

Positive Politeness Strategies in *All the Bright Places* Movie

Ni Made Budiartini*

Bachelor of English Literature, Faculty of Humanities, Udayana University, Denpasar 80114, Indonesia

ARTICLE INFO	ABSTRACT
Received: 26 December 2025	Politeness plays an important role in communication because it helps speakers maintain social relationships, minimize misunderstanding, and protect the hearer's face. This study aims to analyze the positive politeness strategies employed by the characters in <i>All the Bright Places</i> based on Brown and Levinson's (1987) theory and to interpret their use through Halliday and Hasan's (1989) context of situation. This research employed a qualitative descriptive approach. The data consisted of utterances containing positive politeness strategies produced by the characters in the movie. The data were collected through observation and documentation by watching the movie, identifying relevant utterances, transcribing the dialogues, and classifying them according to Brown and Levinson's framework. The analysis focused on the strategies used to express concern, establish solidarity, reduce social distance, maintain harmony, and provide emotional support. The findings reveal that the characters employed fourteen of the fifteen positive politeness strategies proposed by Brown and Levinson. The strategies identified were noticing and attending to the hearer, exaggerating interest or sympathy, intensifying interest, using in-group identity markers, seeking agreement, avoiding disagreement, presupposing common ground, joking, offering and promising, being optimistic, including both speaker and hearer in an activity, giving or asking for reasons, assuming or asserting reciprocity, and giving gifts to the hearer. Strategy 4, using in-group identity markers, was the most frequently employed, particularly in interactions between Finch and Violet. Strategy 1, noticing and attending to the hearer, and Strategy 8, joking, were also frequently used to express care and reduce tension. Overall, positive politeness strategies contribute significantly to building intimacy, expressing empathy, reducing social distance, and supporting character relationships throughout the movie.
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1. Introduction

Humans and language are inseparable, as language is essential for communication. People use language to socialize, share ideas, and convey messages. To communicate effectively, understanding politeness is crucial to avoid misunderstandings. Yule (1998) defines politeness as “polite social behavior, or etiquette, within a culture” (p. 60), which involves respecting others’ feelings and maintaining their face during communication. However, Watts (2003) notes that politeness can sometimes be misunderstood as being distant, dishonest, or unfeeling between the speaker and the hearer. A “face-threatening act” (FTA) occurs when an action risks harming someone’s self-image, although politeness strategies can help reduce this risk.

Speech acts include expressing regret and dissatisfaction, offering praise, or making a request with the expectation that the listener will comprehend the speaker’s intention. This process is guided by context or speech events, which include the circumstances and related utterances (Yule, 1996, p. 47). Brown and Levinson (1987) explain that politeness theory focuses on “face,” referring to a person’s social self-image, and on how politeness strategies protect it, particularly during face-threatening acts (FTAs). Brown and Levinson (1987) outline fifteen positive politeness strategies, including noticing and attending to the hearer, using in-group markers, seeking agreement, joking, giving gifts, and others. These strategies aim to foster closeness and reduce the potential threat to the hearer’s face. This research examines the positive politeness strategies used by the characters in the movie *All the Bright Places* based on Brown and Levinson’s (1987) theory. These strategies protect the listener’s face, respect their self-image, reduce FTAs, and build friendly relationships. Conducting this research is essential to demonstrate how positive politeness in movies can serve as a model for real-life communication. It highlights strategies that encourage empathy and respect, demonstrating their value in improving interpersonal interactions and preventing misunderstandings. Understanding these strategies can bridge cinematic storytelling and practical communication, making this research relevant and meaningful.

As a result, this research seeks to examine the most frequently and effectively employed positive politeness strategies used by the characters in the movie *All the Bright Places*. This topic is interesting because it reflects everyday interactions and provides valuable lessons on thoughtful communication. This area has been studied previously. For example, Nurrosida (2024), in her undergraduate thesis *Positive Politeness Strategies in Different Gender on Main Characters of “Not Cinderella’s Type” Movie*, focused on gender differences, while Irfani (2023), in her undergraduate thesis *Positive Politeness Strategies in Directive Speech Act Used by the Characters in Turning Red Movie*, examined positive politeness strategies in directive speech acts. However, there remains a gap in examining positive politeness strategies in *All the Bright Places*. Applying Brown and Levinson’s (1987) theory of positive politeness, supported by Halliday and Hasan’s (1989) theory of context of situation, to this movie may provide new insights into how positive politeness strategies are portrayed in films and how they relate to actual social interactions.

2. Method

The research method consists of systematic stages used to guide the research process, including the research approach, research design, subjects or participants, types and sources of data, data collection procedures, research instruments, data analysis techniques, and presentation of findings. A clear methodological structure is important to ensure that the research process is coherent, transparent, and appropriate to the objectives of the study (Yadav, 2022; Zilber & Meyer, 2022). The selection of the research approach and methods is also adjusted to the nature of the research problem and the type of data examined.

The method contains an explanation of the research approach, subjects of the study, the conduct of the research procedure, the use of materials and instruments, data collection,

analysis techniques, and presentation of data analysis. In qualitative research, methodological decisions should be aligned with the research objectives, context, participants, and characteristics of the data so that the findings can provide an in-depth understanding of the phenomenon under investigation (López-Deflory et al., 2022). Data collection may involve appropriate techniques such as observation, interviews, documentation, or analysis of relevant textual materials, depending on the research design. The collected data are then organized, examined, categorized, and interpreted systematically to identify meaningful patterns, themes, relationships, or interpretations relevant to the research questions (Byrne, 2022; Krikser & Jahnke, 2022). Furthermore, methodological rigor is maintained through transparent procedures, systematic analysis, and careful consideration of the relationship between the research design, data, interpretation, and presentation of findings (Yadav, 2022).

3. Results and Discussion

Positive politeness techniques are employed to uphold the hearer's positive image, enhance the sense of closeness between speaker and hearer, reduce conflict, and elevate the hearer's well-being, happiness, respect, and appreciation. This section provides examples that elucidate positive politeness strategies outlined by Brown and Levinson (1987) and supported by the context theory of the situation developed by Halliday and Hasan (1989) in the film *All the Bright Places*. The data is presented alongside multiple examples to elucidate the explanations.

3.1 Strategy 1: *notice, attend to H (her/his interests, wants, needs, goods)*

In *All the Bright Places*, Strategy 1 illustrates a character's concern for another's emotional needs through the acknowledgment of their feelings and a compassionate, supportive response. A cinematic case study exemplifies this approach:

Data 1

(00:36:46-00:37:01)

Finch : So, I was thinking we should check out the Shoe Tree or the abandoned drive-in, depending on whatever you're feeling.

Violet : What is this?

Finch : That's a reminder that sooner or later, you're gonna have to get back into the world all by yourself.

In this scene, this strategy illustrates Finch's consideration of Violet's needs and his attempts to ensure her comfort, as outlined in Brown and Levinson's (1987) theory. Rather than imposing his will, he acknowledges her emotional state by presenting choices, relieving pressure and fostering trust. Analysing Halliday and Hasan's (1989) context of the situation, the field encompasses a personal conversation focused on emotional healing. The tenor indicates a caring and supportive relationship between two close friends, while the mode is characterised by spoken, informal dialogue that facilitates face-to-face interaction. This combination establishes a secure and nurturing environment, facilitating Violet's reconnection with the world and enhancing their emotional bond.

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

In *All the Bright Places*, Strategy 2 serves to highlight a character's emotions of interest, approval, or sympathy through the amplification of praise or admiration. Exaggeration serves to foster a sense of encouragement, enhancing the listener's feeling of significance and connection. This excerpt from the movie exemplifies the strategy in question:

Data 2

(00:19:46-00:19:59)

Finch : Maybe they can mean something to you and me. Jesus, they call me anti-social. Two wanders.
That's all. We can do more if you end up loving it.
Violet : I won't.

In this scene, Finch employs a technique of positive politeness by articulating his emotions through the statement, "Jesus, they call me anti-social." According to Brown and Levinson's (1987) theory, this type of emotional outburst functions to elicit sympathy and foster intimacy through the expression of vulnerability. Finch amplifies his frustration to elicit emotional support from Violet, indicating his need for understanding. Halliday and Hasan's (1989) context of the situation indicate that the field of this exchange pertains to a personal conversation centered on identity and self-perception. The tenor illustrates an increasing intimacy between Finch and Violet, as he experiences a sense of safety in sharing his emotions. The mode is characterized by casual spoken dialogue, which facilitates open emotional expression. This candid and straightforward interaction contributes to the strengthening of their emotional bond and illustrates the progression of trust within their relationship.

3.3 Strategy 3: intensify interest to the hearer in the speaker's contribution

In *All the Bright Places*, Strategy 3 entails the speaker incorporating additional details or highlighting their words to maintain the listener's interest and demonstrate their investment in the conversation. The speaker enhances the conversation by providing detailed insights into their thoughts or emotions, which fosters a more engaging and personal interaction. This excerpt from the movie illustrates the application of this strategy:

Data 3

(00:68:20-00:68:25)

Finch : Please, just don't blame her. Please. I'm sorry.
Violet : It's not his fault!
Violet's dad : Just get in the house. We'll talk about it later.

In this scene, Finch employs Strategy 3 of positive politeness – intensifying interest in the hearer – in this scene when he says, "Please, just don't blame her," and repeats "Please" while simultaneously stating "I'm sorry." Brown and Levinson (1987) claim that this approach draws the listener's attention and expresses genuine feelings. Finch's despair and remorse are highlighted by the usage of "I'm sorry" and the repetition of "Please," both of which lend emotional weight. This encourages empathy and keeps Violet concentrated on what he is saying. According to Halliday and Hasan's (1989) context of the situation, the field is an emotional time where Finch defends Violet, the tenor shows a close, protective connection, and the mode is casual spoken language that allows honest emotional expression. Finch increases their emotional connection, gets support, and closes emotional distance using this.

3.4 Strategy 4: use in-group identity markers in speech

In *All the Bright Places*, characters like Finch employ in-group identity markers – such as nicknames or familiar terms – to indicate a unique connection with the listener. The use of these markers contributes to a more personal, friendly, and relaxed conversation, effectively minimizing social distance and fostering a sense of inclusion for the listener. A cinematic case study exemplifies this approach:

Data 4

(00:07:22-00:07:30)

Kate : Your guidance counsellor called...
Finch : Embryo?

Kate : What?
 Finch : His name is Embryo. I call him Embryo. It's the little things, Kate.

In this scene, Finch refers to the guidance counsellor as “Embryo” in this scenario to foster intimacy and shared awareness with Kate. This is Strategy 4 from Brown and Levinson's (1987) theory – using in-group identity markers – to indicate that he and Kate belong to the same social group. The nickname helps to lower social distance by making the connection more intimate and casual. Finch's remark, “It's the little things, Kate,” underlines how tiny events and shared laughs deepen their relationship. Halliday and Hasan's (1989) context of situation define the field as a personal discourse centered on shared experience, the tenor as a friendly and close relationship, and the mode as casual spoken language fostering emotional connection. The in-group language used in this way fosters a pleasant, intimate environment among the people.

3.5 Strategy 5: seek agreement in safe topics

In *All the Bright Places*, Finch and Violet frequently discuss neutral subjects to ensure a peaceful and friendly environment. This approach emphasizes the selection of neutral or straightforward topics that are less prone to inciting disagreement or conflict. By reaching consensus on these clear topics, the characters can preserve a sense of harmony in their interactions, resulting in a conversation that flows more seamlessly and feels more comfortable. A cinematic case study exemplifies this approach:

Data 5
 (00:07:07-00:07:10)
 Brenda : Wait, if you don't think you're weird, well...
 Finch : Yeah, that's true. Very true.

In this exchange, Finch uses Strategy 5 of positive politeness – seeking agreement – by saying, “Yes, that's true. Very true,” in response to Brenda's comment about being “weird.” According to Brown and Levinson (1987), agreeing on a neutral topic helps maintain a friendly and peaceful interaction. Finch's agreement shows he wants to avoid conflict and build mutual understanding. This keeps the conversation light and cooperative. In terms of Halliday and Hasan's (1989) context of the situation, the field is a casual discussion on a harmless topic, the tenor reflects a friendly and easygoing relationship between Finch and Brenda, and the mode is the informal spoken language that supports relaxed communication. By showing agreement, Finch helps create a more comfortable and respectful connection.

3.6 Strategy 6: avoid disagreement

In *All the Bright Places*, Finch and Violet frequently employ Strategy 6 avoiding disagreement to facilitate seamless, amicable dialogues while minimizing potential conflict. Rather than expressing outright disagreement, both characters choose to moderate their responses to prevent any potential conflict. A cinematic case study exemplifies this approach:

Data 6
 (00:04:25-00:04:28)
 Mr. Embryo : How's everything going?
 Finch : Everything is a really big word.

In this scene, Finch uses Strategy 6 of positive politeness by humor when he responds to Mr. Embryo's question with, “Everything is a really big word.” According to Brown and Levinson (1987), using humor helps reduce tension and avoid confrontation. Instead of giving a direct answer about how he feels, Finch lightens the moment by joking, which allows him

to protect his emotions without rejecting the question. This shows that he's not entirely comfortable expressing his mental state but still wants to keep the interaction positive. Based on Halliday and Hasan's (1989) context of the situation, the field is a conversation about emotional well-being, the tenor reflects a somewhat open but cautious relationship between student and counsellor, and the mode is informal spoken language that allows humor to soften the exchange. By joking, Finch keeps the mood light while maintaining personal boundaries and a good relationship with Mr. Embry.

3.7 Strategy 7: presuppose, raise, or assert common ground

In All the Bright Places, Strategy 7 is employed when the speaker presumes a shared understanding of knowledge, experiences, or opinions between themselves and the listener. This fosters an inviting and reassuring environment, ensuring that the listener feels acknowledged and comprehended. A cinematic case study exemplifies this approach:

Data 7

(00:06:13-00:06:24)

Charlie : Yo, do you think it'd be weird if I named my kid after a famous person? Like, if I named him Danny DeVito Donahue, do you... do you think he'd be mad about it?

Finch : Is "DeVito" the middle name?

In this scene, Charlie uses Strategy 7 of positive politeness by presupposing common ground by asking Finch if it would be weird to name a child after someone famous, like "Danny DeVito." According to Brown and Levinson (1987), this strategy helps build closeness by assuming shared knowledge or interests. Charlie expects Finch to recognize the name and the humor behind it, which creates a sense of familiarity and connection. This leads Finch to respond to a topic they both find interesting, strengthening their bond. Based on Halliday and Hasan's (1989) context of the situation, the field is a casual talk about baby names and famous people, the tenor shows a friendly and informal relationship, and the mode is relaxed spoken language, shown through Charlie's casual "Yo." By bringing up a shared cultural reference, Charlie keeps the conversation light, personal, and engaging.

3.8 Strategy 8: joke to put the hearer at ease

In All the Bright Places, Finch employs Strategy 8 to minimize tension and enhance the listener's comfort level. Finch's incorporation of humor into conversations effectively minimizes tension and fosters a more relaxed and easy-going atmosphere. A cinematic case study exemplifies this approach:

Data 8

(00:06:27-00:06:28)

Charlie : Yeah

Finch : Follow up question, how high are you right now?

In this scene, Finch uses Strategy 8 of positive politeness by joking when he asks Charlie, "How high are you right now?" This unexpected and playful question helps ease any tension and makes the conversation feel more relaxed. According to Brown and Levinson (1987), humor is a way to reduce social distance and create a friendly atmosphere. Finch's joke changes the tone to something more lighthearted, helping both characters feel comfortable. Based on Halliday and Hasan's (1989) context of the situation, the field is a casual conversation between friends, the tenor shows a close and relaxed friendship, and the mode is informal spoken language, which allows for natural humor. Finch's use of humor strengthens their bond and keeps the interaction fun and easygoing.

3.9 Strategy 10: offer and promise

In All the Bright Places, Finch employs Strategy 10 to extend offers or promises to the listener, showcasing a readiness to act on their behalf. This technique contributes to the establishment of trust and enhances the overall relationship. A cinematic case study exemplifies this approach:

Data 9

(00:19:30-00:19:43)

Finch : Because there are places that need to be seen. Maybe even the smallest of places can mean something. At the very least, maybe they can mean something to us.

Violet : Not an us.

In this scene, Finch uses Strategy 10 of positive politeness by offering or promising to invite Violet to explore places with him, suggesting that even small or random spots can be meaningful. According to Brown and Levinson (1987), offering something creates a sense of togetherness and care. Finch doesn't make a firm promise but gently suggests they go on this journey together, which shows his desire to build a deeper emotional connection with Violet. Based on Halliday and Hasan's (1989) context of the situation, the field is a discussion about finding meaning in shared experiences. The tenor reflects their growing emotional closeness, and the mode is casual and friendly, making Finch's invitation feel sincere and comforting. His words open up the chance for connection and shared memories, which helps strengthen their relationship.

3.10 Strategy 11: be optimistic that the hearer wants what the speaker wants

In All the Bright Places, Strategy 11 is employed when the speaker conveys assurance or optimism that the listener will support or possess a similar aspiration. This strategy fosters a supportive and friendly atmosphere by demonstrating the speaker's optimism and promoting a sense of shared objectives. A cinematic case study exemplifies this approach:

Data 10

(00:05:24-00:05:36)

Mr. Embry : I really wanna help you, but you've gotta take this seriously. I mean, you agreed to these terms, these weekly counseling sessions, maintaining a B-average, extracurricular participation.

Finch : And I am loving pottery.

In this scene, Finch uses strategy 11 of positive politeness by being optimistic when he says, "And I am loving pottery." He shows confidence that Mr. Embry will see his interest in pottery as a sign of progress and commitment to their agreement. According to Brown and Levinson (1987), optimism is a way to build connections and show hope for mutual understanding. Finch's reply is upbeat and meant to align with Mr. Embry's expectations, helping maintain a good relationship. Based on Halliday and Hasan's (1989) theory, the field is about Finch's personal development. The tenor shows a student-teacher dynamic with Finch trying to create a supportive bond, and the mode is informal, allowing Finch to speak casually and positively. His optimism helps reduce tension and encourages a sense of cooperation and emotional support.

3.11 Strategy 12: include both speaker and hearer in the activity

In All the Bright Places, Finch employs Strategy 12 to engage the listener in a shared activity through the use of inclusive language, notably the pronoun "we." This strategy promotes collaboration and intimacy, ensuring that the listener perceives themselves as engaged, appreciated, and emotionally linked to the speaker. A cinematic case study

exemplifies this approach:

Data 11

(00:18:59-00:19:10)

Violet : What do you want from me?"

Finch : I was just thinkin' that we should be partners. For the wandering project. I think it would be good for you to get out.

In this scene, Finch uses Strategy 12, including both speaker and hearer in the activity, by saying, "We should be partners." This inclusive phrase invites Violet to join him in the "wandering project," reducing social distance and promoting teamwork, as explained by Brown and Levinson (1987). The word "we" signals shared responsibility and helps build a closer bond. The field of the conversation is about starting a shared project, the tenor shows Finch and Violet's growing emotional closeness, and the mode is informal, which makes the invitation feel natural and sincere (Halliday & Hasan, 1989). Finch's friendly and collaborative tone encourages Violet to feel involved, helping strengthen their relationship through joint effort.

3.12 Strategy 13: give or ask for reasons

In *All the Bright Places*, Finch employs Strategy 13 to either justify his actions or to prompt Violet to clarify hers. This approach elucidates the dialogue and fosters an environment conducive to reciprocal comprehension. A cinematic case study exemplifies this approach:

Data 12

(00:58:28-00:58:30)

Finch : What are you afraid of?

Violet : It's cold.

In this scene, Finch uses Strategy 13, asking for reasons by gently asking Violet, "What are you afraid of?" This question shows Finch's effort to understand Violet's emotions, inviting her to open up and share her fears. According to Brown and Levinson (1987), asking for reasons is a way to show concern and support, helping reduce emotional distance. The field of the conversation is emotional exploration, the tenor reflects a caring and growing connection between Finch and Violet, and the mode is informal, making the question feel safe and supportive (Halliday & Hasan, 1989). Finch's approach encourages trust and empathy, deepening their emotional bond through honest and open dialogue.

3.13 Strategy 14: assume or assert reciprocity

In *All the Bright Places*, Finch employs this strategy to establish or claim reciprocity, which is essential for nurturing mutual support in relationships. This strategy entails the speaker providing something – whether a favor, a kind gesture, or words of encouragement – while subtly anticipating or prompting the listener to reciprocate the favor.

Data 13

(00:20:03-00:20:36)

Violet : No, I won't.

Finch : Oh, I found another quote for you. "I feel a thousand capacities spring up in me." The Waves. It's from *The Waves*. You've got at least a thousand capacities in you. Even if you don't think so. You can keep that one.

In this scene, Finch uses strategy 14, assume or assert reciprocity, by telling Violet, "You've got at least a thousand capacities in you." This motivational quote acts as a form of

emotional support, showing Finch's belief in Violet and encouraging her to see her own potential. His supportive words imply a mutual exchange of care, where both give and receive emotional reassurance. According to Halliday and Hasan (1989), the field is personal growth and encouragement; the tenor shows their close and caring relationship, and the mode is casual and sincere. Through this statement, Finch builds trust and reinforces their emotional connection, reflecting the spirit of reciprocity in their relationship.

3.14 Strategy 15: give gifts to the H (goods, sympathy, understanding, cooperation)

In *All the Bright Places*, Finch uses reassurance to provide Violet with emotional support, demonstrating his care and appreciation. This strategy entails providing the listener with something – be it sympathy, understanding, or a tangible gift – to enhance their sense of value and support.

Data 14

(00:41:06-00:41:19)

Violet : No, Finch. I'm not getting in a car!

Finch : Look, here. I'll take the keys, and... I swear not to drive faster than 30 miles per hour through town or 50 on the interstate. If at any time you wanna stop, we stop.

In this scene, Finch comforts Violet by saying he'll take the keys, drive carefully, and stop whenever she wants. That is an example of giving a "gift" through understanding and cooperation. Finch's words make Violet feel safe and in control, showing that he respects her feelings. This act builds trust and shows he's willing to work with her to ease her fears. Based on Halliday and Hasan's theory, the field is about emotional support and reassurance, the tenor reflects their growing bond and Finch's caring attitude, and the mode is informal, making the message feel honest and warm. Finch's response strengthens their connection by showing sympathy and shared responsibility.

4. Discussion

The analysis of the movie *All the Bright Places* revealed the characters' extensive use of positive politeness strategies, especially by the main protagonist, Theodore Finch. Based on Brown and Levinson's (1987) theory, the findings indicate that the characters employed various strategies to maintain social harmony, express friendliness, and build interpersonal closeness throughout the film.

Out of the fifteen positive politeness strategies proposed by Brown and Levinson, this study found that the characters in the movie used fourteen strategies. These strategies include: (1) Notice, attend to the hearer (his/her interests, wants, needs, goods); (2) Exaggerate (interest, approval, sympathy with the hearer); (3) Intensify interest to the hearer; (4) Use in-group identity markers; (5) Seek agreement; (6) Avoid disagreement; (7) Joke; (8) Assert or presuppose speaker's knowledge and concern for hearer's wants; (10) Offer and promise; (11) Be optimistic; (12) Include both speaker and hearer in the activity; (13) Give or ask for reasons; (14) Assume or assert reciprocity; and (15) Give gifts to the hearer (goods, sympathy, understanding, cooperation). Only strategy 9 (Assert or presuppose speaker's knowledge of and concern for hearer's wants) was not found in the data.

The most frequently used strategy was Strategy 4: Use in-group identity markers. This strategy was often applied in conversations between Finch and Violet, where Finch used nicknames and shared personal references to create a sense of solidarity and closeness. The consistent use of in-group terms served to minimize social distance and build familiarity, in line with Brown and Levinson's explanation of how this strategy strengthens interpersonal bonds.

The second most frequent strategy was Strategy 1: Notice, attend to the hearer. Finch

frequently showed concern for Violet's emotional condition, especially in relation to her grief over her sister's death. By acknowledging her feelings and providing comfort, Finch established emotional intimacy and strengthened their connection. Strategy 7: Joke was also frequently used, particularly by Finch, to ease tension and bring humour into serious or awkward moments. His lighthearted tone helped shift the atmosphere to a more relaxed one, making his interactions with Violet more engaging and emotionally supportive.

Other notable strategies include Seek agreement (Strategy 5) and Avoid disagreement (Strategy 6), which were used to maintain conversational harmony and avoid conflict. These strategies reflect the characters' desire to build rapport and mutual understanding through agreement and cooperation.

Less frequently occurring strategies, such as Exaggeration (Strategy 2) and Give gifts (Strategy 15), were also found to play significant roles in specific moments. Exaggeration was often used to show sympathy or excitement, while gift-giving, in this context, mostly took the form of emotional support, promises, or shared control – such as when Finch reassures Violet by allowing her to set boundaries during their journey.

The use of Strategies 10: Offer and promise, 11: Be optimistic, 12: Include both speaker and hearer in the activity, 13: Give or ask for reasons, and 14: Assume or assert reciprocity further illustrates the collaborative nature of Finch and Violet's relationship development. These strategies allowed Finch to encourage cooperation and emotional closeness while also offering Violet a sense of control and support.

Overall, the findings demonstrate that positive politeness strategies are central to the characters' interactions, especially those between Finch and Violet. Finch's consistent use of these strategies reflects his efforts to reduce social distance, support Violet emotionally, and build a meaningful connection. These strategies illustrate character development and highlight how language functions as a powerful tool for fostering emotional intimacy and psychological support in cinematic storytelling. The study supports Brown and Levinson's theory by showing that positive politeness is deeply embedded in everyday interaction – even in fictional narratives – where it serves to promote inclusion, understanding, and interpersonal connection.

5. Conclusion

In conclusion, this research aimed to examine the most frequently used positive politeness strategies employed by the characters in the movie *All the Bright Places* analyzed through Brown and Levinson's (1987) theory of positive politeness strategies and supported by the context of situation theory developed by Halliday and Hasan (1989). The findings reveal that the characters often use these strategies to maintain social harmony, build intimacy, and express care in conversations. The most commonly used strategy is Strategy 4 (Use in-group identity markers), which highlights the characters' efforts to relate to one another and reduce social distance. Through strategies such as "notice, attend to the hearer," "seek agreement," and "offer, promise," the film demonstrates how language reflects emotional connection and character development. This study shows that positive politeness strategies significantly shape the characters' relationships and contribute to the film's overall narrative.

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Conflict of Interest

The author declares no conflict of interest.

Authors' Contribution

Ni Made Budiartini: Conceptualization, Data curation, Formal analysis, Investigation, Methodology, Project administration, Resources, Software, Supervision, Validation, Visualization, Writing-original draft, and Writing-review & editing.

Statement of the Use of AI

AI tools were used for grammar checking and language improvement. The author is fully responsible for the content, analysis, and conclusions of the manuscript.

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