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A Discursive Analysis of Politeness in *Love Actually*

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ABSTRACT

This dissertation endeavors to describe politeness theory – depicting its characteristics, defining their strategies and illustrating those with examples – to show the importance politeness has in everyday-life conversations. To this end, Brown and Levinson's politeness theory (1987) is used to justify the definition of politeness strategies, providing the initial classification for the analysis to be done. These theoretical definitions are illustrated with the examples of speech taken from the script of *Love Actually,* which provides the communicative acts' cases. Then, the characterization of the movie's characters is explained through the different politeness examples found in the analysis so as to highlight the importance of politeness in our communicative performances.

Keywords: politeness, face, FTAs, strategy, realization, characterization.

RESUMEN

Esta disertación intenta explicar la teoría de la cortesía – describiendo sus características, definiendo sus estrategias e ilustrándose con ejemplos – para demostrar su importancia en las conversaciones de nuestro día a día. Para ello, la teoría de la cortesía de Brown y Levinson (1987) se usa para justificar la definición de las estrategias de cortesía, otorgando la clasificación inicial para el posterior análisis realizado. Estas definiciones teóricas han sido relacionadas con los diálogos encontrados en el guión de la película *Love Actually*, que proporciona los casos de actos comunicativos. Después, se explica la caracterización de los personajes de la película a través de los ejemplos de esta estrategia comunicativa encontrados en el análisis para ensalzar la importancia de la misma en nuestros actos comunicativos cotidianos.

Palabras clave: cortesía, imagen, acto amenazador (FTAs), estrategias, realización, caracterización.

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1. Introduction

Human beings are bound to two different scopes in which they develop themselves. On the one hand, we, as humans, are conditioned by our inner instincts so our behavior is pre-established in a way. On the other, we are socially marked since our communities are ruled by a series of social conventions which limit or allow us, as participants, to behave differently according to the social situation in which we are settled. One of the forces which socially constrain human beings is politeness.

To begin with, and as stated in the online Merriam-Webster Dictionary (2011), the adjective polite can be defined as "showing or characterized by social correct usage" or "marked by an appearance of consideration, tact, deference, or courtesy". Politeness theory says that any of us has a social self-image that we want to consciously project and protect; politeness is not an inner property but it is socially learned (Shahrokhi and Bidabadi, 2013:17). So an important duality has to be taken into account: inner vs. acquired, nature vs. apprenticeship. As a human being grows, there are some skills that are naturally developed, such as the language ability or the locomotives capacities (Shahrokhi and Bidabadi, 2013:17). However, there are some skills that are acquired by the fact of belonging to a society, and one of those is politeness. Thus, human beings are conditioned by the environment in which they grow up and the type of politeness strategies an individual uses is determined by their social premises (Shahrokhi and Bidabadi, 2013:17, 19).

As human beings we are naturally thought to be social animals who, living in communities, are supposed to behave in social contexts. However, the way we do those social interactions, the limitations we have ourselves, or the way in which we express our inner desires, wants or intentions is conditioned by social factors and beliefs that have been historically accepted. Politeness is one of those socio-cultural processes which have been artificially created to help the members of a society to relate each other. Historically, politeness was a characteristic of the upper social classes to show their supremacy over the rest of the social spheres. It was a kind of refinement regarding manners as well as

linguistic speech (Shahrokhi and Bidabadi, 2013:17, 19). Nowadays, politeness can be used as an instrument to show respect – as it was done in the past – as well as to explode its multiple uses depending on which strategy is used in which context, for example, searching for a favor, a request, a command, an offering, etc. Manipulation or sympathy are some of the potential results that politeness strategies show in their analysis.

Thus, the way the speaker uses the different politeness strategies in the different contexts – consciously or not – shows the relevance of this linguistic feature given that the obtained results can show that, through language, everything is possible, and anybody can be defined by the way they use their words. This is reflected in the analysis of *Love Actually*. Taken into account the characters' speech, a relation can be established between the linguistic realizations of politeness (Brown and Levinson 1987) and the characterization each of the movie's characters present. Nevertheless, an issue is considered since the politeness theory is presented as a fixed classification which is not thought to be as fixed as Brown and Levinson (1987) stated; a speaker while talking mixes politeness strategies simultaneously so as to adequate their speech to their intentions.

2. Methodology

Politeness is a linguistic aspect which is present in all the possible performances of everyday speech or communicative acts, so the analysis of that linguistic realization is the one considered in this dissertation. The analysis intends to show how the different politeness strategies determine the characterization of a person while talking. It is carried out to perceive how people's linguistic production is also conditioned by the context and the linguistic situation in which the communicative act is performed.

In a communicative act, politeness is a feature that is shown in the linguistic realizations of each of the interlocutors. According to Brown and Levinson (1987:69-70), linguistic politeness can be defined as a redressive action taken to counter-balance the disruptive effect of face-threatening acts (FTAs). Therefore, as stated in politeness theory, communication is a potentially dangerous and antagonistic act in which the speakers are

protecting, damaging or enhancing their faces as well as the other's face. To understand the complete process the basic notion of "face" needs to be explained.

As it has been previously said, the communicative act is defined as a process in which face-threatening acts (FTAs) occur. As Goffman (1967: 5) claimed, the term "face" is defined as "the public self-image that every member of society wants to claim for himself". In this explanation, the terms "positive face" and "negative face" have to be included. "Positive face" is the positive consistent self-image which makes people want to be accepted and appreciated by the other people. "Negative face" responds to the rights of freedom of action and from imposition; people want their actions not to be judged or limited by others. FTAs are the acts which infringe on the hearers' need to be respected, maintaining their esteem. Considering that, an FTA-classification is needed. FTAs can be divided into two, positive and negative face-threatening acts. In positive FTAs there is a direct challenge to the listener's face. That could be seen in cases such as insults or threats, in which the speaker is indifferent to the hearer's self-image. Secondly, in negative FTAs, the speaker impinges on the listener's face. It could include situations in which advices, warnings or requests (in which a verbal or non-verbal response is expected) are included ("What is politeness theory?" *WiseGeek*).

In order to classify all the possible situations in which politeness is used while talking, there are four "high strategies" (Goody, 1978:97) which are bald on record, positive politeness, negative politeness and off record. Those strategies deal with and are used in the FTAs depending on the situation in which the interlocutors are. Each of these high strategies is explained showing their different linguistic realizations and some instances that can be said in any communicative act, so as to illustrate the theoretical explanation with several examples.

For the sake of clarity, the definition of each of the four different strategies is included in the analysis so the reader can be able to relate the theory with the examples obtained from

the analysis. Nevertheless, a brief definition of the four is now provided so as to pre-clarify the terminology used below.

As it has been already said, there are four different strategies used to analyze human politeness in the communicative act. The first strategy is bald on record, which can be explained as the strategy in which there is no minimization of threats to the hearer's face. There is no care about the other's face but a plain speaking in which the speaker's wants are explained abruptly. In positive politeness, we can find a hearer's face recognition and respect. It implies reciprocity since both, speakers' and hearers' faces, are considered. The third strategy to be mentioned is negative politeness, in which there is a slight recognition of the hearer's face but there is also an indirect imposition from the speaker. And finally, the off record strategy can be defined as the indirect strategy in which implicit meaning has to be understood. Instead of doing a direct FTA of asking for something, the speaker hopes the hearer to discover and understand the implicit meaning of their requests. This last strategy is used to avoid any kind of pressure.

Despite the taken background from Brown and Levinson's extended politeness theory (1987), the terminology used in this dissertation slightly differs from theirs. They define the four strategies in an upper hierarchical place and then, belonging to each of them, several strategies are found so as to explain the different realizations or communicative acts in which the politeness strategies can be found or used. However, in this dissertation another pattern has been used to explain their theory. The four different politeness strategies are taken as the starting point in the analysis, so there is just one stage in the classification (thus avoiding the hierarchy). Then, dealing with each of the strategies, the linguistic realization of the examples was analyzed so as to relate the linguistic performance with their effect in the communicative act.

The last step in the research process was the selection of the text to be analyzed. It had been previously thought that a real example – a real conversation by real speakers – would be almost impossible to find since the availability of native speakers as well as the instances or

the amount of production of data to be analyzed regarding politeness theory could not be succeeded. Taking this into account, a text which included different registers and situations – communicative acts – was searched for, and the movie *Love Actually* was arguably the best example fitting in those premises.

The analysis of *Love Actually* is based on the four politeness high strategies – bald on record, positive politeness, negative politeness and off record – which are explained in *Politeness: some universals in language use* (Brown and Levinson, 1987). The different characteristics which depict each of the upper-hierarchal strategies have been considered so as to classify all the dialogues.

Love Actually is a British movie by Richard Curtis filmed in 2003. It is a romantic comedy which tells several stories presented by scenes settled in Great Britain at Christmas time. Some days before Christmas, some different groups of people are presented to the spectator – the Prime Minister and his staff, a family, a couple about to get separated, some porn actors and their colleagues, and an old pop star singer. Those apparently different situations are presented simultaneously while Christmas' Eve is coming. In this special atmosphere, personal relationships are shown in different scenarios – familiar, labor, the pop industry, or institutional, among others– and the behavior of the different characters is arguably depicted through language. That explains why politeness is a relevant feature in their speech. Politeness analysis thus allows the reader or the audience to discover why the characters behave like they do or say what they say, showing their real intentions. As so many different contexts are available in the movie, the script provides a significant number of instances which can be used to illustrate the importance of politeness in speaking. Moreover, different uses of the same politeness strategy show the peculiarities in the communicative act that can be found while using those with a different meaning from their pre-established one (the one that is theoretically taken as the definition of the strategy).

After a conscious literature review, the analytic process followed these steps: the first step was to get the script of the movie, i.e. to obtain the textual material to be analyzed. The

online version of the script was checked several times while watching the movie since there were some mistakes or lacks in its transcription.

Then, according to the already mentioned theoretical background, the analysis was started. Taking into account the instances provided in Brown and Levinson (1987) as well as the theoretical explanations, each of the instances of any of the four strategies was underlined. The pattern of the analysis was designed as follows. Each of the group of instances of the different strategies were underlined in a different color (as shown in the Appendix) so as to visually classify the script.

To show the results of the movie script, an extended analysis of the production of each of the characters has been carried out, classifying them according to the four different politeness strategies: bald on record, positive politeness, negative politeness, and off record (Goody, 1978:97).

After this first classification of the different strategies, the characters' classification was done. Having created a list with all the characters of the movie, the four strategies were added to the table (as it can be seen in the Appendix) so as to provide the amount of instances each of the character performs of each of the different strategies. This analysis was done manually. While completing the table, some of the characters were discarded since they do not perform any of the expected realizations.

Then, another table including all the amount of examples of each strategy was filled so as to have a clear image of the impact of each of the strategies, as will be explained in the results. This table includes the number of cases of the four strategies compared with the total number of instances to be able to reflect on the relevance of each of them. Percentages were also included in the table.

After that, a deeper analysis of the most relevant characters was done since they were significant for the different strategies due to the high number of data that were provided in

their contributions while speaking. Those are the characters which have been included in the Analysis section. The reason why those cases have been deeply analyzed is because they are also taken as instances to show how the characterization or the behavior of the speaker changes depending on the social context or the situation in which the communicative act is performed. The character and instances included in the analysis show the examples of the four strategies at the same time that they can be considered evidence that proves the importance of politeness as understanding the behavior of people while talking. As it has been previously said, the selection of the film fulfills this expectation since different conversational acts in different situations and with speakers and personal relationships are provided.

Each of the characters' speech has been analyzed independently. Then, a classification of the number of instances of the different realizations has been done according to the four politeness strategies. After that classification, some examples were selected to show the characterization of the most relevant characters of the film for each of the strategies. The main problems faced while doing the analysis were the high amount of data to be analyzed and the different realizations each of the character has, being aware that there are instances in which the realizations do not fit in the section they were supposed to be included. This explains why special cases were considered.

3. Analysis

3.1. Bald on record

As mentioned above, the bald-on-record strategy is used when the speaker "does a FTA with maximum efficiency" without satisfying hearer's face (Goody, 1978:100). It is used in those contexts in which the participants have a close relationship so as to feel confident while openly expressing their thoughts to the other interlocutor. Those contexts can be easily found in family conversations or close-friend relationships.

There are two different orientations in the realizations of bald-on-record politeness. On the one hand, it can minimize the threat, showing respect and alleviating the hearer's anxiety (Goody, 1978:100) such as in welcomings or offers. To exemplify these, Brown and Levinson use some instances of invitation, as "Come in, don't hesitate, I'm not busy" (Goody, 1978:104). Offers are also included in this strategy and can be illustrated by utterances such as "Don't bother, I'll clean it up", "Leave it to me" (Goody, 1978:105). On the other hand, there is no minimization of the face threat because efficiency is needed and as both of the interlocutors know each other, no face redress is necessary (Goody, 1978:103-104). For example, this non-minimization can be understood in some utterances, such as "Give me just one more week!", "Listen, I've got an idea", "Hear me out," or "Look, the point is this" (Goody, 1978:101) so those show how urgency is required; orders and entreaties are expressed by the infinitive realization of the verbs.

In the movie, there are some characters that can be included in the group that presents examples of this strategy. In this first part, the characters who are explained are Karen, the Prime Minister, Harry and Billy. The reason to choose those characters is the relevance they have since they show the biggest amount of examples of this strategy (see table in Appendix). Each of them has been individually analyzed and the results can be seen in table 1.

CHARACTER	NUMBER OF INSTANCES OF BALD ON RECORD
KAREN	**17**
PRIME MINISTER	16
HARRY	14
BILLY	13

Table 1. Significant characters of the Bald on record strategy

3.1.1. Karen

Karen is the character that represents the role of a mother in the movie. She is a housewife who is always taking care of her children and her husband. She suffers from a kind of depression since her marriage is ruined because her husband seems to love another

woman. She uses the bald-on-record strategy since in her speech she is always talking to her relatives (her children, her husband or her brother), so her tone is close, as she is in familiar relationship context. This can explain why she uses this strategy. Some of the examples we can find in her speech illustrate the characteristics of the strategy, as shown below.

1. "Listen, it was always going to be a totally shit time. Just be patient. And maybe check the room for needles" (0:26:17)[1]

In example 1, Karen is talking to Daniel, who is a friend of her. She is advising him, trying to help him with the growing of his stepson. The speech is the one which fits in the use the bald-on-record strategy, according to Brown and Levinson (1987), since she is performing the role of a mother (in this case, giving advice, so it is an "indirect" mother), and she is also talking to a close friend. As it can be seen in the example, the linguistic realization that is used to express the advice is the imperative "listen," "be," "check." Those imperatives are the ones which justify the use of the bald-on-record strategy. Since maximum efficient is required, the imperative is the most direct form of the verbs. However, it is remarkable how the politeness strategies are combined while speaking. Karen is minimizing the threat with the use of the adverb "maybe" which is properly used in negative politeness when the hearer's face is not wanted to be damaged; in that case, indirectness and distancing are searched.

2. "You know she is, darling. Be careful there" (1:11:09)

In example 2, she is warning her husband, Harry. In this scene they have returned from a party in which the potential lover of Harry was too. Karen notices the sexual tension which exists between the couple to be, so when they are at home, they have a little conversation

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[1] The examples of the strategies are illustrated with the minute the speech is said in the original movie ("I can make it happen: Love Actually Script", *With Musics Blogspot*. 19 December 2008. Web. <http://withmusics.blogspot.com.es/2008/12/love-actually-script.html>). The complete duration of the film is 2:09:11.

about this situation. The bald-on-record strategy is used to show that the FTA is not minimized. That can be illustrated with the used of the imperative form of the verb "be". However, and again to minimize the threat, there is a generic name (an appellative name), "darling", which is used to soften the threat. Those generic names are a characteristic of positive politeness and are intended to make the hearer feel comfortable with the speaker, so a combination of strategies is shown in this example too.

3. "Explain to me again why you're so late" (1:18:39)

In this last example, it can be seen the difficult situation that exists between Harry and Karen again. Using the imperative, the character shows the complicity which exists between the interlocutors. This shows she feels comfortable even if she is trying to threaten her husband.

3.1.2. Prime Minister

The Prime Minister is a linking character, which means that this character is used to give consistency to the story since he appears in one of the contexts, the governmental one in which he has the leading role, but at the same time, he is Karen's brother, so family situations are seen too. The fact that both spheres are related through this character allows the story to be understood as a complete unity. This characterization is relevant since they belong to the same family and when they talk to each other, politeness strategies are selected according to the situation; familiarity is seen in the use of bald-on-record politeness. In order to exemplify the bald-on-record strategy, this character is relevant since he also shows a close relationship with their employees, for example when he is ordering them to do things.

4. "Yup – come in." (0:22:37)

The offer to enter in the room the Prime Minister is doing ("come in") exemplifies one of the possible realizations bald-on-record strategy can have. It is also used in those other utterances such as "come on, get a grip" (0:23:09), searching for the fastest efficiency after the talking.

5. "Don't ask me why, and don't read stuff into this" (0:55:12)

In example 5, he is asking his assistant to help him so as to redistribute Natalie to be able to meet her more often while working. Using the negative imperative, he is trying to hide his real intentions at the same time he is asking her assistant, Annie, for her support. By using the imperative, he is giving her assistant an order so as to avoid her of asking him for justifications. He is imposing his desires although in this case the negative imperative is used. The negative use of the imperative is also mentioned in Brown and Levinson's politeness theory as it can be seen in the following examples: "Come in, don't hesitate, I'm not busy;" "don't worry about me;" "don't mind the mess" (Goody, 1978:104, 106).

3.1.3. Harry

Harry is Karen's husband and he is the boss of an office, so he has to give commands to his employees. To do so, he frequently uses the imperative, which, as seen throughout this section, is one of the possible instances of the bald-on-record strategy. The use of the direct imperative is chosen since the maximum efficiency of the main aim of the speaker rather than the satisfaction of the hearer's face is expected to be searched.

6. "Sarah, switch off your phone and tell me exactly how long it is that you've been working here" (0:17:43)

Harry asks Sarah, one of his employees, to get into his office so as to question her about her relationship with a fellow who works in the same bureau. As he wants her to pay attention

to his request, he uses the imperative forms of the verbs "switch" and "tell" to express the orders.

> 7. "Oh don't be ridiculous" (1:10:49)

This example is taken from another context which does not belong to the working area but to the family sphere. A company party has been done to celebrate Christmas holidays and, after that, the scene is settled in Harry and Karen's bedroom when they come back home. Karen is arguing she is getting fat and she complains about her appearance when Harry states this negative imperative. He tries to stop Karen complaining and he does not care about any indirect way to communicate; an efficient message is sent to search for an instantaneous response. It also shows the complicity both interlocutors have since they do not have to take care about each other's face; they are a married couple who have lived a lot of things together.

3.1.4. Billy

Billy is an unsuccessful pop star singer who is selected to perform the Christmas Carols in TV. He is a non-socially-pragmatic character who appears to be disappointed with his career and also with his life. As he does not care about his hearer's face, he allows himself to use bald-on-record instances of speech so to be as direct as possible in his requests. His speech in the dialogues is characterized by the use of the imperative (65% of his politeness strategies' use is bald on record). Although he is apparently able to select the proper strategy according to the communicative act, he tends to overuse the strategy, so his characterization could be considered as being rude or vulgar since the conscious strategy overuse is done.

8. "Don't buy drugs. Become a pop star and they give you them for free"
   (0:33:41)

Billy appears not to be a pragmatic character and in this instance it is clearly seen that he does not care about his hearer's positive face at all. The scene shows Billy in a TV program, giving an advice (with the imperative realization, which seems to be a command instead of an advice) to the audience. The fact that he says those words with a bald-on-record utterance exemplifies the lack of any kind of minimization in the FTA; he is direct in the message he is sending. Billy orders children (who are the intended audience) not to do one thing and to do the other. He lacks any kind of conventionally social polite speech in his dialogues. He is expected to be gentle and probably a positive-politeness-strategy use would have been the best realization the singer could have selected thinking about the context he is in. Since he is addressing an audience and an intended approachable public, he was expected to care of the hearers' face.

9. "Oh, look, don't be a moron. Come on, let's get pissed and watch porn"
   (1:37:00)

While talking with his manager Joe, he also uses the imperative –both in the affirmative or in the negative form – to offer him some plans to do. He is inviting Joe to stay with him, and as mentioned before, that use is contextualized in familiar situations. The relationship which is depicted in the movie allows the viewer to think that there is just a professional relationship between both characters. Nonetheless, at it is depicted in example nine, the relationship is a close one, as they are friends so Billy invites Joe directly by saying "look", "come on", "let's get pissed" and "watch." We find four imperatives (positive and negative) in an utterance of fourteen words. That utterance shows how no minimization is done since imperatives are including offers with the aim of achieving maximum efficiency in the communicative act. Even using negative imperatives (Goody, 1978:105, 106), this shows the speaker is looking for the fastest understanding of the reader, so urgency is searched.

3.1.5. Special use

There is a special use of the bald-on-record strategy. Sarah, who is one of the employees of Harry's office, has a brother who seems to suffer from a kind of mental illness since he is always placed in a room, looked after some nurses. The conversations the siblings have are mostly on the phone.

Each time Sarah's brother calls her, she answers by saying "Fire away" (0:19:10; 0:29:23; 1:08:28), so as to encourage him to talk. In this case, that imperative structure is in fact a positive politeness utterance since she is showing her interest in the hearer's needs. She wants her brother to feel as comfortable as it could be possible while talking. In this case, the use of the imperative can be justified since the speaker wants to achieve the maximum efficiency in the hearer's response. She wants her brother to talk as much as possible. The situational context of the phrasal verb "fire away" is used since she is encouraging her brother to question her and to start talking taking advantage of the figurative meaning of the verb.

Summarizing, we can state that bald-on-record politeness is mainly use to maximize the effectiveness in the communicative act. The FTA is done with maximum efficiency. However, there can be two different classes of bald-on-record realizations. The first group is intended not to minimize the FTA, so the hearer's face is ignored or irrelevant. The second class minimizes the threats by implication. As it has been seen in the examples, the commonest realization or linguistic feature which exemplifies this strategy is the direct imperative (Goody, 1978:100).

3.2. Positive politeness

Positive politeness is used by the speakers to show their interest about the hearers' hobbies, needs or interests. It is mainly used in order to establish a close relationship with the hearer. In this regard, the "redress consists in partially satisfying that desire by communicating that one's own wants (or some of them) are in some respects similar to the

addressee's wants" (Goody, 1978:106). This strategy is known as a "social accelerator" (Goody, 1978:108).

The characters that are analyzed in this section because they clearly illustrate positive politeness are Daniel, Jamie and the initial conversations of Jack and Judy.

CHARACTER	NUMBER OF INSTANCES OF POSITIVE POLITENESS
DANIEL	15
JAMIE	15
JACK & JUDY	9

Table 2. Significant characters in the positive politeness strategy

3.2.1. Daniel

Daniel, as mentioned above, is dealing with his stepson, Samuel. At the beginning we can see that their relationship is not a close one, so he wonders how he can endear the child without threatening him. According to Brown and Levinson (1987: 106), positive politeness wants to express a similarity between the speaker's and the listener's wants, so as to approach both of the interlocutors. One of the linguistic marks that highlights positive politeness is "exaggeration". There are some examples which can show the positive-politeness realizations in the speech.

> 10."What's the problem, Samuel? Is it just mum or is it something else,
>   huh? Maybe school? Are you being bullied?" (0:27:11)

In this example, it can be seen how Daniel is trying to question Samuel about his worries since he wants to help his son. However, as the relationship is not close enough, he needs to mark his interest for the little boy. In this case, exaggeration can be understood as the amount of repetitions – or the different questions that are asked – so as to show interest in the hearer's face, in this case, Samuel. There is also a combination of strategies while the questions are done. The use of "maybe" is an example of a negative politeness use of indirectness. The reason why this negative politeness realization is done can be justified since Daniel tries to avoid Samuel feeling attacked. Since too many questions are asked

immediately, he is probably approaching Samuel's positive face. To avoid any kind of threat, a negative politeness realization – whose main aim is the speaker to be indirect so as not to disturb the hearer – is used as a minimization of the FTA.

11."Kiddo" (0:06:54; 1:51:58)

The use of generic names which imply affective connotations is also a common realization of positive politeness. This explanation is based on Brown and Levinson's "terms of address" (1987: 112) such as "dear," "Mac," "sweetheart" or "honey." The reason why those family names are used is to make the hearer feel more confident with the speaker, creating a kind of affective relationship. In Daniel's and Samuel's speech (1:51:58) affection can be seen. Since Daniel is trying to create an affective bond with Samuel because he does not feel self-confident, he uses positive politeness to strengthen their relationship by a generic name such as "kiddo".

Another example of this generic name's use could be found in the script in Mark's speech. The wedding between Peter and Juliet is the context of the scene. While waiting for the bride in the altar, Mark and Peter chat for a while, discussing about the stag night they had. The last sentence Mark tells to his friend is "Good luck, kiddo". He wishes his friend the best in his relationship, so there is a mark of the affective relationship both guys have (0:06:54).

There are some other instances during the film in which those "in-group identity markers" (Brown and Levinson, 1987:112) are used so as to make the interlocutors' relationship closer, such as in Sarah's speech. She usually appears talking to his brother on the phone. Every time she answers the phone, she uses the appellative "babe" or "darling" to refer to his brother (0:19:09; 1:08:25; 1:10:20). Natalie's dad also uses a generic name, "plumpy", to refer to his daughter (1:41:41). They are at home, getting prepared to go to the school Christmas concert when, suddenly, the Prime Minister rings searching for Natalie. Natalie's father tries to leave her daughter and the Prime Minister alone, so he says, "Well, perhaps

you should come on later, Plumpy. Er, Natalie." In this instance, we can see how negative politeness – "perhaps" (adverb to distance the hearer's face and mitigate the FTA) – and positive one – "plumpy" (to show the closer relationship both interlocutors have) – are combined. In Samuel's and Daniel's conversations, Daniel calls Samuel "Sammo", so as to be closer (0:56:18).

3.2.2. Jamie

Jamie's realizations show how positive politeness is used at the beginning of a relationship. Jamie is a married man on whom his wife has cheated with his brother. After facing this shocking situation, he decides to escape going to a rural house where he meets Aurelia, a Portuguese woman who is going to be in charge of the household. As time passes, the relationship between them strengthens, and they start to feel something more than mere cohabitation.

12. "I'll name one of the characters after you" (0:47:19)

He shows an optimistic attitude in his speech and he also includes his hearer in his plans to share his interests and wants with the interlocutor so as to achieve an extension of intimacy (Goody, 1978:108). To demonstrate speaker's intention to satisfy their hearer's wants, Jamie, in this case, promises Aurelia to do something for her as a kind of gratitude. The reason why this promise is done is explained by the situational context. Jamie was writing a novel in the house garden when the draft he was writing ended up in the lake which was nearby. As Aurelia went into the lake to save it, once at home, Jamie feels the necessity to express his gratitude to Aurelia, so the promise is stated. The linguistic realization of the promise is marked by the use of the "will" future auxiliary.

13."And I will inhabit here, or you can inhabit with me in England"
  (1:59:27)[2]

The context in which this second example is found changes a little from the linearity of the story. This scene is settled in Portugal, Aurelia's country of origin. Jamie travels there to ask her to marry him, declaring what he feels. In this proposal, he shows again his interest on his girlfriend's preferences giving her some options to be chosen. So, again, we find a promise stated by the "will" marker used for future intentions.

In Jamie and Aurelia's dialogues, there is a remarkable aspect that should be included in the depiction of those characters' relationship. In the first encounter they have, there is a misunderstanding since Jamie is not able to understand any Portuguese (0:44:48). This use of the foreign language illustrates a hidden use of negative politeness; understanding the hearer's face is neither searched nor pleased. The context in which this situation is produced is settled in Jamie's house, in the garden. Jamie is writing the draft of a novel, when Aurelia, who helps Jamie with the household, takes a cup and the draft of the novel flies into the lake. Then, Aurelia goes into the lake to save the writing and starts to talk in Portuguese. As Jamie is unable to understand any Portuguese, she says some utterances that, in the English translation, could be equivalent to "The stuff be better be good", "I don't want to drown saving some shit my grandmother could have written" or "What an idiot doesn't do copies?" (0:46:38). Since there is no possible understanding, the negative face is shown, as there is a huge distance between the interlocutors. Moreover, a combination of strategies is seen in these examples. The realization of the verbs is the imperative, so bald-on-record examples are used or the use of insults both direct ("idiot") and indirect ("some shit my grandmother could have written").

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[2] This part of the speech is produced in Portuguese. In order to analyze the text, the Portuguese production was discarded. The speech was translated into English with subtitles, so the analyzed example is the English translation of the subtitle.

3.2.3. Jack and Judy

Jack (or John) and Judy are two porn actors who meet at the shooting of a movie. The situation is quite stressful since Jack starts to feel a kind of affection for Judy but it is not easy to start a relationship or to declare his first potential feelings to the girl in that context. So, he has to be as optimistic and intimate as he is using all the possible realizations which help him to show his interest for Judy's wants and needs.

> 14."I have to say, Judy, this is a real pleasure; it's lovely to find someone I
>   can actually chat to" (0:23:38)

Example 14 is said by Jack in a peculiar situation. They are filming a porn scene, since both are porn actors. While they are performing their roles in the porn film, Jack starts to talk to Judy, so he is going to use positive politeness so as to create a comfortable situation in which Judy can be confident and may feel calm beyond the sexual tension or incommodity that might be derived from the porn shot. In this example the exaggeration he is doing can be noticed since he is trying to soften the situation at the same time that he wants her to feel comfortable. An optimistic man is emphasized, and to do that exaggeration is used in "this is a real pleasure" (the adjective is magnifying the meaning). Also there is a slight irony implicit in the last message of this sentence. Jack is "actually" chatting to someone, so this adverb shows the implicit ironical meaning of the sentence. Since they are working in the pornographic business, they are supposed not to talk but perform their roles in the movie. By saying that, he shows his happiness, reinforcing again the idea of the positive strategy, since he finally finds someone who really interests him.

In conclusion, positive politeness can be defined as the linguistic realizations which represent the normal linguistic behavior between intimates, so interests, approvals, shared knowledge and claims to reciprocity are routinely exchanged (Goody, 1978:106). The commonest linguistic realizations, as they have been previously shown, are generic names, which allow the speaker to reinforce the affective relationship between the interlocutors, the use of the modal "will" which implies a future promise so as to create a shared proposal

with the interlocutor, searching for a common ground in which both interlocutors feel confident and comfortable, and the in-group markers such as the plural pronoun "we" which search for a common ground between the interlocutors.

3.3. Negative politeness

Negative politeness is oriented to the hearer's negative face and expresses the interlocutor's desire to remain autonomous so the speaker is "trying to gloss over or minimize the imposition on" the listener through distancing styles like apologies or other distancing styles as indirect speech (Foley, 1997:272). With this strategy, what the speaker tries to avoid is the damaging or the attack or any possible way of threatening the hearer's face. The real intentions of the speaker are hidden in a way since in this case indirectness and politeness act simultaneously.

The characters who better exemplify the negative politeness strategy are the ones of the Prime Minister and Jamie. Both characters symbolize the attempt to perform what is usually understood as a polite and indirect speech. The number of examples found on each of the characters which represent that third strategy are shown in table 3.

CHARACTER	NUMBER OF INSTANCES OF NEGATIVE POLITENESS
Prime Minister	**21**
Jamie	12

Table 3. Significant characters of the negative politeness strategy.

3.3.1. Prime Minister

The Prime Minister plays a role in the movie which appears in two different contexts. He is seen in the political sphere, so the relationship he establishes with the people who surround him has to be as polite as the situation requires. Furthermore, in one sequence of the movie, there is a meeting with the US president in which several examples of negatives politeness can be found. Later in the film, the Prime Minister is affected also by a personal affair with his catering manager, Natalie. Thus, his speech varies depending on whom he is talking to.

15. "I'm starting to feel… uncomfortable about us working in such close proximity every day and me knowing so little about you. It seems elitist and wrong" (0:30:15)

In example 15, it can be analyzed the indirect apologetic structure. The Prime Minister is asking Natalie about personal data. Instead of directly asking some information such as her family origins, her current personal situation or the questions he wants her to answer, the Prime Minister uses this negative politeness strategy so as not to seem intrusive into Natalie's personal life. Since there is not a close relationship between them because they have just met, he is "reducing the risk of face-threat to the hearer" (Maha, 2014). The use of the adjectives "uncomfortable," "elitist and wrong," and the expression "knowing so little" show how the intentions of the speaker are being indirectly manifested. The threat is minimized since the speakers are not in a close relationship.

16. "I love that word "relationship". Covers all manners of sins, doesn't it?" (0:41:20)

This second example is found during the US President's visit. Both presidents are in a press conference, but, previously, the US President had been courting Natalie although she rejected any kind of insinuation. Because of that, the Prime Minister indirectly warns the US President with the indirect question tag; one of the uses of negative politeness (Goody, 141). Also, in the same part of the speech (0:41:43) he continues saying, "We may be a small country but we're a great one, too." With that statement, and using the inclusive pronoun "we", he is making his speech more effective, giving his words an argument of authority (the strength of the group) in an indirect way.

Combined with both of the negative politeness examples found in example sixteen, a combination of strategies is remarkable. First, we can understand the word "relationship" in two different ways – as a personal relationship between two people which denotes a kind of affection or as a business tie. The Prime Minister is playing with the meaning of the word;

he is using polysemy to warn and gently attack the US President, both in the personal and governmental spheres. This is a use of off record politeness strategy where implicit meaning is searched by the hearer so as to understand the message.

17. "I suppose I could" (1:39:42)

In example 17, the Prime Minister is looking for Natalie's house so as to declare his feelings to her. However, he does not know where she lives, so he starts to ring house by house in her neighborhood. In that scene, some children ask him to sing carols, so he answers, "I suppose I could", and then he starts to sing. By using the indirect structures of the modal "could" and the verb "suppose", which is a hedge structure (Brown and Levinson, 1987:145) he avoids rejecting the petition by distancing himself from the hearers. It has to be noted the use of the formal realization of the modal "can" – "could" – so as to maintain the distance marked through this formality.

18. "Sorry to disturb" (1:39:00; 1:40:10)

In example 18, he continues searching for Natalie's address when he rings to Mia's house. Once here, he finds out that Natalie is Mia's neighbor, so he apologizes for the caused inconveniences. Begging forgiveness, using an apologetic structure such as "sorry," is a type of negative politeness which minimizes the threat in the FTA as stated in Brown and Levinson (1987: 189).

19. "I'm sorry about all the cock-ups" (1:40:20)

As in example 18, an apologetic utterance is found in this example. The Prime Minister tries to distance and minimize the threat by using the structure "I'm sorry" in front of the hearer.

20. "Why don't I give you a lift and then we can talk about this state business in the car? (1:42:00)

In example 20, we find a combination of two strategies. Negative politeness is combined with off-record strategies. Negative politeness can be seen in the use of the question of the request to drive her to the concert they were going: Natalie's family were about to leave their home so as to go to a school concert. Then, off-record politeness is understood in the implicit meaning of "state business". As the Prime Minister does not want to openly express his feelings in front of Natalie's family, he creates this excuse. The implicit meaning is justified since the potential hearer, Natalie, is able to understand the implicature because both hearer and speaker have a shared knowledge. Thanks to that example, the evolution in Natalie's and the Prime Minister's relationship can be clearly established. At the beginning, we found out that the Prime Minister tended to use bald-on-record structures so as to talk with his team of employees, in which Natalie was included, but now the relationship changes, so we can see how negative politeness is used with the rest of the interlocutors to maintain distance except Natalie. A real closeness occurs with Natalie and it can be seen since implicatures are used, so it denotes there is an close relationship in which understanding is implicitly shared by both, hearer and speaker.

21. "But I will be very sorry to drive away from you" (1:43:34)

In example 21, another instance of apologetic structures appears when the Prime Minister confesses how he would feel about leaving Natalie. As in the previous examples, the linguistic realization is the adjective "sorry" which is emphasized by the adverb "very" so as to cause more impact in the hearer.

3.3.2. Jamie

In the analysis of Jamie, the character is presented as a gentle man who is always taking care of the people who surround him. As explained above, he is cheated on by her wife, and a relationship with Aurelia is started after that disillusion. So, in the following

examples, some instances of his first conversations with Aurelia or his family are presented so as to depict the behavior of the character.

> 22."Er, scary? Yes, sometimes scary. And, er, sometimes not. Mainly scary how bad the writing is." (0:48:05)

Jamie is in a rural house in a kind of spiritual retreat, so he spends his time writing a novel. In example 22, he is talking to Aurelia about the novel since there has been an accident with the copies of the work. The novel "flies" to a lake, so both characters end up swimming trying to save Jamie's work. As Aurelia seems not to understand English and Jamie cannot speak in Portuguese, the conversation turns into an apology from Aurelia's side, at the same time that is mixed with the ironic tone of the characters. In this particular example, a pessimistic tone can be appreciated on Jamie's description of his work, so Jamie's negative politeness strategies are showed in here. To minimize the threat and to show how the interlocutors want to maintain their distance, Jamie emphasizes his bad skills so as to maintain the distance with the hearer. As Brown and Levinson stated (Goody, 1978:135), negative politeness linguistic realizations include "polite pessimism (about the success of request)". Jamie's opinion is being shown in this statement since it is his personal opinion about his own work, and even more, he is criticizing himself taking advantage of the lack of Aurelia's English understanding. The sentence could be restated as "I think it is scary how bad the writing is" or "I am horrified about how bad the writing is," so the hedge marked is omitted in the character's statement (Goody, 1978:150, 178). Moreover, a pessimistic attitude can be observed; he is negating his own work trying to distance Aurelia from him and his interests. Thus, social distancing and pessimism can be appreciated in this utterance by Jamie about his own work.

> 23."Sorry" (0:45:16; 0:48:51; 1:30:34)

This apologetic realization is used several times by different characters during the whole movie. In the case of Jamie, it is important since it shows that the character's behavior is conditioned by the minimization of the FTAs. Even talking with his relatives, a situation in

which a usage of bald on record politeness could be understood since familiarity is presupposed, he uses this apologetic construction.

3.3.3. Special use

There is a situation in the movie in which the different steps of favor-seeking are showed. According to Held's (1989) study of politeness and to naturalness theory (McCarthy and Carter, 1994:119-120), there are three different stages in favor-seeking:[3] the preparatory phase, the focal phase and the final phase.

In this special case, the characters that are selected so as to explain the favor-seeking process are the ones of Juliet and Mark. Juliet is Mark's best friend's wife, so they are supposed to have a good relationship. However, Mark is in love with Juliet, so he tries to maintain distance with her since his feelings are not the "appropriate ones," neither socially nor morally speaking. The wedding of Juliet and Peter was recorded by Mark and in this examples, Juliet is going to ask Mark a favor to be able to get the video of her wedding since she has no video of this special day.

In the first stage, the preparatory phase, the speaker is trying to soften the request, elaborating precautions against loss face to both sides. (McCarthy and Carter, 1994:119-120) It is indirectly expressed and it involves indirect openings or markers to slightly present the problem.

As Juliet is the one asking for a favor, she is the one who adapts her utterances so as to achieve her purpose. A video was made of her wedding ceremony and Mark is the only one who has a copy. Since he is the best friend of Juliet's husband, she can be supposed to use a positive politeness realization; a close relationship can be inferred between those

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[3] The three stages are explained and exemplified by the characters' speech. However, it is important to take into account that not all of them appear in both situations. Favor-seeking in the movie is respectively done in two different scenes with two different contexts.

characters. Nonetheless, they do not have this ideal relationship. In fact, Mark loves Juliet secretly, so he cannot behave as a friend should do.

Example: Juliet:

<u>On the phone:</u>

24. "It's only a tiny favour" (0:34:43)[4]

25. "I just wondered if I could look at your stuff" (0:34:52)

<u>At Mark's house:</u>

26. "Banoffee pie?" (0:49:39)

27. "I was just passing and I thought we might check that video thing out" (0:49:53)[5]

With those examples, the minimization of the request can be interpreted at the same time that the speaker shows a communicative distance between her and her hearer. That reflects that the relationship between them is not a familiar one, so negative politeness realizations are used. As stated in McCarthy and Carter (1994, 120), some of the ways to signal a favor is about to be broached are "Could you do me a favour?", "I was going to ask you a small/great favour", "I wonder if you could help me out". In the movie, we can find the examples 24 to 27 in which it can be seen how the signals are done with some kind of minimizations such as the adjective "tiny", the use of modal verbs such as "could", "might" so as to distance the hearer and minimize the threat too. In example 27, we can see a combination with positive politeness in which the common ground-seeking appears. The use of the plural personal pronoun "we" express the searching of hearer's inclusion in the speaker's speech or, in this case, in their interests and aims.

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[4] It should be taken into account that in a previous conversation Juliet's husband has already warned Mark about Juliet's requests.
[5] The request had already been done by phone, but the process is repeated since the conversation takes place in a different context.

In the second stage, the focal phase, the speaker provides the reasons for her request. In the mentioned example, the intention is to justify herself and mitigate the FTA. As it can be seen in Juliet's speech, she is trying not to give importance to the favor she is asking Mark. She wants him to help her without feeling forced to do so. She even offers herself to help him during the search of the video of her wedding at Mark's house. Juliet, in example 23, is showing her "ego's reasons". As it can be found in McCarthy and Carter's work (1994, 120), the asker can state this focal phase with utterances such as "I've tried everywhere but can't get one" – contextualized in a searching situation – or "You're the only person I can turn to".

Example: On the phone
    28. "All I want is just one shot of me in a wedding dress that isn't bright turquoise" (0:34:57)

The final phase is used to compliment the hearer, even before the favor is done. Once they have found the video of the wedding, Juliet showers him with praise for having helped her as it is reflected in example 29. The linguistic realizations which mark this last phase in example 29 are the exaggerations as "that's lovely/gorgeous" as well as the exclamations "bingo" or "well done" which are used as kind of congratulations. Greetings are also included in this last stage, as Juliet's acknowledgments are stated in her last phrase, "thank you so much".

Example: At Mark's house:
    29. "Oh, bingo. That's lovely. Well done, you. Oh, that's gorgeous. Thank you so much, Mark" (0:51:11)

In example 29, a combination of negative and positive politeness can be noted if we consider the linguistic structures used to build up the statement. As Juliet is greeting Mark for his favor, she says a list of congratulating expressions which

show her satisfaction and those are positive politeness realizations since they worry about the hearer's positive face and needs.

Taking into consideration the favor-seeking process, we can state that the combination of negative and positive politeness is the tool which helps the speaker to succeed in the seeking. First of all, a minimization of the request is done before stating the real petition the speaker has. And, finally, positive politeness is use to show the common ground-seeking the speaker searches to share with the hearer in order to express their gratitude for the help.

Then, generally, and according to the explanations and examples presented above, negative politeness can be summarized as a politeness strategy which is used so as to maintain the distance between the interlocutors, and speaker's and hearer's freedom is wanted to be kept. Negative politeness can be depicted as "rituals of avoidance" (Goody, 1978:134), so any kind of imposition of the effects of the FTA is minimized.

3.4. Off record

The off record politeness strategy avoids any kind of imposition from the speaker. What the speaker tries to convey by using this strategy is not a verbal answer but mainly an action to be done by the hearer. "If a speaker wants 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" (Goody, 1978:216). The last aim the speaker has over the hearer has to be inferred by the latter. A trigger has to be noticed by the addressee, so some inference must be made and then, the inference derives what is meant from what is in fact said, so a clue is provided to understand the real meaning.

There are few instances of that last strategy in the speech of *Love Actually*. The fact that this little amount of cases is found in this last strategy can be justified by the context of the movie. Most of the situations of the scenes during the film are settled in familiar contexts in which dialogues try to be as effective and direct as possible. The off record strategy can be depicted as the one which is used in cases where the interlocutors want to have a shared

sphere so understanding can be done. Moreover, this strategy can be classified in contexts in which more than two interlocutors are talking, that is, inferences are used to communicate implicit messages which can be only deciphered by the hearer who previously knows the potential intended message, so others' understanding is avoided. As this kind of situations is not frequently seen in the film, the amount of examples is limited[6]. The most representative characters who can be taken as the producers of those examples are Samuel, the Prime Minister, Mark and Dec.

CHARACTER	NUMBER OF INSTANCES OF
Samuel	1
Prime Minister	1
Mark	1
Dec	1

Table 4. Significant characters of the off record strategy.

3.4.1. Samuel

The context in which Samuel performs a realization of the off-record strategy is the following. He is practicing playing the drum since he, following the advice of his stepfather, Daniel, has designed a plan for him to win the love-of-his-life's heart. There is a girl in his school called Joanna, who is American and a singer, with whom he is in love. The problem is that she is travelling to America when school finishes, so he has to try to call Joanna's attention before she departs. As they think about the best possibility Samuel has to endear Joanna, they realize that a musical performance is going to be done at the end of the school term, so he could participate in it to be next to his beloved girl.

The scene shows how Samuel is locked in his room, practicing playing the drum, which is the instrument he has selected to be a member of the school band, while Daniel is asking him to have dinner together. So, after saying once that he is not hungry, and after Daniel's insistence, Samuel replies "Look at the sign on the door" (1:32:17). In that specific

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[6] The fact that any of these implicatures can be lacked in the analysis is an important point since the analysis has been carried out from an external point of view of a non-native speaker of English. That can hinder the process since some implicatures could not been understood.

moment, a blackboard is shown in which it can be read a message that says, "I said I'm not hungry."

So, the indirect use he makes so as not to repeat the same message constantly renders this a possible case of the off-record strategy. In this case, Samuel is giving Daniel hints (Goody, 1978:218) so as to understand the implicit meaning of his message. It also implies the association of clues (Goody, 1978:220) since the implicature is associating something to what is said. In this example, Samuel wants Daniel to realize that he is not hungry by reading the blackboard on the door.

3.4.2. Prime Minister

In the case of the Prime Minister, the off-record utterance is said at the end of the movie. The last scene is placed at the airport, grouping all the different stories of the movie together. In that last image, the Prime Minister goes out the exit gate of the plane and his partner, Natalie, jumps to be taken in his arms. Considering that situation, and with the presence of the press in front of them, the Prime Minister says "God, you weight a lot" (2:03:34) inferring that what he wants Natalie to do is to fall off and stand up.

3.4.3. Mark

Mark, as it has been explained in the favor-seeking part, is asked by Juliet to find the video of the wedding. Since he is obliged to search for it because he had promised Juliet's husband to be nice and to help her, he tries to avoid this responsibility using an off-record strategy.

After Juliet's insistence on coming to Mark's house to take the video, he replies by saying, "Er, yeah, well, I'm a bit busy but…" (0:49:50). He pretends Juliet to understand that they cannot be searching for it. Nevertheless, it does not happen, and they finally end up finding the video.

3.4.4. Dec

Dec is a secondary character which appears in one scene in which the pop star Billy is being interviewed. Dec is the host of a TV program in which Billy is being advertized. Considering the rude vocabulary and content Billy is using and taking into account that the program is being broadcasted, Dec warns Billy by saying "Er, a lot of kids watching, Billy" (0:33:33). He wants Billy to stop denigrating another group of young singers who are also being publicized. After this first warning, Billy gives another inconvenient message talking about drugs and how to become a successful pop star to have them for free (0:33:41). The program is cut by the host asking for a commercial break. The implicature can be inferred by the speaker's intonation and irony as well as the implicit meaning that is included in the statement. The realization can be understood as an ironic ellipsis in which the treat is not completely fulfilled. Dec warns Billy indirectly, so by saying "a lot of kids watching", what he really means is that Billy must shut up.

Off-record politeness can be understood as the one which wants the hearer to be as active as possible since the meaning is implicit. It is the hearer the one who chooses how to understand or infer the real meaning the speaker is trying to communicate. Meaning is not explicitly explained but covered to be deciphered by the hearer, so in this strategy, both interlocutors must be active in the communicative act.

4. Conclusion

To summarize how politeness influences or drives our daily communicative acts, *Love Actually* conversations were analyzed. As it can be seen in Table 1 (Results) in the Appendix, the most frequent strategy that is used in the conversations is positive politeness, closely followed by bald-on-record strategies. The reason why those two strategies are the commonest – 36 and 34% respectively – is the situational context in which the conversations are developed. During the analysis, the context has been described and it can be seen how the familiar situations are the ones which mostly appear in all the cases. Many situations are dialogued by relatives or close friends, or even in business contexts in which maximum efficiency is required. This explains why bald on record strategies are the most significant ones in that type of situations, being realized linguistically by positive or

negative imperatives. Then, positive politeness is the strategy which shows interest on the hearers' wants, needs or requirements, so this promotes an empathic relationship between the interlocutors, trying to create a closer relation among them. That is what happens among the characters of *Love Actually*, and what can be transferred to our daily communicative acts: talking with relatives, friends and, even more frequently, with people we have just met. This is frequently done to create a good atmosphere. Its commonest linguistic realizations are in-group markers or terms of address as well as promises for future intentions sharing a common ground.

The fewest examples are the ones of off record because of the reduced use of implicatures while speaking. Since the dialogues were settled in familiar context in which the interlocutors do not need to be indirect, there are few instances of this strategy. Besides, the examples shown are too bounded to the contexts in which they are used.

Negative politeness is used in those contexts in which there is no closeness between the interlocutors, such as in the first approaches between the interlocutors that have just met or when the speaker decides to remain autonomous maintaining the distance with their hearer. The percentage shown in the results (29%) is not significant considering the situations, such as first meetings or formal conversations in governmental spheres, in which the dialogues are contextualized.

The last important aspect to be highlighted is the rupture with the rigidity of Brown and Levinson's politeness theory (1987). It has been proved how there are four different politeness strategies. However, they do not work individually as it is explained in this theory. There are many instances in which a combination of different politeness strategies has been found. This shows that speakers do not limit nor fix their politeness uses to just one direction.

Talking is an act which requires too many elements – formality, context, intonation, or the speech– and politeness has appeared as being one of these elements that complement the

communicative acts. While interacting in the FTAs, both, the hearer and the speaker are transmitting a message, so as to complete the purpose of every communicative process.

In *Love Actually*, we have seen how the characters are linguistically characterized according to their speech. Each of their characterizations is thought to be bound to these politeness strategies since the conversations that have been analyzed are part of a pre-scripted use of language. However, these mock real situations can be transferred to our real daily conversations, in which we, consciously or not, use the four different strategies while we adequate our speech to our intentions. Maybe, we are not warned about the strength our words can have but it is indubitable the power tool each of us have at our fingertips.

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Appendix 1

CHARACTERIZATION[7]

Pop music
- **Billy**
- Joe
- **Dec**
- Mikey
- Jeremy
- DJ (scene 17)

Office
- **Harry** ♡
- Mia
- **Sarah** ♡
- Karl

Family
- Harry ♡
- **Karen**
- Bernie
- Rufus*
- **Daniel**
- Carol
- **Sam**

Government
- **Prime Minister** ♡
- Natalie
- US President
- Alex
- Press
- Annie
- Natalie's family

Wedding and friends
- Peter ♡
- **Juliet**
- **Mark**
- **Jamie** ♡
- Aurelia
- Aurelia's sister
- Barros

Friends and porn film
- Tony
- Colin
- Carla
- Harriet
- Stacey
- Carol-Anne
- Jeannie
- **Jack/John** ♡
- **Judy**

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[7] At the end of the story a whole unity is completed. There are some characters which can be defined as linking ones since they help to give unity to the story. For example, the Prime Minister who is also the brother of Karen; Natalie's relatives who go to the same school as Karen's children, or Jamie's friendship with Peter and Juliet. The character of Rufus (*) is a linking character since he appears twice – as a shop assistant and then as a traveler in the airport – so he closes the circle between Karen's story and Daniel's one (they were friends). However, he is not a relevant character as the rest of the previously mentioned ones can be.

Appendix 2

EXAMPLES OF POLITENESS STRATEGIES AS USED BY THE CHARACTERS

CHARACTER[8]	POLITENESS STRATEGIES			
	BALD ON RECORD	POSITIVE POLITENESS	NEGATIVE POLITENESS	OFF RECORD
AD (assistant director)	0	1	5	0
Alex	0	0	1	0
Annie	1	2	2	0
Aurelia	4	5	4	0
Barros	3	2	0	0
Bernie	0	1	0	0
Billy[9]	13	4	3	0
Carla	0	1	0	0
Carol	0	2	2	0
Carol-Anne	1	1	1	0
Colin	3	10	1	0
Daniel	7	15	8	0
Dec	0	0	0	1
DJ (scene 17)[10]	3	1	0	0
Harriet	0	2	1	0
Harry	14	10	8	0
Jack/John	1	6	5	0
Jamie	7	15	12	0
Jamie's family	4	1	0	0
Jeannie	3	1	2	0
Jeremy	0	1	0	0
Joe	3	2	0	0
Judy	0	3	1	0
Juliet	2	8	7	0
Karen	17	8	5	0
Karl	1	1	2	0
Kataya	2	1	0	0
Mark	6	6	4	1
Mia	1	1	1	0
Mikey	1	0	0	0
Natalie	9	5	5	1
Natalie's family	0	4	1	1
Peter	5	1	3	0
Prime Minister	16	11	21	1
Press	0	1	0	0
Rufus	2	2	4	0
Samuel (Sam)	4	0	4	1

[8] There are more characters that have not been included in the table of the analysis since they do not provide relevant data to politeness analysis.

[9] The characters which are highlighted in bold type are the ones included in the analysis.

[10] As there are different DJs who appear in different scenes of the movie, this is the one that shows important data related to politeness theory. The one which is selected appears in 0:19:20.

Sarah	8	7	6	0
Stacey	1	2	0	0
Tony	2	3	0	0
US president	0	5	3	0

Appendix 3

RESULTS OF USES OF POLITENESS

STRATEGY	NUMBER OF INSTANCES	PERCENTAGE
TOTAL	424	100%
Bald on record	144	34%
Positive politeness	152	36%
Negative politeness	122	29%
Off record	6	1%