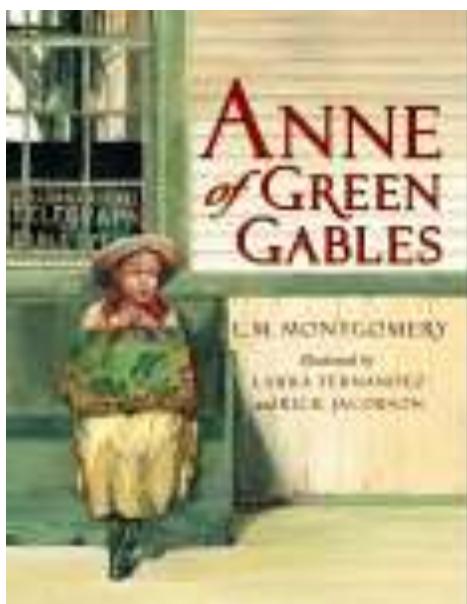


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Politeness: Characterization and Literary Discourse

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Abstract

In the past few decades, there has been a growing interest among scholars and researchers in applying pragmatic tools, primarily developed in relation to spoken interaction (Black, 2006), to literary discourse; an interest in the whole texts and their communicative functions and uses in particular contexts (Short, 1995). It is growing simply because most of the pragmatic analysis was basically done on the spoken side of language use and considerably less on written use and very little on literary activity.

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Linguistic politeness has been proved, by many linguists and scholars we well, to be a successful device to study literature linguistically, in particular studying that aspect of characterization. This study aims at investigating Anne's character and character traits in Montgomery's *Anne of Green Gables*, which has a very powerful meaning in children's literature, in relation to other characters inside and outside Green Gables as she grows and develops from a socially marginalized female character to a productive contributing citizen of Avonlea.

The analysis shows that super and sub-strategies of linguistic politeness are capable of reflecting the character's interaction in relation to social role(s). To achieve the purpose of the study, the researchers utilize Brown and Levinson's linguistic politeness model (1987) in addition to Rossen-Knill's Face Attentiveness model (1995). The value of the study can be estimated not only by those working within the branches of linguistics or literature, but also it can be of value to students and teachers especially those teach and study the novel as part of their curriculum.

Key words: Politeness, character analysis, literary discourse, social role, social interaction.

1. Introduction

Politeness has no specific meaning or definition but at the same time it is recognized by its linguistic strategies. Politeness strategies are designed to "maintain or promote harmonious social relations" and "it comes about when one indicates concern to support someone else's face" (Culpeper, 1998: 85). The ultimate aim of politeness is to make all participants in a conversation as relaxed and as comfortable with each other as possible (Hei, 2008:121). Lakoff (in Davies, et al, 2011) defines politeness as "a means of minimizing confrontation in discourse". Politeness, on the other hand, plays a part in maintaining order in communication by adhering to the socio-cultural norms of relating communication to social order (Pillai, 2008:3). This goes hand in hand with "the concept of politeness as governed by socio-culturally specific norms of linguistic behavior" (Bharuthram, 2003; Blum-Kulka, 1990; Kitamura, 2000). One of the chief cross-cultural realizations of politeness is the use of 'indirectness' in language. By this strategy, speakers can to some extent 'get off the hook' in a way not always possible through direct or unambiguous utterances (Simpson, 1993: 130).

2. Brown and Levinson's Model of Politeness

At the base of Brown and Levinson's theory of politeness (1987) is the assumption that speakers of a language not only convey information but also to do things, such as achieving self-esteem, approval and appreciation by others, gaining power via language, etc. Accordingly, participants construct and build interpersonal relationships through the dialogue they initiate with each other. In other words, it is via language that people construct and build personal relationships.

Brown and Levinson (1987) propose that there is something called 'abstract underlying social principle' guiding and constraining the choice of language in

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everyday discourse. The most central component of their model is the concept of 'face' which is basically introduced by Goffman (1967: 15) and it means "the positive social value a person effectively claims for himself". Each individual has two conflicting face wants; positive and negative face wants. By 'positive face want' we mean the want to be respected, appreciated and liked by others, while the 'negative face want' means the want to be free, to act unimpeded by others and to have one's individual rights, possessions, and territories uninfringed upon (Brown & Levinson, 1987: 60). In addition, there are certain acts called Face Threatening acts (FTAs) which are inherently threatening to the speaker's or hearer's positive and negative face. Brown & Levinson propose a set of strategies to mitigate the force of FTAs. To carry out an FTA, a speaker may select one of the following strategies which are ordered from the most to the least threatening.

1. Without redressive action, baldly
2. Positive politeness
3. Negative politeness
4. Off record
5. Withhold the FTA.

For each of the positive politeness, negative politeness and off-record super-strategies, there are a number of sub-strategies proposed by Brown & Levinson (1987). Such sub-strategies are briefed in the appendix of this study.

3. Pragmatics and Literary Discourse

It has always been a discussion whether or not pragmatics only pertains to spoken natural discourse. Some say it does, but others believe that it can be found working with written non-natural or fictional discourse examples. Tannen (Rossen-Knill, 1995: 7) argues that "literary and non-literary, written and spoken forms of communication involve constructed (as opposed to reported) dialogue".

Coulthard (1977) and van Dijk (1976, 1981) shed light on the crucial definition of 'literature' which can be sought at the pragmatic level. Literature is the art form realized entirely through language and although evaluation and interpretation are the province of the literary critic, it is also reasonable to suggest that a detailed analysis of authorial techniques can be more successfully achieved within a rigorous linguistic framework, pragmatics *per se*. Fish (1981) seems to be in line with this argument when he states that the intuitions a critic has about a text can be supported by linguistic evidence from the text itself. In the same vein, Culpeper (George, 2002) believes that "theories on naturally occurring conversation have brought to the field of literary studies rigorous and solid frameworks within which analyses of dialogue in fiction could be developed".

In the last few decades, a great deal of research has been done within the area of "character interpretation" or "characterization" via pragmatic frameworks. A survey into some journals like *Journal of Pragmatics*, *Language and Literature*, *Poetics*, *Semiotica*, *Language and Style*, *Journal of Politeness Research* and others shows the amount of the new advances embedded in the growing field of adopting pragmatic tools in reflecting the literary aspect of characterization and communicative

interaction within the literary texts. Among such studies the researcher includes: Rossen-Knill (2011, 1999, 1994), Chun & Yun (2010), Brooken (2010), Zou (2010), Chikogu (2009), Yang Li (2007), Rundako (2006), Lafuente (2000), Piazza (1999), Culpeper (1996), Toolan (1998, 1985), Buck (1997), Chen (2001, 1996), Kopytko (1995), Buck & Austen (1995), Bennison (1993), Leech (1992), Simpson (1989), Brown & Gilman (1989). In addition, there are similar studies that appear in books, for instance, Ionescu (2010), Bouchara (2009), Bennison (1998), Lowe (1998), Cooper (1998), Culpeper (1998), Short (1995), Rossen-Knill (1995), Toolan (1989).

Accordingly, pragmatic analysis of literature can be considered one the most active and creative areas of literary discourse, among other disciplines, namely, stylistics, discourse analysis, cognitive poetics, etc. It is active and creative in the sense of being attractive to linguists and researchers who have been working to provide linguistic support to literary findings (Fish, 1981).

Moreover, pragmatic analysis of literature, as one of the vital areas in literary studies, has already been justified and called for by a number of linguists and scholars like Van Dijk (1976), Pratt (1977), Burton (1980), Leech and Short (1981), Short (1989), Petrey (1990) and Culpeper (2001).

This sort of relationship between the two disciplines, literature and pragmatics, has become a motivation for the researcher to conduct a similar study in an attempt to explore how linguistic elements can assist in the interpretation of literary texts. The linguistic element identified is that of 'Politeness' and the literary element is that of 'characterization in fiction'. In other words and to be more specific, this study is an attempt to examine literature via language, i.e., examining characterization and social interaction in Montgomery's *Anne of Green Gables* via the Theory of Politeness.

Characterization is defined as the process of studying characters. Characters are imitations of people and they are treated with greater or lesser sophistication- as if they were our neighbors or friends while abstracting them from the verbal texture of the work under study (Rimmon-Kenan, 1983:32). The process of characterization, to Culpeper (George, 2002: 373), is organized along the reader's previous knowledge of characterization in real life –and in fiction- and elements in the text. Both play a fundamental part in forming a model.

The story character is a construct, put together first by the author then by the reader from various indications distributed along the text. According to Chatman (1978:127), a character is 'a paradigm of traits' and a trait is defined as a relatively stable or abiding personal quality. Among the character traits the researcher intends to study of the character Anne is her being charismatic, dominant, attentive and considerate to others.

4. Analysis of Chapter twenty one of *Anne of Green Gables*

4.1 Discussion in relation to Anne

This section presents the analysis of chapter twenty one of the novel which is entitled 'A New Departure in Flavorings'. This analysis is intended to investigate how Anne expresses her verbal behavior via linguistic politeness strategies and how she is responded to and how this matter reflects her character traits while doing her social

role(s). To do so, the researchers adopt Rossen-Knill's model (1995) of Face Attentiveness (according to which she added another strategy called "be conventionally indirect" and given no.5 in the list of super-strategies followed by "Don't do the FTA"), in addition to Brown & Levinson's model (1987) of linguistic politeness.

Up to chapter twenty, Anne has experienced many moments that threatened her positive face, to be appreciated and to be approved of, but here in this chapter, she experiences the hardest moment that threatens her positive face wants, her desire to be appreciated and approved of as a lady-like. Now she decides to take the lesson to its utmost, not to make mistakes anymore, to be more alert, more thoughtful and to put an end to her mistakes "*there must be a limit to the mistakes one person can make*", she says.

Before this turning point, the chapter witnesses one of Anne's nice reactions to one of Avonlea's events in which she tries to behave like a lady, it is simply attending Mr. Phillips departure ceremony. In this incident, Anne shows her concern and that she is considerate and she even feels sorry for not seeing that bad-tempered teacher any more.

It is well-known that Anne's changing behavior and developing character are investigated in this study via linguistic politeness strategies identified through the speech act of directives 'To get the hearer to do something (Searle, 1979)'. The whole number of directives identified in this chapter is (29) directives; nineteen directives are issued by Anne while the other ten are done by others, namely, Marilla, Matthew and Mrs. Allan, the new Minister's wife.

Given the various means to issue on-record directives, Anne shows preference for super-strategy 5 (be conventionally indirect), followed by substantial use of super-strategy 3 (on-record with redress to negative-face), followed by significantly fewer examples of super strategy 2 (on-record with redress to positive-face), and one example of super-strategy 2/3 (on-record with redress to positive and negative-face), and as is seen in table (4.3). As for super-strategy 4 (off-record with redress), Anne issues about four directives; three towards Marilla and the fourth towards Mrs. Allan.

In keeping with Anne's role as daughter throughout chapter twenty one, and in looking at tables 4.1 and 4.2, we get to know that Anne issues nearly more than twice as many directives as the others, i.e., 19 to 10. Many of Anne's directives are requests for confirmation (confirming what she asserts). Anne, and due to her talkative nature, tends to nearly dominate the scene she appears in and as has been seen in the previous chapters. To do so, she tends to use 'tag questions' to get a response from her interlocutors, but what is special about Anne is that she never gives her interlocutors the chance to reply with 'yes' or 'no' and she goes on with her talk taking the non-interruption of others as a sign of approval. Some such examples include '*Wasn't it fortunate Marilla that I took an extra handkerchief to school today? I had a presentiment that it...*' and '*he was undignified, and you must have some dignity about a minister, mustn't you Matthew?*' This sort of questioning of the propositional content is done in this study within the framework of the super-strategy number 5 'be conventionally indirect' which is introduced by Searle (1979: 45) and also elaborated on by Brown and Levinson (1987: 132)

In this strategy, a speaker is faced with opposing tensions: the desire to give H an 'out' by being indirect, and the desire to go on-record. In this case it is solved by the compromise of conventional indirectness, the use of phrases and sentences that have contextually unambiguous meanings (by virtue of conventionalization) which are different from their literal meanings. In this way the utterance goes on-record, and the speaker indicates his desire to have gone off-record.

Anne's attentiveness is done via conventionality which reduces the imposition (of the assertion) to the negative face by ' a question or a hedge' as in '*wasn't it?*', '*can they?*', '*could I?*', '*shouldn't they?*', and by 'a tag plus the interlocutor's name' as in '*mustn't you, Matthew?*' This case constitutes generalization 2 of Searle's (1979) where he states that "S can make an indirect directive by either asking whether or stating that the propositional content condition obtains". The range of super-strategy 5 (Be conventionally indirect), which appears with apparently low FTAs, results from its being near on-record status due to its being conventionalized, combined with its indirectness, which apparently if not actually , allows for an out (Rossen-Knill, 1995).

Other uses of super-strategy 5 involve getting H to tell about something as in directive 13 '*isn't it alright?*', when Anne feels Marilla's dissatisfaction about the cake (where she mistakenly uses *anodyne liniment* instead of vanilla) and to which she receives '*All right! It's simply horrible. Mrs. Allan, don't try to eat it. Anne, taste it yourself. What flavoring did you use?*' which fiercely, unintentionally and all of a sudden puts all Anne's positive face, her desire to be approved of and to be appreciated, in return, in danger. At this moment Anne feels that her personal and interpersonal, her individual and social faces have collapsed. This shows how sensitive she is when it comes to such disappointing and embarrassing situations. Anne's negative question '*isn't it*' displays pessimism about the cake she has made (negative-face redressive strategy 3) [for more about the pragmatic analysis of negation, see Leech, 1983] and her '*Nothing but*' reflects a sort of contradiction (off-record redressive strategy 7) which further reflects her disappointment.

In addition to requesting confirmation, as indicated in table 4.1 below, Anne's discourse style also includes the incorporation of super-strategy 3 (on-record with redress to negative-face wants) and 4 (off-record with redress). For instance, in directive number 9, Anne, while doing her role as a daughter helping her mom in the kitchen, asks Marilla to give her a chance to make cake for Mrs. Allan in an attempt to create and show her social public image, '*But oh, Marilla, will you let me make cake for the occasion?*'(as she wants to do something she feels proud of and this is what she tells her favorite friend Diana in their last meeting). In doing so, Anne attends to Marilla's negative face wants 'not to be imposed on' by leaving room for her to say 'no' (super-strategy number 3).

The directive above counts the second heavy directive issued by Anne in chapter twenty one due to the many sub-strategies used within it namely, positive-face redressive strategy 1, 2, 4, 5, 11, 13 and negative-face redressive strategy 4. Anne here feels that she has the right to do something to participate in this occasion. Welcoming the Minister and his wife is something of great value and doing something like cake might give Anne the chance to uplift her 'social identity face' which is later put into risk when the cake fails and turns things upside down. The use

of the pragmatic marker 'oh', as an attention signal, preceded by 'But', which is like 'and', initiates turns in which the speaker tries to take control of the conversation's subject (Schiffrin, 1987), adds to the pragmatic coherence of the directive 9. Other directives representing the use of super-strategy 3 include directives 10, 15, and 18 where Anne leaves her interlocutors with room to say 'no' or disagree with her.

Table 4.1: Anne's Face-Attentiveness in Chapter 21.

Super strategy type	No. of directives*	No. of positive-face redressive acts	No. of negative-face redressive acts	No. of off-record redressive acts	Face-offenses
2	2	7	2		
3	4	13	6		
2/3	1	6	3		
4	4	8	6	4	
5	9	19	16	1	

*The total number of directives for Anne in chapter 21 is 19; whereas, the total number of directives in column 2 equal 20. The difference results from having a directive with more than one discourse goal. In this case, directive 19 is classified under super-strategies 4 and 5.

As for directives that pose greater (in comparison with super-strategies 2 and 3) threats to H's face wants, come greater measures of protection provided by off-record super-strategy 4 as suggested by Brown and Levinson (1987). Consider, for example, how Anne instead of issuing a FTA of the type 'leave me alone, Marilla', she produces a long turn which reflects this intention without saying it plainly. To do so, Anne starts her turn with 'Oh, Marilla' which suggests common grounds between S and H. Then, it is followed by a number of reasons why she feels disgraced (positive-face redressive strategy 13: give reasons). In addition to this, some other negative-face redressive strategies are employed in this directive namely, hedge, minimize the imposition, and nominalize.

The reason behind such an implied pessimism is that Anne feels that she has lost her social identity face and accordingly she is no more capable of confronting people outside Green Gables and Mrs. Allan as well. Meanwhile, and in return, due to some rights and obligations, Anne issues a directive with the discourse goal 'to get Allan to forgive her and to understand her good will'; to lessen the loss of face. Some positive-face redressive strategies used include number 1, 3, 4, negative-face redressive strategy number 9, and off-record strategy number1. In directive 19, Anne uses the perception verb 'see' in '*Oh, don't you see, Marilla?*', to get Marilla to pay attention to her comments. The perception verb here is used as a discourse marker (Shiffrin, 1990: 57, 327). Perception verbs might be considered conventionally indirect ways to ask, 'Do you understand my speaking intentions?'. For this reason this directive can be classified as reflecting super-strategy 5 (be conventionally indirect).

Directive 11 with the discourse goal 'get Marilla to tell if the cake rises or doesn't rise', reflects super-strategy 2/3 (on-record with redress to positive and negative-face wants according to Rossen-Knill's classification 1995) and shows Anne's attentiveness

to Marilla's face wants. Anne the daughter uses a number of sub-strategies to reflect this discourse goal including positive-face redressive strategies 1, 4, 7, 9, 12, 13 and negative face redressive strategies 2, 3, 9 to attend to H's interests, use-in-group identity markers, presuppose common grounds, presuppose S's concern for H's wants, include S and H in the activity, give reasons, question, be pessimistic and nominalize respectively.

All the previous politeness strategies incorporated by Anne reflect her attentiveness to those around her especially Marilla, the mother and the caretaker. For Anne, the daughter, being considerate, sensitive and attentive to others reflects the amount of social integration she has achieved. This is really a positive and healthy sign that reflects her maturity and character growth as a member of the Cuthbert's family.

4.2 Discussion in relation to others

Other people namely, Marilla, Matthew and Mrs. Allan, on the other hand, also seem to be attentive and considerate to Anne. A look at table 4.2, and the directives it contains, shows the way Anne is treated as a daughter and not merely as a female orphan adopted to help raise the farm; treated as a member of a family rather than belonging to a lower social class. She is not inferior to the others and inferiority in such situations is only due to being of a younger generation (Chun & Yun, 2010).

As table 4.2 indicates, Marilla, the mother and the listener, as she listens attentively when Anne speaks, shows preference for speaking on-record with redress to positive-face, super-strategy 2, and speaking on-record with no redress, super strategy 1. Marilla issues about 4 directives indicating super-strategy number 2 and another 4 indicating super-strategy number 1. Marilla, at the top of her anger, chooses the bald on-record strategy 1 to issue her FTA '*Anne Shirley! What on earth did you put into the cake?*', to get Anne to tell what she has already used to make the cake taste bad. Though this directive seems so threatening to Anne's face wants, Marilla uses positive-face redressive strategy 7 (presuppose common grounds as she might have missed some ingredient), negative- face redressive strategy 9 (nominalize), and the use of the phrase '*on earth*' to mitigate the threat to Anne's positive and negative-faces. When Anne tries to justify her mistake and blames the vanilla instead, Marilla keeps on issuing FTAs such as, '*Anne, taste it yourself*', and '*What flavoring did you use?*'. When Marilla finally diagnoses the problem, she issues another FTA using the bald on-record strategy 1 asking Anne, '*Go and bring the bottle of vanilla you used*' to which Anne responds on the spot to show everybody that it hasn't been her fault.

Such directives though threatening to Anne's face as they impede her freedom, they don't count as really threatening as might be expected for the reason that they are issued by her mother, Marilla, and due to generation differences and to her being the younger generation, it is possible the use of such directives (though sometimes offensive) without any face loss. In other words, Marilla usually issues directives which correspond to the general obligations of her role as a mother and caretaker. Moreover, when FTAs are studied in relation to social variables, it is the 'affect' or liking aspect that makes people more considerate and more attentive to each other; the more liking, the more attentive (Rossen-Knill, 1995). One more point to mention here is that Anne's real threat is that she feels that she has lost her social identity face

among people inside and outside Green Gables; that's why she addresses Marilla with the pragmatic marker 'Oh' as an intention signal (Norrick, 2009) signaling the amount of disgrace in directive 15:

-Oh, Marilla. I'm disgraced forever. I shall never be able to live this down. It will get out-things always do get out in Avonlea. Diana will ask me...I shall always be pointed at as the girl who flavored the cake ...Gil-the boys in school will never get over laughing at it.... Oh, Marilla, if you have a spark of Christian pity don't tell me that I must go down and wash the dishes after this...but I cannot ever look Mrs. Allan in the face again.

which weighs nearly 12 points due to incorporating super-strategy 4 (off-record with redress) in addition to positive-face redressive strategies (4, 13), negative-face redressive strategies (2, 4, 9), and off-record redressive strategy 1.

Table 4.2: Others' Face-Attentiveness to Anne in Chapter 21.

Super strategy type	No. of directives*	No. of positive-face redressive acts	No. of negative-face redressive acts	No. of off-record redressive acts	Face-offenses
1	5**	3	3		1
2	4***	16	2		1
4	2****	3	1	3	1

* The total number of directives for others in chapter 21 is 10 whereas the total number of directives in column 2 is 11. The difference results from having one directive with two discourse goals. In this case, directive 5 has two discourse goals of tasting and telling represented by the same super-strategy twice. **One of the five issued by Mrs. Allan. ***Two directives for each Marilla & Mrs. Allan. ****Issued by Marilla.

The second preference for Marilla, when addressing Anne, is the use of super-strategy 2 (on-record with redress to positive-face). This shows that attentiveness is reciprocal in Green Gables and that Anne is really treated as a family member (with in-group interests and wants). When Anne starts to say unpleasant things about Mr. Bell, a prior priest in church, Marilla issues a directive, '*It's very naughty of you to speak so about Mr. Bell. Mr. Bell is a real good man*' in which she not only criticizes Anne's for saying so (super-strategy 2 due to attacking her positive-face wants), but also indirectly hints to let her stop talking about this good man (super-strategy 4). Some sub-strategies are used in this directive namely, number 7 and 14 (as positive-face redressive strategies). There is another off-record strategy used by Marilla when she issues directive 7 where the discourse goal is 'to excuse Anne's ignorance of the bottle of vanilla and that should be forgiven though she should have smelled it before using it'. A number of sub-strategies are used including positive-face redressive strategies 4, 12, 13, negative-face redressive strategy 9 and off-record redressive strategies 1 and 10.

Not only Marilla seems to be attentive to Anne's face want, but Mrs. Allan is also as attentive as the mother. In saying '*Suppose you jump up and tell her so yourself*',

Mrs. Allan resides to super-strategy 1(on-record with no redress) preceded by the putative verb 'suppose' which brings them closer when she uses negative-face redressive strategy 7(Impersonalize S and H: Avoid the pronouns 'T' and 'you'). In addition, Mrs. Allan issues another two directives, 9 and 10, with the discourse goal 'stop crying' for Anne:

-My dear little girl, you mustn't cry like this. Why, it's all just a funny mistake that everybody might make.

-now, you mustn't cry anymore, but come down with me and show me your flower garden. Miss Cuthbert tells me you have a little plot all your own. I want to see it, for I'm very much interested in flowers.

In both cases, Mrs. Allan appeals to Anne's positive-face want to be appreciated and liked. In case of directive 9, some sub-strategies are used in addition to super-strategy 2(on-record with redress to positive-face) including strategy number 2, 9, 11, 13 (as positive-face redressive strategies) and number 8 (as a negative-face redressive strategy) as mitigations for Mrs. Allan's 'you mustn't cry like this' to exaggerate the sympathy with the H, assert S's concern for H's wants, be optimistic, and give reasons, and to state the FTA as a general rule, respectively. As for the last FTA in directive 10, Mrs. Allan uses positive-face redressive strategies 1, 2, 3, 4, 12 and 13 to mitigate the threat of her directive.

As far as face-offenses are concerned, there are three instances, '*naughty*' in directive 1, '*nonsense*' in directive 2, and '*What on earth*' in directive 4, all issued by Marilla and all, though reflect intimacy and closeness to Anne, intensify the directives as they threaten Anne's positive-face, i.e., her desire to be accepted and well-liked.

4.3 Comparison

In chapter twenty one, there is one important event whish is that of welcoming the new Minister and his wife in Green Gables. To this event, Anne seems so enthusiastic and decides to add a touch via making cake. But unfortunately, things tend to turn upside down when Anne uses anodyne liniment instead of vanilla. A closer look at tables 4.1 shows not only the super-strategies used by Anne but even the sub-strategies utilized to mitigate the threat of the FTAs, namely directives, (which correspond to the general rights of her role that is of a daughter). The following tables show Anne's preference for certain redressive strategies rather than others.

Table 4.3 Anne's Positive-Face Redressive Strategies in Chapter 21

Number of occurrences	Positive-face redressive strategy number and description
14	13: give (or ask for) reasons
11	5: seek agreement
8	1: notice, attend to H(his interests, wants, needs, goods)
6	4: use-in-group identity markers
5	11: be optimistic
3	9: assert or presuppose S's knowledge of and concern for H's wants
2	3: intensify interest to H

1	2: exaggerate(interest, approval, sympathy with H)
1	7: assert or presuppose/raise/assert common grounds
1	12: include both S and H in the activity

*redressive strategies are counted according to number of occurrences per directive, not per discourse goal. For a complete account of positive-face redressive strategies, see the appendix below; all strategies here come from Brown and Levinson (1987).

As table 4.3 indicates, Anne's three preferred strategies are 13, "give (or ask for) reasons; 5, "seek agreement"; and 1, "notice, attend to H (his interests, wants, needs, goods)," though she also uses other strategies. When these results are compared with those of the others, and as indicated in the following table:

Table 4.4 Others' Positive-Face Redressive Strategies in Chapter 21

Number of occurrences	Positive-face redressive strategy number and description
6	13: give (or ask for) reasons
4	12: include both S and H in the activity
3	7: assert or presuppose/raise/assert common grounds
2	1: Notice, attend to H (his interests, wants, needs, goods)
2	2: exaggerate(interest, approval, sympathy with H)
2	4: use-in-group identity markers
2	9: assert or presuppose S's knowledge of and concern for H's wants
1	3: intensify interest to H
1	8: assert or presuppose S's knowledge of and the concern for H's wants
1	11: be optimistic

*redressive strategies are counted according to number of occurrences per directive, not per discourse goal. For a complete account of positive-face redressive strategies, see the appendix below; all strategies here come from Brown and Levinson (1987).

Others seem to prefer strategies 13, 12 and 7. Both sides, Anne and others, show preference for sub-strategy 13 or "give reasons" to mitigate the threat of their directives which means that both parties seem to be attentive while doing their different social roles. The other point to emphasize is that while Anne tends to 'seek agreement' to ensure her dominance in talk due to her talkative nature, others tend to 'include both in the activity' which indicates acceptance of Anne as a member of this small community (of Green Gables).

As far negative-face redressive strategies are concerned, table 4. 4 shows that Anne's three preferred strategies are 2, "question, hedge"; 4, "minimize the imposition, Rx"; and 9, "nominalize". Anne highly relies on questions, whether tag or negative, to elicit agreement from others and this might be due to two things: to elicit responses that assert her propositional contents (for more about this see Leech, 1983) and to keep control over interaction. As for minimizing the imposition and nominalization, Anne tends to mention the addressee's name while talking to him/her to indicate intimacy, closeness and attentiveness.

Table 4.5 Anne's Negative-Face Redressive Strategies in Chapter 21

Number of occurrences	Negative-face redressive strategy number and description
13	2: question, hedge
11	4: minimize the imposition ,Rx
6	9: nominalize
2	3: Be pessimistic
2	8: state the FTA as a general rule
1	Be conventionally indirect

*redressive strategies are counted according to number of occurrences per directive, not per discourse goal. For a complete account of negative-face redressive strategies, see the appendix below; all strategies here come from Brown and Levinson (1987).

Table 4.6 Others' Negative-Face Redressive Strategies in Chapter 21

Number of occurrences	Negative-face redressive strategy number and description
3	9: nominalize
2	8: state the FTA as a general rule
1	7: impersonalize S and H: avoid the pronouns 'I' and 'you"

*redressive strategies are counted according to number of occurrences per directive, not per discourse goal. For a complete account of negative-face redressive strategies, see the appendix below; all strategies here come from Brown and Levinson (1987).

Others' mitigations seem to be reflected, despite the very few instances, via strategies 9, 8, and 7 as indicated in table 4.6 above.

Moreover, Anne shows some interest in using off-record strategies (table 4.7) when she communicates things to others via hints, presupposition and rhetorical questions especially when she indirectly seeks forgiveness for the cake she makes and tastes bad. This is very revealing to her present status being the daughter of Green Gables not the adopted female orphan who came to help with the farm; otherwise she would have been treated differently due to the social variables of power and distance because the apology strategies between social unequals seem a much more complicated matter (for more you can see Chun & Yun, 2010).

Table 4.7 Anne's Off-record Redressive Strategies in Chapter 21

Number of occurrences	Off-record redressive strategy number and description
3	1: give hints (motives for doing A)
1	3: presuppose
1	7: use contradictions
1	10: use rhetorical questions

*redressive strategies are counted according to number of occurrences per directive, not per discourse goal. For a complete account of off-record redressive strategies, see the appendix below; all strategies here come from Brown and Levinson (1987).

Others, on the other hand, seem also less interested in using off-record strategies and their use is limited to giving hints and rhetorical questions as indicated in table 4.8 below.

Table 4.8 Others' Off-record Redressive Strategies in Chapter 21

Number of occurrences	Off-record redressive strategy number and description
2	1: give hints (motives for doing A)
1	10. use rhetorical question

*redressive strategies are counted according to number of occurrences per directive, not per discourse goal. For a complete account of off-record redressive strategies, see the appendix below; all strategies here come from Brown and Levinson (1987).

To sum up, linguistic politeness has been proved successful in tracing character traits and character growth. Via politeness super-strategies and sub-strategies, the researchers tried to investigate the linguistic behavior of the character Anne while she is doing her role as a daughter of the Cuthberts. The charismatic nature of Anne, her attentiveness and dominance in speech have been shown to articulate in relation to social harmony with the other people on the Avonlea.

Appendix: Brown & Levinson's sub-strategies

Sub-strategies of Strategy no.2 Redressive positive politeness action (1987: 102)

1. Attend to H's wants and needs
2. Exaggerate interest and approval of H.
3. Make contribution interesting to H.
4. Use-in-group identity markers.
5. Seek and stress agreement.
6. Avoid disagreement by using hedges, white lies.
7. Presuppose, raise, and assert common ground.
8. Joke.
9. Assert knowledge and concern for H's wants.
10. Offer or promise to help meet H's wants.
11. Be optimistic that H will cooperate and not feel threatened.
12. Use S and H inclusive forms (emphasize we want this together).
13. Give or ask for reasons for H wanting S's wants.
14. Assume or assert reciprocity (S will do for H if H will do for S).
15. Give gifts to H (goods, sympathy, and understanding).

Sub-strategies of strategy no.3 Redressive negative politeness action (1987: 131)

1. Be conventionally indirect.
2. Question, hedge to avoid presuming H wants S's wants.
3. Be pessimistic that H will comply (give H the option not to comply).
4. Minimize the imposition of the FTA.
5. Give deference to H by lowering oneself or raising positive face of H.
6. Apologize, admit reluctance to impinge on H, give reasons.

7. Impersonalize oneself and H (use impersonal pronouns, passives).
8. State the FTA as a general rule or obligation.
9. Nominalize instead of using active verbs.
10. Go on record as incurring a debt (S owes H or H doesn't owe anything).

Sub-strategies of Strategy no.4 Doing the FTA off-record (1987: 214)

1. Give H hints of some desired act.
 2. Give association clues (associate the act with something from S and H's mutual experience).
 3. Presuppose additional relevance.
 4. Understate.
 5. Overstate.
 6. Use tautologies.
 7. Use contradictions.
 8. Be ironic.
 9. Use metaphors.
 10. Use rhetorical questions.
 11. Be purposefully ambiguous.
 12. Over-generalize the FTA (make it a general rule, but off-record).
 13. Displace H (so H is not the target of the FTA).
 14. Be incomplete, use ellipsis (leave the FTA half undone).
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