POLITENESS STRATEGIES AND ITS IMPACT ON CHARACTER INTERACTIONS IN LEGALLY BLONDE MOVIE: PRAGMATICS STUDY

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Artikel Info	Abstrak

This study examines politeness strategies in Legally Blonde (2001) and its impact on character interactions. Based on Brown and Levinson's (1987) politeness theory, identifies and explains the application of positive politeness, negative politeness, bald-on record, and off-record in various situations and contexts. Using descriptive qualitative methodology, it analyzes dialogues to explore how politeness strategies shape interactions and convey meaning.The findings of this study highlight the role of pragmatics in understanding language use, showing how words and expressions can carry different meanings based on context. Practically, this study underscores the importance of politeness strategies in fostering effective communication and maintaining social harmony in diverse environments.

Keywords: Politeness strategies, Pragmatics, Character Interactions, Legally Blonde

A. INTRODUCTION

Linguistics, the study of language, includes various subfields, one of which is pragmatics. Pragmatics is a branch of linguistics that studies how context affects meaning in communication. Pragmatics focuses on how people understand and use language in specific situations, taking into account the speaker's intention, the listener's interpretation, and the social environment. Yule (1996:3) defines pragmatics as the study of how meaning is conveyed by speakers or writers and interpreted by listeners or readers. Mey (1994:3) further explains that pragmatics examines how language is used and understood by its speakers. In conveying meaning when communicating, the context has a very important role because, with context, meaning can be easily understood. Context allows listeners to recognize and categorize various types of speech, including compliments, polite expressions, rude speech, hate speech, and other forms of communication conveyed by speakers.

Speech acts are actions performed by speakers using language. Speech acts can be physical actions, such as commanding, requesting, and offering. Speech acts can also be mental actions, such as expressing opinions, promising, or clarifying. According

to Yule (1996), speech acts are actions performed by speakers when uttering a sentence as part of communication. According to Austin (in Chaer & Leonie, 2004), speech acts can be categorized into three types: Locutionary acts, Illocutionary acts, and Perlocutionary acts.

Politeness, a key aspect of pragmatics, refers to the strategies speakers use to communicate politely and maintain social harmony. This involves choosing words and expressions that reduce the risk of offending or coercing others, which is influenced by factors such as social status, relationships, and cultural norms.

Politeness is an important part of language. When communicating with others, politeness can be used as a tool to act politely towards the other person. According to Yule (1996), politeness is defined as showing awareness with another person's face. It refers to how the speaker can show polite utterance to the listeners in order not to get imposed by the listeners. Meanwhile, according to Brown and Levinson (1987), politeness is an action to prevent and handle speech acts that threaten the speaker's self-image or face. Politeness is how a person respects the other person by showing a response that is what they expect. The response given is very important to the interlocutor. If the response given is not good because it does not contain politeness, then it will have a bad impact on the other person's face. Acting politely towards others can help build a good bond between people. To gain value by speaking as a polite person, one needs to speak properly and correctly, including politely, to others to build good relationships between people. This means that politeness is very important. Language

politeness is found in all languages in the world. Each country has its language politeness structure. The forms of language politeness owned by various countries are very diverse, for example, speaking by using honorifics such as Mr. and Mrs. The use of honorifics is included in one type of politeness strategy. Brown and Levinson (1987) categorize politeness strategies into 4 types; positive politeness strategies, negative politeness strategies, bald-on record, and off record. Brown and Levinson's theory, says that politeness strategies are useful to prevent problems that result from misunderstandings between speakers and listeners.

In linguistics, function means a way to achieve a goal by using language in communication between individuals. Each language function has a different context and way of use, which depends on the communicative situation, the role of the speaker, and the communication objectives to be achieved. According to Leech (1977:47-50) in Waridin's thesis defines the functions of language politeness divided into five functions, namely Informative function, Expressive function, Directive Function, Phatic Function, and Aesthetic Function. Politeness strategies in pragmatics studies have an important role in facilitating harmonious and effective social interactions between individuals. The main function of politeness strategies is to maintain harmony and avoid conflict in conversation. These strategies also have functions that can help in building cooperation and increasing compliance with requests or instructions given.

Previous researchers examined positive and negative politeness strategies in refusal in three American drama films. The

main focus was on how politeness strategies are applied to avoid conflict and maintain social relationships in the context of a specific linguistic act, namely refusal. While the study makes an important contribution to understanding the application of politeness to specific actions, it is limited to specific situations without discussing the overall role of politeness strategies in the dynamics of interactions between characters or their contribution to the development of the storyline.

Meanwhile, this study fills the gap by exploring different types of politeness strategies (positive, negative, bald-on-record, and off-record) in the movie Legally Blonde more broadly. Instead of focusing on specific linguistic acts, this study highlights how politeness strategies shape social relationships, resolve conflicts, and support the development of the main characters. In addition, this study also shows how politeness strategies play a role in deconstructing gender stereotypes and reinforcing narratives that depict female empowerment in a competitive social context. As such, this research not only broadens the scope of analyzing politeness strategies from specific linguistic contexts such as refusal to broader social interactions, but also provides new insights into how these strategies can be used to drive storylines and create more complex characters in fictional media.

The movie Legally Blonde tells the story of Elle Woods, a stylish and bubbly woman from a wealthy family in Beverly Hills. Known for her beauty, fashion sense, and perfect grades in fashion studies, Elle's life seems ideal. However, when her boyfriend, Warner, goes to Harvard Law School, pressured by his family to pursue a political career, Elle decides to follow him and prove her worth. Despite doubts about her abilities, Elle is accepted into Harvard and works hard to break the stereotype of the superficial blonde woman. Her journey highlights resilience and breaking societal norms.

This study answers two main research questions: 1) What types of politeness strategies are found in the movie Legally Blonde? And 2) What is the function of politeness strategies in the movie Legally Blonde? The scope of the problem is limited to the scope of Brown and Levinson's politeness strategy theory, and the data source is only taken from the movie Legally Blonde (2001).

The purpose of this study is to analyze and know the types of politeness strategies contained in the Legally Blonde film and understand their functions. The limitation of this research problem allows the researcher to be more focused on writing the thesis and finding the necessary data. The object studied in this thesis is about politeness strategies contained in the movie Legally Blonde, focusing on politeness strategies according to Brown and Levinson (1987).

B.METHOD

This study uses a qualitative approach with a focus on analyzing the dialogue in the film "Legally Blonde" (2001) based on Brown and Levinson's (1987) politeness theory. Qualitative research seeks to interpret the data collected to describe reality and gain an understanding of its meaning (Sugiyono, 2013). The selection of dialogs is based on their relevance to politeness strategies, with criteria that include relevance to politeness

strategies such as positive politeness, negative politeness, bald-on record, and off record. The selected dialogues occur in the context of social interactions that include aspects of social hierarchy, gender, or professional dynamics, and have significance to the storyline, especially those that affect Elle Woods' character development or her relationships with other characters. In addition, the dialog should cover a variety of situations, both formal (such as a class or trial) and informal (personal or social conversations). To ensure the validity of the data, this study used a triangulation approach. Source triangulation was conducted by comparing the dialog in the film script with the visual scenes to ensure the context was appropriate. In addition, theoretical triangulation was applied by analyzing the dialogue using Brown and Levinson's (1987) politeness theory. In the data analysis, the digital movie script was used as the basis for marking the dialog, accompanied by time markers to refer to specific scenes in the movie.

The research objectives in this study focus on analyzing the politeness strategies used in the movie Legally Blonde (2001), using the theoretical framework provided by Brown and Levinson (1987). Specifically, this study aims to identify the types of politeness strategies used by the main characters, particularly Elle Woods, and to examine the function of politeness in the context of the film. By analyzing social interactions and communication strategies, this study seeks to understand how politeness is navigated about gender dynamics, social hierarchies, and professional settings. In addition, it also aims to explore how these strategies help Elle build relationships, resolve conflicts, and

achieve her goals during her journey in a male-dominated legal environment. Through this analysis, this study aims to provide deeper insights into the role of civility in shaping social interactions and its implications in the Legally Blonde narrative.

The research steps in this study are organized sequentially. First, the researcher formulates or identifies the specific problem to be discussed, focusing on politeness strategies in the movie Legally Blonde (2001). Then, a literature review was conducted to collect relevant theories and previous research on politeness strategies, especially those proposed by Brown and Levinson (1987). After that, the researcher formulated clear research questions that guided the investigation. Next, an appropriate research method was determined, emphasizing a qualitative approach. The researcher then collected data by transcribing each scene from the film into a script format to be analyzed in detail. Once the data collection stage was complete, the researcher proceeded with analyzing the collected data, identifying the types and functions of politeness strategies used by the characters. This structured approach ensured a comprehensive exploration of the research topic.

C.RESULT AND DISCUSSION
Result

To investigate the politeness strategy employed in the film Legally Blonde (2001), a comprehensive approach will be utilized. Data sample will be extracted from the movie's script or transcript, specifically focusing on dialogues that exhibit politeness strategy. The analysis will categorize the data by dialogue types, politeness strategy, and functions of politeness strategy. Each relevant

dialogue will be highlighted in bold with contextual information to facilitate an in-depth analysis. The objective is to identify the types of politeness strategy used and to understand how these strategy functions in characters interactions, different situations, and the development of the plot and characters. This analysis aims to provide valuable insight into the use of politeness strategy within the context of movie narratives.

Table 1. Types and function used in the Legally Blonde Movie (2001)

Data	Strategies	Function
(03:44 – 04:01) **Elle:"You guys are so sweet!** But, I'm not positive it'll happen tonight."	Positive Politeness	Phatic Function
(05:45 – 06:01) **Warner: "Wow, you look so beautiful"**	Positive Politeness	Phatic Function
(24:34 - 24:43) **Warner: "I'm sorry. Are you here to see me?"**	Negative Politeness	Phatic Function
(03:44 – 04:01) Elle: "You guys are so sweet! **But I'm not positive it'll happen tonight."**	Negative Politeness	Expressive Function
(34-53 – 35:00) **Paullete: "What are you waiting for? Steal the bastard back."**	Bald-on record	Directive Function
(37:13 – 37:15) **Vivian: "Our group is full"**	Bald-on record	Informative Function
(1:11:27 1:11:33) **Brooke: "He left a Cher tape in the pool house onetime"**	Off-record	Informative Function

Discussion

To tackle the research question and fulfill the study's objectives, the collected data will be analyzed to identify the politeness strategy and its on character interaction in the movie Legally Blonde (2001). The primary goals of this analysis will be accomplished through multiple key objectives:

The study will examine the various politeness strategies employed in different situations throughout the film Legally Blonde (2001). This involves classifying the dialogue examples based on categories of politeness strategies, such as positive politeness (praise or solidarity), negative politeness (indirect request), bald-on record (direct commands), and off record (subtle innuendo). This classification will take into account the social situation, the relationship between characters, and the purpose of communication in each scene.

The analysis will group the data into categories based on social contexts, character relationships, and plot progression. This categorization will sort instances of politeness strategies according to their setting (such as classrooms, courtrooms, or casual social interactions), the relationships between Elle Woods with other characters (including professors, fellow student, or legal clients), and the current phase of Elle's journey at

Harvad Law School. The results will be presented in a descriptive format, offering in-depth explanations of the trends found in the data. This will include specific examples of dialogue and discussions on how the purpose and application of politeness strategies evolve and differ throughout the course of the film.

This study employes an analytical framework grounded in Brown and Levinson's theory to draw conclusions that can greatly improve the comprehension of politeness strategies in establishing character, developing plot, and major themes in the movie Legally Blonde (2001).

Data 1: Positive Politeness Strategies

*Elle: **"You guys are so sweet!** But, I'm not positive it'll happen tonight."*

Serena: Hello! He just had lunch with his grandmother. You know he got the rock."

(03:44 – 04:01)

Context: After receiving letters of support from her friends, Elle approached them at the party to say thank you and celebrate together. This strengthens the social bond and shows appreciation for their support.

The dialog is a strong example of positive politeness according to Brown and Levinson (1987). Elle's phrase, "You guys are so sweet!" shows appreciation and affection for Serena and her friends, to establish and maintain a positive relationship. This remark emphasizes the positive aspects of the situation, indirectly stating that Elle appreciates their attention and support. This strategy is by Brown and Levinson's (1987) principle that positive politeness aims to build and maintain a harmonious relationship with the interlocutor by showing appreciation and affection, which in turn can increase mutual understanding and closeness in the interaction.

The dialogue between Elle and Serena, "You guys are so sweet! But I'm not positive it'll happen tonight." and 'Hello! He just had lunch with his grandmother, you know he got the rock,' clearly falls under the phatic function according to Leech's (1977) theory. Leech defines phatic functions as language functions that aim to establish and maintain social relationships, not to convey information. In this dialog, no specific information is communicated. The main focus is the interaction and interpersonal relationship between Elle and Serena. Elle's "You guys are so sweet!" shows her appreciation and empathy towards Serena and her friends. The statement is more of an expression of affection and aims to build a positive relationship. Serena's responses, "Hello!" and "He just had lunch with his grandmother, you know he got the rocks," also show support and empathy, rather than concrete information. These phrases serve to show that Serena cares about Elle's feelings and wants to provide support in the situation. As such, this dialog demonstrates the phatic function, which is a function of language that focuses on establishing and maintaining social relationships, rather than on conveying information.

Data 2: Positive Politeness Strategies

*Warner: **"Wow, you look so beautiful."***
Elle: "So do you."

(05:45 – 06:01)

Context: Warner and Elle planned to have dinner and discuss something important. They wanted to use the opportunity to talk about a significant topic in their relationship, which signaled that the evening had special and meaningful meaning for both of them.

The dialogue between Warner and Elle falls under positive politeness according to Brown and Levinson's (1987) theory because both statements are features of positive politeness shown to build and strengthen the positive social relationship between them. When Warner says, "Wow, you look so beautiful," he gives a compliment that not only shows appreciation for Elle's appearance but also serves to boost Elle's confidence and self-esteem. Elle's response, "So do you," is a form of equal reciprocity, where she not only receives the compliment but also returns the compliment to Warner. This act of mutual praise creates a warm and familiar atmosphere and shows mutual respect between them. In the context of positive politeness, this dialogue reflects an attempt to maintain and strengthen interpersonal relationships, where both parties strive to support each other and recognize each other's value. Thus, this dialogue serves not only as an exchange of compliments but also as a way to build closeness and harmony in social interactions.

The dialogue between Warner and Elle, "Wow, you look so beautiful" and "So do you", is a good example of the phatic function in Leech's theory. The phatic function, as described by Leech, focuses on establishing and maintaining social relationships. In this dialog, both statements serve to show appreciation and affection, create a positive bond, and establish closeness. Warner's "Wow, you look so beautiful" is a form of compliment that aims to make Elle feel appreciated and liked. Elle's response, "So do you," shows that she appreciates the compliment and wants to reciprocate it politely and constructively. Both use language to build a positive interpersonal relationship and show empathy. Therefore, this dialog is a clear example of a phatic function that focuses on social aspects and interpersonal relationships.

Data 3: Negative Politeness Strategies
Elle: "Warner?"
Elle: "I forgot you go here."

Warner: "What are you talking about?"

Warner: **"I'm sorry. Are you here to see me?"**

(24:34 - 24:43)

Context: Elle and Warner are an ex-couple who accidentally meet again in a college environment. Elle, who has just been accepted to law school at Harvard, is surprised and nervous when she sees Warner, as they previously parted ways with an unresolved relationship. Warner, who is initially confused by Elle's presence, tries to understand the situation and questions Elle's reason for being there.

In dialogue, there is a form of negative politeness according to Brown and Levinson's theory, because it contains strategies that protect the "negative face", namely the individual's right to be free from pressure or coercion. Warner's statement, "I'm sorry. Are you here to see me?", reflects two main features of negative politeness. First, the use of the phrase "I'm sorry" is a form of apology that serves to defuse a potential threat to Elle's freedom. By apologizing, Warner shows awareness that his question may be intrusive and provides space for Elle to respond without pressure. Secondly, the question "Are you here to see me?" is delivered in an indirect form, thus avoiding the impression of being commanding or coercive. This question gives Elle the freedom to answer as she wishes, without feeling pressured. Both strategies reflect the core of negative politeness, which

is the attempt to maintain social distance and respect the autonomy of the interlocutor.

This dialog belongs to the phatic function according to Leech's theory, as it focuses on opening and maintaining the social relationship between Elle and Warner, as well as keeping the communication smooth. Elle starts the conversation with "Warner?" to attract attention and ensure that she is talking to the right person, which is a form of opening the conversation. Then, the statement "I forgot you go here" serves to establish a social connection casually, creating a friendly atmosphere. Warner, with the response "What are you talking about?", tries to maintain a smooth communication despite the confusion, and "I'm sorry. Are you here to see me?" is used to ease potential tension, showing an attempt to maintain harmony in the conversation. The apology and the question are more about maintaining a non-awkward social relationship, which is the core of the phatic function, which is to ensure that the interaction goes well and without conflict.

Data 4: Negative Politeness Strategies

Elle: "You guys are so sweet! **But I'm not positive it'll happen tonight."**
Serena: "Hello! He just had lunch with his grandmother, you know he got the rock."
Margot: "Why else would she have flown in from Newport? It's not like she'd six Fed ex a six-carat diamond"

(03:44 – 04:01)

Context: Elle is unsure about what will happen tonight regarding a possible proposal from her boyfriend, Warner Huntington III. She enters the situation with curiosity and apprehension, not knowing whether or not

the evening will be a pivotal moment in their relationship. Her openness to this possibility creates a mixed atmosphere of anticipation and uncertainty about their future together.

This dialog reflects negative politeness as Elle tries to preserve her autonomy and freedom of speech as well as her friends' expectations. By stating, "But I'm not positive it'll happen tonight." Elle avoids overly assertive statements that could upset her friends, showing that she respects their feelings and does not want to apply unnecessary pressure. Although Serena and Margot are trying to convince Elle that the situation supports this expectation, the way they present their arguments can come across as a bit pressurizing, potentially threatening Elle's autonomy. Thus, this dialog shows the dynamic between social support and negative politeness, where Elle tries to maintain politeness and avoid conflict by not directly rejecting her friends' expectations, thus creating an interaction that respects each other's freedom and feelings.

This dialog belongs to the expressive function according to Leech's theory, which focuses on the expression of the speaker's feelings, emotions, or attitudes towards the situation or feelings of the interlocutor. The expressive function is used to express personal feelings or reactions to certain events or situations. In this dialog, Elle states "But I'm not positive it'll happen tonight", which shows a feeling of uncertainty or doubt about the event that will occur. Serena, by saying "Hello! He just had lunch with his grandmother, you know he got the rock," expresses her belief that a major event (the possibility of a proposal) will happen, which reflects enthusiasm or certainty. Margot, with "Why else would he fly from Newport? It's not like he's going to give six six-carat diamonds to his ex-girlfriend", adds her

expression of astonishment at the situation, showing both confidence and astonishment at the action taken. Each of these statements expresses their feelings or reactions to possible future events, and this corresponds to the expressive function in Leech's theory, which states that this function aims to express the speaker's feelings or emotions relating to the situation being discussed.

Data 5: Bald-on record

Elle: "Definitely. I love him"

Paullete: "Well, if a girl like you can't hold on to her man...then there sure as hell isn't any hope for the rest of us"

Paulette: ***"What are you waiting for? Steal the bastard back."***

(34:53 – 35:00)

Context: After Elle learns that Vivian is Warner's fiancée, she goes to the salon and tells one of the employees, Paulette. This incident shows that Elle felt the need to share the shocking and emotional news with Paulette, who may be a close friend or someone who could give her support in dealing with the situation.

The dialog spoken by Paulette in this context, especially "What are you waiting for? Steal the bastard back," falls into the bald on record category according to Brown and Levinson's politeness theory, as it conveys the command directly and without preamble. In this situation, Paulette does not use subtle language or hide her intentions as she explicitly encourages Elle to take bold and decisive action. This shows that Paulette feels a sense of urgency and believes that direct action is the right solution to the problem Elle is facing. In addition, Paulette's earlier statement, "Well, if a girl like you can't hold on to her man... then there sure no hope for the rest of us," also reflects the desperation and social pressure felt by

women in the context of romantic relationships. By using direct and strong phrasing, Paulette emphasizes the urgency of the situation and shows that she is not afraid to express her opinion openly, despite the risk of offending Elle. This creates a dynamic where honesty and assertiveness take precedence over-politeness, reflecting the close and supportive relationship between them.

In the dialog, there is a directive function according to Leech's theory, because the main focus is on the attempt to request or encourage action from the interlocutor. The directive function focuses on using language to influence others to do or not do something. In this case, when Paulette says "What are you waiting for? Steal the bastard back", she explicitly gives an order or request to Elle to perform a certain action, which is to 'steal back' her partner. This statement functions as a direct request to do something, which is typical of the directive function, which seeks to direct or motivate others to act according to the speaker's wishes. Although Elle expresses her feelings with "Definitely. I love him", which is more expressive, the core of this conversation is Paulette's attempt to direct or motivate Elle to act, which is the hallmark of the directive function in Leech's theory.

Data 6: Bald-on record

Elle: "I've come to join your study group. Look, I brought sustenance"

Elle: "Who's first?"

Vivian: ***"Our group is full."***

(37:13 – 37:15)

Context: When Elle could not find a study group, she tried to join Warner's group. However, Vivian, Warner's fiancée, rejects her request. This suggests that Elle faces barriers in seeking academic support and

experiences rejection from Vivian, which may worsen her emotional and social situation.

This dialog is an example of bald-on-record in Brown and Levinson's theory, especially seen in Vivian's statement: "Our group is full." Bald-on-record occurs when the speaker states something directly without any attempt to mitigate or reduce the potential threat to the interlocutor's "face". In this case, Vivian does not use any mitigation or smoothing strategies to convey that their study group is full. Her statement is very direct and does not attempt to consider Elle's feelings or leave room for further negotiation. The hallmark of bald-on-record is assertiveness and directness in communication, with no attempt to reduce social impact or maintain a more subtle relationship. Vivian does not provide additional, more polite alternatives or explanations, such as offering another opportunity or showing empathy toward Elle's situation, which demonstrates a very direct and unrestrained use of language.

The dialog of Vivian's statement: "Our group is full" is included in the informative function according to Leech's theory, because the focus is to convey information or facts without any intention to direct or influence the interlocutor's actions. In this case, Vivian only provides a factual explanation regarding the state of their study group which is full. The informative function focuses on conveying the information needed to explain a particular situation or condition, which Vivian does clearly and directly. This statement does not aim to ask Elle to do something or change her behavior but merely provides information that is relevant and necessary in the situation. Thus, Vivian only provides the

necessary knowledge without any direct influence on Elle's actions, which is the hallmark of the informative function.

Data 7: Off-record
Emmet: "Back up. How do you know he's gay?"
Elle: "Gay men know designers. Straight men don't"
Brooke: "Know what"
*Brooke: **"He left a Cher tape in the pool house one time."***

(1:11:27 – 1:11:33)
Context: Elle recently learned that Enrique is homosexual during the trial. Hoping to share this information with Emmet, she tries to pass it on to him. Coincidentally, Brooke is also independently aware of Enrique's sexual orientation. This situation illustrates how personal information regarding Enrique is spread among the main characters, highlighting the dynamics of communication and the influence of this discovery in their context.

In the dialog, Brooke states: "He left a Cher tape in the pool house one time" which is a clear example of off-record according to Brown and Levinson's theory. Off-record occurs when a speaker indirectly conveys information or a message, allowing the interlocutor to interpret the message in the absence of direct clarity. In this case, Brooke does not explicitly say that the person in question is gay, but rather provides ambiguous clues or evidence (i.e. "left a Cher tape"), allowing the interlocutor to draw their conclusions. A distinctive feature of off-record is the use of phrases that can allude to certain themes without directly stating them, and this leaves room for the listener to make assumptions based on the context or clues given. In this case, Brooke chooses not to clearly state that the person is gay but instead

leads with clues that can be interpreted by the interlocutor, such as musical preference (Cher), which is often associated with stereotypes regarding sexual orientation. This is a form of indirect communication, which is the main feature of the off-record strategy. By using this statement, Brooke avoids a possible threat to the interlocutor's "face", as she does not reveal the statement directly, but allows others to conclude the clue.

The Dialogue spoken by Brooke: "He left a Cher tape in the pool house one time" belongs to the informative function according to Leech's theory, which focuses on conveying information or facts objectively. This function is used to convey knowledge or information without any intention to influence or direct the interlocutor's behavior directly. In this context, Brooke provides factual information, namely about an incident that shows a person's preference for Cher, which is presented as evidence or clues to support statements about the person's sexual orientation. Although this information is conveyed indirectly, i.e. by giving clues in the form of a music tape, Brooke's main purpose is to provide information that can be used to conclude, not to request or encourage certain actions from the interlocutor. Thus, Brooke's statement is an example of an informative function because it aims to convey facts or information to others.

D.CONCLUSION

This study concludes that the movie Legally Blonde integrates various types of politeness strategies, namely positive politeness, negative politeness, bald-on record, and off-record, each of which serves to build the dynamics of interaction between characters. Of the seven dialogue samples analyzed, each data is classified based on the type of politeness strategy used, thus providing a concrete example of the application of politeness theory in the context of communication. The findings show that understanding politeness strategies is not only relevant in linguistic studies but also beneficial in improving communication efficiency and accuracy. Politeness strategies can help convey intent in a structured and contextually appropriate way, resulting in more positive and constructive interactions.

Practically, these findings have several applications. In cross-cultural communication studies, politeness strategies help understand differences in cultural norms, such as the use of positive politeness in collectivist cultures to emphasize familiarity or negative politeness in individualist cultures to maintain privacy. This allows individuals to adjust politeness levels to minimize misunderstandings and build better relationships. In the teaching of pragmatics, the dialogues in the movie Legally Blonde can be used as teaching materials to help students understand how politeness strategies are applied in real situations, including the influence of context, social relations, and communication goals on strategy choices. In addition, in professional training and diplomacy, these strategies are useful to convey sensitive messages subtly while maintaining good relationships between parties. By applying these findings, individual and organizational communication skills can be enhanced in interpersonal, professional, and cross-cultural contexts, resulting in more effective and harmonious interactions.

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