary,
Tomorrow my stress level goes to
as I review the royal guard, The whole court
will be watching, plus the troops,
And I'm wearing a floor-length dress, I also have to be ladylike
while riding sidesaddle, Hah!

Mia: I can't ride sidesaddle.
Queen Clarisse: No, no, no. I couldn't ride sidesaddle either
when I was your age, and frankly, dear, it is acutely
uncomfortable.
Herbie is my riding companion. Here he is. Herbie.
Mia: It's a wooden leg.
Queen Clarisse: Yes.
Mia: That is impressively sneaky, Grandma. Did you come up with
this on your own?
Queen Clarisse: Oh, no, it's a centuries-old idea,
Mia: And you put the riding boot on it,
Queen Clarisse: Exactly, Our ancestors knew
a thing or two, right?

(the night after garden party)
Queen Clarisse: When are you going to start acting responsibly?
Hiding in a closet with a man who is not your betrothed? Coming
out of a fountain dripping wet with the same man, who is not your
betrothed?
Mia: Do you think I plan for this kind of stuff to happen?
I lost it. Sometimes you just lose it.
Queen Clarisse: You can't afford to lose it. Other people
lose it. We're supposed to find it. People look up to us, and
we're
held to higher standards of behavior. Can you try to grasp that
concept?
Mia: The concept is grasped. The execution is a little elusive.
Queen Clarisse: Oh, I would say so. Try to get some sleep. You'll
want to look fresh for the parade tomorrow. Good night.
Mia: Good night, Grandmother (enters her room, mutters and
grumbles)

(in the next day, the Independent Day, Pyrus, the capital city)

Elsie: Happy Independence Day, Genovia! Here we are in Pyrus,
capital of Genovia, for the big annual parade.
Here they come.
(crowd sings Genovian national anthem)
Elsie: There's Prime Minister Motaz, strutting his stuff.
People are coming from all over Genovia. Here's the Mertz Marching
Band, led by Lucy Carmichael.
And now, of course, the Libbet's folk dancers. And now the queen,
with Princess Mia.
(boy) Na-na, I don't like your braids.
(boy) Hey, thumb-sucker.
Mia: Stop the carriage.
Queen Clarisse: What... what's going on? Mia?
Nicholas: She's stopped the parade.
Mabrey: How rude.
Elsie: What's the princess going to do now? She's walking towards the children's shelter.
Mia: Hello, everybody.
(all) Hello, Princess.
Mia: Hello. What's your name?
Carolina.
Mia: And what are your names?
- John.
- Blake.
Mia: Did I see you messing with Carolina?
Carolina: They were tugging on my braid.

Mia: (to a man standing beside the children) Excuse me. These children are?
A man: Most of them are orphans. We care for as many as possible.
Mia: Carolina. Would you like to be a princess today?
Carolina: I can't, I'm too little. Too piccola.
Mia: Oh, no. Because I declare that anyone can be a princess today.
Well, why don't we get you a tiara, and you can wave, and march in the parade? In fact, why don't you all take tiaras?

Mia: And so, gentlemen, the children from the shelter will be housed at the winter castle in the mountains of Libbet.
Lord Crawley: The use of the castle as a resort is sort of a perk for parliament members and dignitaries.
Other: Exactly.
Mia: Well, I'm going to de-perk it, and convert it into a children's shelter until money can be raised for one of their own. I feel guilty having two homes while they have none.
Lord Crawley, how is your brother doing?
Lord Crawley: I don't speak to my brother.
Mia: Oh. Well, I've hired him to be the architect on the project.
(the twin of Lord Crawley enters)
Mia: Mr. Crawley.
Lord Crawley twin: Your Highness.

(after meeting with the parliament)
Nicholas: Hello.
Mia: Hello.
Lily: My hello's insignificant. (to Brigitte and Brigitta)
Rosencrantz, Guildenstern, come with me.
Mia: Are you crashing my bridal shower?
Nicholas: Sadly, no. I wanted to tell you that I was very impressed by what you did at the parade.
Mia: Thank you. I'm having a slumber party.
Nicholas: Congratulations on the children's center.
Mia: Thank you. Thank you.

(Lily, Brigitte and Brigitta spy from faraway)
Brigitte: She needs to get ready for the party.
Brigitta: She's busy.
Lily: Lenny, Squiggy, zip it.
(charlotte comes)
charlotte: Lilly? The princesses are arriving.
Nicholas: Well, I should go and read my book.
Mia: I should go and get changed. Yeah.

(Mia is learning flaming arrow accompanied by Lily and Andrew in the garden and Andrew whistles as a sign he comes)
Mia: Lilly?
Lily: Yes?
Mia: Can I talk to you for a second? Look over there.
(they look at Nicholas)
Lily: Should I shoo him? Should I shoo him? Just tell me who I should shoo and I'll shoo.
Mia: I just want to talk to Nicholas for a second. Backing off, please. Andrew?
Andrew: Yes?
Mia: Why don't you go introduce Lilly to your parents? You know, just tell them I'll be up for brunch in a second.
(Lily and Andrew leave Mia and Nicholas comes after them)
Nicholas: Would you like some help?
(he shows Mia the good way to do arrow)
Nicholas: Take your stance.
Mia: OK.
Nicholas: Elbow down. Just a bit.
(Mia releases the arrow)
Nicholas: How did that feel?
Mia: Wonderful.
Nicholas: I have to go. I really only came back to pack my things.
Mia: You're leaving?
Nicholas: I think it's time I bowed out gracefully. Goodbye.
Mia: Bye.
Nicholas: Mia. Could I see you one more time before I go?
Mia: Nicholas, I'm watched like a hawk.
(Lionel comes to them)
Lionel: Princess, Princess.
Mia: See?
Nicholas: I'll find a way.

(in the morning when Mia’s affair with Nicholas broadcasted in TV)
Charlotte: (to the guards)Doors.(enters Mia’s suit)
Queen Clarisse: What's going on?
Charlotte: Princess, I think you should see this (switches on TV)
(Elsie) And here's the royal exclusive I promised.After generations of boring royals who never misbehaved, Genovia finally has a world-class scandal.

(Mia and Andrew quirel in front of the palace)
Andrew: do we still have a wedding?
Mia: Andrew, I am so, so sorry. Excuse me.Andrew, please wait. I promise you nothing happened
Andrew: Yes, but Mia, you still went, didn't you? You went. I don't think you understand. I'm an extremely eligible bachelor in England. I really am. I've got plenty of friends, lots of lovely women friends, and...
I still think this marriage is a good idea.

(in the church, before the wedding)
Mia: Hey, Joe.
Joe: Hm?
Mia: I just wanted to say, before I do this...I'm sorry you're retiring.
Joe: Who told you that?
Mia: The maids know everything.
Joe: Well, the heart does things for reasons that reason cannot understand. Princess?
Mia: Yes?
Joe: And you should know that Nicholas did not set you up at the lake.
Mia: Are you sure?
Joe: The maids know everything.

(after Mia cancelled the wedding)
Mia: Welcome. A few moments ago, I realized the only reason I was getting married was because of a law, and that didn't seem like a good enough reason. So... I won't be getting married today. My grandmother has ruled without a man at her side for quite some time, and... So as the granddaughter of Queen Clarisse and King Rupert...
(all) King Rupert. May he rest in peace.
I ask the members of parliament to think about your daughters, your nieces, and sisters, and granddaughters, and ask yourselves: would you force them to do what you're trying to make me do?
I believe I will be a great queen. I understand Genovia to be a land that combines the beauty of the past with all the best hope of the future. I feel in my heart and soul that I can rule Genovia. I... I love Genovia. Do you think that I would be up here in a wedding dress if I didn't? I stand here, ready to take my place as your queen. Without a husband.

Mabrey: (standing) The law clearly states an unmarried woman cannot be queen. Fortunately, there is another heir.
Nicholas: No, there is not. I decline. I refuse to be king. Ladies and gentlemen, it is Princess Mia who should have the crown. She's bright, and she is caring. Listen to her. She'll lead us into the 21st century. And besides, just think how lovely she'll look on our postage stamp (leaves the church)
Mabrey: (chases Nicholas) Don't you walk away from me, sir! You have a duty, sir, to Genovia. Your duty, sir, to the country! To me, sir!
To Genovia! For your father! Nicholas!
Joe: (to the guards) The door. Shut the doors, quickly.

PM Motaz: (coughs) Make a motion.
Mia: Are you OK? Do you need a...
PM Motaz: (coughs) Make a motion.
Mia: Prime Minister?
FM Motaz: Yes, Princess?
Mia: I move to abolish the marriage law as it applies to present and future queens of Genovia. Will anyone second my motion?
FM Motaz: Keep eye contact with them. Stare them down. No, not... Soften. Soften. Good.
Lord Palimore: I second the motion. It's time we had a new tradition. I like change.
FM Motaz: Gentlemen, gentlemen. Please.
All those in favor of abolishing the marriage rule, say, "Aye."