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A Pragmatic Investigation of Politeness Theory and its Application in the Movie 'Kingdom of Heaven'

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Declaration of Originality

We declare that this research is our own work. It contains no plagiarism nor does it include any studies previously published or written by another person except those stated. We certify that this work is the result of our own investigation.

Dedication

In the name of **Allah**, most Gracious and Merciful

I address praise to Almighty Allah who gave me the strength and patience to finish this humble study.

This work is wholeheartedly dedicated to my beloved parents, my mother ***Hadjira*** and father ***Mahieddine***, for their sacrifice, support, endless love, and continuous prayers. My aim is to make you proud of me and this is the least I can do.

To my lovely sisters **Nawel**, **Rym**, and **Amel**. Whose constant love, understanding, and encouragement have been my pillars of strength throughout my academic journey. Thank you for always believing in me, for being my source of inspiration, and for standing by my side every step of the way. To my **nieces** and **nephews** as well for bringing joy to my heart.

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We can reach the moon; all we need is faith.

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Abstract

Ridley Scott's epic action movie '*Kingdom of Heaven'* is one of the most watched movies during 2005. It is a historical drama set during the crusades. This movie provides a rich context for this analysis. Therefore, this study aims at examining and analyzing the movie script from a pragmatic perspective by applying politeness theories, which are Leech's (1983) maxims with Brown and Levinson's (1987) politeness strategies. This study adopted the qualitative research method alongside with the Fairclough's three-dimensional model of CDA to a lesser degree analyzing and describing the data. The data of this study was collected from printed books, e-books, journal articles, and online websites. The results showed that there were different ways in which maxims are used, with 'sympathy maxim' being the most frequent, reflecting the movie's context and hierarchical relationships. In the same way, 'bald on record' was identified as the most dominant politeness strategy, emphasizing direct communication in the historical setting. Such conclusions provide an understanding of how language is pragmatically employed on mass media thereby offering some suggestions for EFL education or even proposing future discourse analysis studies that will investigate how people use language in conversation depending on their social and historical contexts.

Keywords: Pragmatics, Politeness theories, Leech's maxims, Brown and Levinson's strategies, CDA, Fairclough's three-dimensional model.

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List of Abbreviations

CDA: Critical Discourse Analysis

CP: Cooperative Principle

FTAs: Face-Threatening Acts

FSAs: Face-Saving Acts

PP: Politeness Principle

EFL: English as Foreign Language

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General Introduction

General Introduction

1. Background of the Study

Language is a way to communicate human needs and thoughts (eg., Sapir, 1921; Halliday, 1978). However, language is not only limited on transferring ideas and making interactions, but it can serve as a means of expressing implied meanings. The study of meaning in relation to context is part of pragmatics. Pragmatists focus on the study of speaker's intended meaning rather than the explicit meaning of words or utterances (Levinson, 1983). One of the tools of expressing an implied thought is politeness. This latter plays a crucial role in communication where the speaker takes into consideration the other person's face and feelings accordingly to the context (Yule, 1996).

Regarding the scope of this research, politeness principles and strategies are to be examined on Ridley Scott's movie "*Kingdom of Heaven"* which is a historical drama movie. It narrates the life of a blacksmith named *'Balian'* in 1184 A.D. who mourns his wife's and stillborn child's death. He goes to Jerusalem and becomes a great knight there, and protects the Christians in the Holy Land (De Maeseneir, 2019).

2. Statement of the Problem

Brown and Levinson's politeness theory (1987) and Leech's maxims (1983) have often been used to analyse the different types of discourse such as everyday conversations and literary texts. As Brown and Levinson (1987) claim "naturally, politeness is prototypically exhibited in conversation and other kinds of face-to-face interchange, and so other approaches to discourse analysis, using different kinds of text (predominantly narrative) have contributed less to our theme"(p.41). However,

applying these theories in movie analysis more particularly in historical and epic genres is understudied. Yet, most of the researchers still apply the traditional movie analysis techniques and tools, the narrative analysis, for instance, plot analysis, character analysis, and theme analysis (Sikov, 2020). For this reason, the researchers have selected the movie *Kingdom of Heaven* to bridge this gap. This research is achieved through the application of Leech's maxims and Brown and Levinson's politeness strategies to the movie dialogue. The analysis demonstrates the applicability of politeness theories to the cinematic context.

3. Objectives of the Study

The primary objective of this research is to scrutinize Leech's maxims (1983) along with Brown and Levinson's politeness strategies (1987) as used in the epic movie *Kingdom of Heaven.* To put it simply, the current research aims to identify and categorize the politeness strategies employed by the characters of the movie in their interactions in different contexts. It involves examining how characters adhere to Leech's maxims including tact, generosity, approbation, modesty, agreement, and sympathy. In addition to Brown and Levinson's politeness strategies, including bald on record, positive politeness, negative politeness, and off record.

4. Research Questions

In order to achieve the abovementioned objectives, this study aims to answer the following questions:

1) Which of Leech's maxims do the characters use in Kingdom of Heaven?
2) What are some Brown and Levinson's politeness strategies employed by the characters in *Kingdom of Heaven*?

5. Research Hypotheses

To address these questions, this work suggests the following hypotheses:

1) The characters in Kingdom of Heaven predominantly adhere to Leech's maxims of politeness, particularly the maxim of sympathy as they navigate various social interactions through the movie.
2) The characters in Kingdom of Heaven employ a range of politeness strategies to mitigate imposition and maintain social harmony, depending on the context and relationship dynamics portrayed in the film.

6. Significance of the Study

This research is expected to be useful for both researchers and readers. The present dissertation provides researchers with knowledge about the politeness phenomenon. Along with the way to apply Leech's maxims (1983) and Brown and Levinson's theory (1987) to analyze movies. In other words, this research gives contribution to the ones who are concerned with and interested in pragmatics, critical discourse analysis, and applied linguistics in general. For researchers, this study offers a methodological framework for analyzing politeness. Whereas, for readers in general, this investigation gives a comprehensive understanding of the crucial role that language use and words choice play in conveying respect and shaping human interactions. Therefore, the readers' interpretations will be more critical rather than solely superficial.

7. Methodology

The current research follows the qualitative method for the collection and analysis of the data along with critical discourse analysis, which also belongs to the qualitative

approach. Additionally, the researchers conduct this analysis under the framework of Leech's maxims (1983) together with Brown and Levinson's theory (1987). This approach aims at analyzing the script of *Kingdom of Heaven* and categorizing both maxims and strategies employed in the movie. Besides, researchers use critical discourse analysis (Fairclough, 1995) in order to examine how characters use politeness in various contexts between different social hierarchies. This study applies the theoretical framework in order to analyze the movie script, thereby testing the hypothesis and answering the research questions.

8. Limitations of the Study

Undeniably, as any study conducted the researchers faced various hurdles that arise while realizing their work. The first limitation of this research is the lack of the relevant topics to the under investigation study among the Algerian linguistic researches as the topic of this thesis is quite unusual and needs some efforts to be conducted. This led the researchers to look for other related studies from different countries and yet still could not find enough reliable researches. The second worth mentioned obstacle is the unavailability of reliable sources to gather information about the theories discussed in this research where the original books written by the pioneer linguists are hard to find. Moreover, the corpus data was difficult to collect as the movie has different scripts available online. Another significant limitation pertains to the length of the movie itself. It demands considerable time and effort to repeatedly watch and carefully analyze each scene and every utterance by the characters, all while considering the six politeness maxims and four politeness strategies.

9. Dissertation Structure

This research is divided into four chapters. The first chapter tackles the theoretical framework and the existing literature related to pragmatics and politeness. It provides definitions of main concepts and theories of both pragmatics and politeness. Moreover, it draws the relationship between pragmatics and politeness.

The second chapter addresses the methodology followed in conducting the present research. It includes, research design, methodology, research tools, data analysis procedures, and the research instruments.

The third chapter covers the data analysis following Leech's maxims along with Brown and Levinson's politeness theory.

The fourth chapter discusses the interpretation of the main findings of the study. In addition to some pedagogical implications, and gives suggestions for future research.

CHAPTER ONE

Chapter One: Literature Review

Introduction

1.1. Historical Background

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1.3. Context

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Conclusion

Introduction

This chapter provides an overview of the previous studies that have explored the use of politeness strategies in movies particularly from a pragmatic perspective. Furthermore, it focuses on establishing the theoretical framework by offering definitions of key concepts and exploring the theories of both pragmatics and politeness along with the strategies. Additionally, it highlights the gaps in existing literature and elucidates how this research addresses them, thereby contributing to the advancement of linguistic research.

1.1.Historical Background

In the field of linguistics, examining the use of politeness strategies has a rich history. The lectures of Austin (1962) and his theory of speech act were a source of inspiration for scholars such as Brown and Levinson (1987) who introduced the concept of politeness. Accordingly, numerous studies have explored the use of politeness strategies in various contexts (eg., Manuputty and Damanhuri, 2016; Sari, Raputri, and Cahyanti, 2021; Setyawati and Rahayu, 2020; Fitri, 2022; Isabella et al., 2022; Akmal and Yana, 2020).

Recently, there has been a growing body of research in analysing the use of politeness strategies in media, particularly movies. Hence, this research builds upon previous studies that delve into the exploration of politeness strategies in movies. For instance, Manuputty and Damanhuri (2016) investigated politeness strategies in *"Crazy, Stupid, Love"* movie by using a descriptive qualitative approach. They aimed to describe the multifaceted application of politeness strategies in this movie, based on

Leech's principles and Brown and Levinson's strategies. The results showed that all the politeness strategies of Brown and Levinson were found in the movie and they were so versatile in their application. Moreover, the main characters applied both politeness strategies and principles in order to maintain relationship between the speaker and the hearer.

Correspondingly, Sari, Raputri, and Cahyanti (2021) attempted to identify and classify the politeness strategies employed by the actors in the short comedy film "*the Translator".* The analysiswas based on the Patridge'stheory and used descriptive qualitative methods. The researchers found thirty-two politeness strategies used, with the predominant one being the "bald on record" strategy.

Similarly, Setyawati and Rahayu (2020) examined how politeness in "*Harry Potter Chapter 1*" movie. The authors focused on the analysis of negative and positive face by the movie characters. They observed abundance of politeness strategies in the main characters' dialogue, mainly to save their face and maintain relationships.

Analogously, Fitri (2022) conducted a study to analyze the politeness strategies in "*Mulan"* movie. The data was collected using the observation checklist adapted from Brown and Levinson (1987) framework for politeness strategies. The findings showed that all of Brown and Levinson's strategies were present in the dialogues of the major character (Mulan) as well as in the utterances of other characters in the movie. The most frequently used strategy was positive politeness, which was found to occur four times in the movie. Bald-on record and negative politeness were the second most used strategies in the movie with three occurrences each. The results also

demonstrated that the use of politeness strategies in "*Mulan"* movie was influenced by the characters' cultural background.

Likewise, Isabella et al., (2022) examined politeness strategies in the "*Tinkerbell"* movie, with the objective of identifying the most dominant types of politeness strategies and investigating the factors influencing the selection of these strategies in the film. The analysis was based on Brown and Levinson (1987) theory. The researchers used content analysis to describe the data. The findings revealed that the most dominant politeness strategy employed in "*Tinkerbell"* movie was positive politeness with a percentage of (65%), followed by negative politeness (15%), bald on-record (10%), and off-record (10%) strategies respectively. The results also indicated that the main factors influencing the selection of politeness strategies were related to relative power (30%) and social distance (70%). Relative power entails using a higher degree of politeness when interacting with people of greater authority or power while social distance encompasses psychological factors such as status and age.

Closely, Akmal and Yana (2020) explored the types of conversational implicature and the non-observance maxims of cooperative principles expressed by the characters in the "*Kingdom of Heaven"* movie. They utilized Grice Theory to analyze the conversational implicature. The collected data was described qualitatively. The results showed that particularized implicatures were the most frequent conversational implicatures in the movie script with 14 occurrences, followed by six occurrences of generalized implicatures. The finding also revealed that use of flouting maxim of quantity occurred more frequently with 14 out of the total 20 excerpts, with violating maxim found only three times in the movie script. The findings thus suggested that the

prioritization of flouting maxim over violating maxim in conversational implicature in the movie stemmed from the speakers' assumption of a safe position, expecting the hearers' comprehension without intentional manipulation or misleading.

The above mentioned studies have examined politeness strategies in a variety of film genres, but none has scrutinized their usage in historical drama genre like "*Kingdom of Heaven"* movie. This gap is significant because *"Kingdom of Heaven"* has a unique setting and narrative that may elicit different socio-cultural dynamics and interpersonal relations than other genres previously discussed within literature. Consequently, the present study seeks to bridge this gap by conducting a pragmatic investigation of politeness strategies used in *Kingdom of Heaven*, thereby understanding how politeness operates within historical cinematic narratives and how cultural, historical, and contextual factors shape interpersonal communication dynamics within the film. The next section explores the foundational concepts, by providing definitions of concepts and key terms in order to pave the way for a comprehensive analysis of politeness strategies used in '*Kingdom of Heaven'* movie.

1.2. Definition of Pragmatics

Language is a core element of human communication to convey meaning, express thoughts and maintain social interaction. At first, the early linguistic theories were concerned with the structural aspects of language, such as syntax and semantics. However, the emergence of pragmatics in 1970s was a paradigm shift in the way of studying language (Yule, 1996). In this respect, Leech (1983) claims that

…… By accepting ambiguity and synonymy as among the basic data of linguistics, Chomsky opened a door for semantics…But once meaning has been admitted to a central place in language, it is notoriously difficult to exclude the way meaning varies from context to context, and so semantics spills over into pragmatics. (p.2)

Pragmatics is defined in various ways. According to Cambridge Dictionary (n.d), pragmatics is defined as:

The study of how language is affected by the situation in which it is used, of how language is used to get things or perform actions, and how words can express things that are different from what they appear to mean.

Indeed, pragmatics is not just a standalone concept but rather a vital subfield within linguistics. Yule (1996) explains that "pragmatics is concerned with the study of meaning as communicated by a speaker and interpreted by a listener (or reader)." (p. 3). That is to say, pragmatics focuses on how language users convey meaning and how the hearers are able to decipher the message. Additionally, it also delves into the dynamics of communication and explores how individuals interact through language. Put simply, pragmatics examines the dynamic nature of communication, including how people use language to interact with one another. It investigates the intricacies of language use in social contexts, such as how individuals interpret implicit meanings and navigate conversational exchanges.

In addition, Griffiths (2006) claims that "pragmatics is about the interaction of semantic knowledge with our knowledge of the world taking into account contexts of

use" (p.1). In other words,pragmatics is the study of how language is used in context and in real-life situations, and how words in fact go beyond their literal meanings to convey complex meanings that are determined by among others various context-based factors such as shared knowledge, assumptions, or level of familiarity. Within this purview, pragmatics also contributes to our knowledge of what individuals say in specific situations as well as insight into how these circumstances shape thoughts.

Besides, Stalnaker (1972) believes that pragmatics is "the study of linguistic acts and the contexts in which they are performed." He adds that pragmatics seeks to "characterize the features of the speech context which help determine which proposition is expressed by a given sentence" (p.383). He posits that pragmatics studies how language acts within contexts, focusing on how contextual features determine the meaning conveyed by sentences. In short, pragmatics examines how language use goes beyond literal words to account for intentions, social dynamics, and situational factors in communication.

To sum up, all scholars agree on the main concept that pragmatics focuses on how language is used within a specific context in order to convey meaning. The coming parts shed light on what is meant by 'context' in pragmatics.

1.3. Context

The concept of context has a great significance in language study. Hence, many scholars define context differently. In this respect, Hurford, Heasley, and Smith (2007) argue that:

The context of an utterance is a small subpart of the universe of discourse shared by speaker and hearer, and includes facts about the topic of the conversation in which the utterance occurs, and also facts about the situation in which the conversation itself takes place.(p.71)

In simpler terms, the context contains information about the topic of the conversation and the surrounding situation in which it occurs. Moreover, Leech (1983) asserts that context is all about the shared knowledge between the speaker and the hearer; which then shapes the interpretation of the speaker's intended meaning. Further insights from scholars shed light on the psychological aspects of context. For instance, Sperber and Wilson (1986) argue that context is not solely determined by the 'immediate physical environment' or preceding utterances. Instead, it is described as a 'psychological construct', shaped by the hearers' assumptions about the world. These assumptions, rather than the objective state of the world, significantly influence how utterances are interpreted. From this perspective, context is something that is created in the mind of hearers as they try to interpret what is said or written. The 'immediate physical environment' is only part of what hearers may treat as contextually relevant for interpretation.Moreover, context encompasses not only the psychological and social aspects but also the physical environment where communication takes place. As described by Yule (1996), context is "the physical environment in which a word is used" (p. 128). This suggests that the context is the actual situation where words are spoken. This includes factors such as the location, objects present, or any activities at the time the words are uttered by the speaker.

In brief, context has been defined in various ways by different scholars and can be classified into various types. One type is linguistic context; defined by Hurford, Heasley, and Smith (2007) as 'the surrounding words.' (p.43). Put differently, linguistic context relates to the words and expressions surrounding a particular utterance, influencing its interpretation. Another type is social context. Giglioli (1972) emphasizes that "since speech occurs in social situations, it is important to see in what ways the underlying structures of situations determine the organization of talk."(p. 59). This implies that the social situation in which communication takes place greatly affects how the conversations are structured and perceived. The following parts tackle the two major types of pragmatics.

1.4. Micro-pragmatics

People have no difficulty understanding this utterance: "I was waiting for the bus, but he just drove by without stopping", though this *'he'* has no logical antecedent. People know a bus has a driver, it is easy to infer that *'he'* refers to the driver of the bus that I had been waiting for. To study the meaning of such pieces of language in smaller contexts is called *micro-pragmatics.* Phenomena such as reference, inference, deixis, anaphora, and presupposition, are the topics in this field (Liu and Wen, 2006).

1.4.1. Reference

It refers to an act by which a speaker (or writer) uses language to enable a listener (or reader) to identify something. To perform an act of reference, people can use proper nouns (Chomsky, Jennifer, Whiskas), other nouns in phrases (a writer, my friend, the cat) or pronouns (he, she, it) (Yule, 2006, pp.115-116).

1.4.2. Inference

Liu and Wen (2006) write that 'inference' refers to any additional information used by the hearer to connect what is said to what must be meant. For instance:

(1) A: Where is the fresh salad sitting?

B: He's sitting by the door.

(2) A: Can I look at your Shakespeare?

B: Sure it's on the shelf over there. (p.144)

These examples make it clear that people can use names associated with things (salad) to refer to people and names of people (Shakespeare) to refer to things. The key process here is called *inference* (Liu and Wen, 2006).In line with this, Levinson (1983) outlines that 'the inferences are systematic, they are decodable by different interpreters in the same way, and without most of them the exchange cannot be understood; most of them must therefore be part of what is communicated.'(p.49). Stated differently, without inferences, conversations may become confusing and difficult to understand.

In conclusion, pragmatic inference is vital for deciphering implied meanings and intentions in communication. It involves using contextual cues and shared knowledge to understand the real meaning behind words.

1.4.3. Deixis

According to Yule (1996), the Greek term deixis, or deictic expressions, are linguistic forms that involve "pointing" or "indicating" through language and they cannot be interpreted without the immediate context. He (1996) states that "deixis is

clearly a form of referring that is tied to the speaker's context" (p.9).Otherwise speaking, deixis helps people understand each other better by connecting words to the situation where they are used. This makes communication clearer for both speakers and listeners. Yule (1996) adds that there are three different types of deictic expressions: Person deixis, spatial deixis, and temporal deixis.

a. **Person deixis:** follows a basic three-part structure: first person (the speaker "I"), second person (the addressee "you"), and third person ("he," "she," "it").
b. **Spatial deixis**: refers to deictic expressions that indicate place or distance, such as "here" and "there."
c. **Temporal deixis:**are deictic expressions refer to time, such as: "then," "today," "now," and "tomorrow." (p.9)

In short, deixis is a crucial component of language, according to Yule (1996) "deictic expressions always communicate much more than is said" (p.16). Therefore, the relation between context and deixis enhance the communication by avoiding ambiguity and providing clarity.

1.4.4. Anaphora

Anaphora can be defined as the process where a word or phrase refers back to another word or a phrase (Liu and Wen, 2006, p.145). In other words, it is a subsequent reference to an already introduced entity. In this type of referential relationship, the second (or subsequent) referring expression is an example of **anaphora** ('referring back'). The first mention is called the **antecedent** (Yule, 2006, p.116). For example:

A: Can I borrow your dictionary?

B: Yeah, it's on the table.

In this example, the word *'it'* refers back to the word '*dictionary'*. The previous word dictionary is called the **antecedent**,and the second word*'it'* is called the**anaphor** or **anaphoric expression** (Liu and Wen, 2006, p.145).

1.4.5. Presupposition

Yule (1996) defines a presupposition as follows: "a presupposition is something the speaker assumes to be case prior to making an utterance. Speakers, not sentences, have presuppositions."(p.25). Put differently, a presupposition refers to implicit assumptions about the world required to make an utterance meaningful or appropriate, e.g. "How often do you cheat in your examinations" is a presupposition of "cheating in examinations.

1.4.5.1.Types of Presupposition

As specified by Yule (1996), presupposition manifests in six diverse types.

1. **Existential Presupposition:** It presupposes that something referred to in the sentence actually exists. Yule (1996) explains that "the existential presupposition is not only assumed to be present in possessive constructions (for example, your car » you have a car'), but more generally in any definite noun phrase… the speaker is assumed to be committed to the existence of the entities named." (p.27).

2. **Factive Presupposition:** It is based on the assumption that certain information is already known or accepted as true. Yule (1996) says that "the presupposed information following a verb like 'know' can be treated as a fact and is described as factive presupposition."(p.27). Not only the verb 'know', but many other verbs are commonly associated with factive presuppositions. Yule mentions that "a number of other verbs, such as "realize" in [1a.) and "regret" in |1b.), as well as phrases involving "be" with "aware" [1c.), "odd" |1d.], and "glad" [1e.] have factive presuppositions. He reinforces his assertion by providing the following examples:

[1]

a. She didn't realize he was ill. (> He was ill).
b. We regret telling him. (> We told him).
c. I wasn' aware that she was married. (> She was married).
d. It isn't odd that he left early. (> He left early).
e. I'm glad that it's over. (>lt's over).

(Yule, 1996, p.28)

3. **Lexical Presupposition:** It arises from the meaning of specific words or phrases used in the sentence. Yule (1996) asserts that "generally speaking, in lexical presupposition, the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another (non-asserted) meaning is understood." For instance, 'managed' is conventionally interpreted as *asserting* 'succeeded' and *presupposing* 'tried'." (p.28). To clarify his saying, he illustrated these examples:

[2]

a. He stopped smoking. (> He used to smoke).

b. They started complaining. (> They weren't complaining before).

c. You're late again. (> You were late before).

(Yule, 1996, p.28)

4. **Structural Presupposition:** Yule (1996) presents this type by saying: "Certain sentence structures have been analyzed as conventionally and regularly presupposing that part of the structure is already assumed to be true.We might say that speakers can use such structures to treat information as presupposed (i.e. assumed to be true) and hence to be accepted as true by the listener." (p.28). He further illustrates "the wh-question construction in English, as shown in [8a.] and [8b.], is conventionally interpreted with the presupposition that the information after the wh-form (i.e. "When' and "Where') is already known to be the case.'

[3]

a. When did he leave? (>> He left).

b. Where did you buy the bike? (>> You bought the bike).

Yule elucidates "the type of presupposition illustrated in [3] can lead listeners to believe that the information presented is necessarily true, rather than just the presupposition of the person asking the question." (Yule, 1996, pp.28-29)

5. **Non-Factive Presupposition:** Yule (1996) defines it as "a non-factive presupposition is one that is assumed not to be true. Verbs like 'dream', 'imagine', and 'pretend', as shown in [4], are used with the presupposition that what follows is not true.'(p.29).

He provides these examples:

[4]

a. I dreamed that I was rich. (>> I was not rich).
b. We imagined we were in Hawaii. (>> We were not in Hawaii).
c. He pretends to be ill. (>> He is not ill).

(Yule, 1996, p.29)

6. **Counterfactual Presupposition:** Here the speaker says something that is contrary to facts or reality. Yule (1996) expounds that "meaning that what is presupposed is not only not true, but is the opposite of what is true, or 'contrary to facts'. A conditional structure of the type shown in [5], generally called a counterfactual conditional, presupposes that the information in the if-clause is not true at the time of utterance." (p.29). The example provided is:

[5]

If you were my friend, you would have helped me. (>> You are not my friend). (p.30).

1.5. Macro-pragmatics

A huge bulk of research has been done on the larger chunks of language, a whole conversation, an article or even a chapter of a novel or one act play. In such cases, the interest is focused on language user interaction. These studies look deep into the

mechanisms by which speakers/writers encode their message in skillful ways and how hearers/readers arrive at the intended meanings in spite of the differences between the literal meaning and the intended meaning. This approach of study is called **macro-pragmatics.** In macro-pragmatics, there have been different theories. They came up with several approaches to how language is used and how certain problems seem to be explained by language in use (Liu and Wen, 2006).

As a reflection of the evolution of the field of pragmatics throughout history, many scholars have classified pragmatics theories differently. Austin (1975), in his book ***'How to Do Things with Words',*** introduced speech acts, presuppositions, and context. Building on this, Grice (1975) tackled concepts such as implicatures and conversational maxims in his book ***'Logic and Conversation'***. Subsequently, Levinson (1983) provided an explanation of deixis in the book ***'Pragmatics'***. Brown and Levinson (1987) presented politeness strategies by in their influential work ***'Politeness: Some Universals in Language Usage'***.

1.5.1. Speech Act Theory

Speech Act Theory was proposed by the philosopher J.L. Austin and has been developed by J.R. Searle. They posit that language is not only used to inform or to describe things, it is often used to do things, to perform actions. Hence, speech acts refer to the actions performed through language, which are influenced by the context, where uttering words is not only about conveying meaning but also about performing actions and serve a function in communication. For instance, when a company's manager, who holds authority over the employees, says 'you are fired' then his

utterance is more than a statement since it performs the action of ending the employee's performance (Liu and Wen, 2006).

1.5.1.1.Types of Speech Acts

According to Austin, there are three types of acts:

a. **Locutionary act:** the act of saying the literal meaning of the speaker's utterances.
b. **Illocutionary act:** the extra meaning of the utterance produced on the basis of its literal meaning, which holds the purpose and speaker's intention. It is also known as illocutionary force.
c. **Perlocutionary act:** the effect of the utterance on the hearer, depending on specific circumstances. (Liu and Wen, 2006, pp.148-149)

1.5.1.2. Classification of Speech Acts

John Searle expanded upon Austin's work and further classified speech acts based on their illocutionary force, which refers to the speaker's intention in making the utterance. Searle's classification includes five main illocutionary speech acts (Liu and Wen, 2006, p.150).

1. **Representatives:** Those kinds of speech acts that state what the speaker is committed in various ways to the truth of a statement. Statements of fact, assertions, conclusions, and descriptions, as illustrated in (I), are all examples of the speaker representing the world as he or she believes it is.

(I)

a. The earth is flat.

b. Chomsky didn't write about peanuts.

c. It was a warm sunny day.

In using representatives, the speaker makes words fit the world of belief (Liu and Wen, 2006, p.150).

2. **Directives:** are those kinds of speech acts that speakers use to get someone else to do something. They express what the speaker wants. They are commands, orders, requests, suggestions, and, as illustrated in (II), they can be positive or negative.

(II)

a. Gimme a cup of coffee. Make it black.

b. Could you lend me a pen, please?

c. Don't touch that.

In using a directive, the speaker attempts to make the world fit the words via the hearer (Liu and Wen, 2006, pp.150-151).

3. **Commissives:** Those kinds of speech acts that the speaker uses to commit himself to some future action. They express what the speaker intends. They are promises, threats, refusals, pledges, and, as shown in (III), they can be performed by the speaker alone, or by a speaker as a member of a group.

(III)

a. I'll be back.

b. I'm going to get it right next time.

c. We will not do that.

In using a commissive, the speaker undertakes to make the world fit the words via the speaker (Liu and Wen, 2006, p.151).

4. **Expressives:** Those utterances stating that the speaker expresses an attitude about the situation. They express psychological states and can be statements of pleasure, pain, likes, dislikes, joy, or sorrow. As illustrated in (IV), they can be caused by something the speaker does or the hearer does, but they are about the speaker's experience.

(IV)

a. I'm really sorry!
b. Congratulations!
c. Oh, yes, great, mmmm, ssahh!

In using an expressive, the speaker makes words fit the world (of feeling) (Liu and Wen, 2006, p.151).

5. **Declarations:** Those utterances that the speaker uses to change a situation. As the examples in (V) illustrate, the speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately.

(V)

a. Priest: I now pronounce you husband and wife.
b. Refree: You're out!
c. Jury Foreman: We find the defendant guilty.

In using a declaration, the speaker changes the world via words Liu and Wen, 2006, p.151).

1.5.2. The Cooperative Principle

1.5.2.1. The Cooperative Principle and its Maxims

Grice (1975) assumes that there must be some mechanisms governing the production and comprehension of utterances. He suggests that there is a set of assumptions guiding the conduct of conversation. This is what he calls the Cooperative Principle (CP henceforth). In other words, CP is a concept in pragmatics that explains how people cooperate with each other to bring meaning across. Grice proposes four maxims that guide the speakers to ensure their communication is clear, truthful, relevant and organized.

a. The Maxim of Quantity

- Make your contribution as informative as is required.
- Do not make your contribution more informative than is required.

b. The Maxim of Quality

Try to make your contribution one that is true, i.e.

- Do not say what you believe to be false.
- Do not say that for which you lack adequate evidence.

c. The Maxim of Relation: Be relevant.

d. The Maxim of Manner: Be perspicuous, i.e.

- Avoid obscurity of expression.
- Avoid ambiguity.
- Be brief.
- Be orderly. (Yule, 1996, p.37)

There are two linguistic phenomena related the cooperative principle (CP) which are violation and flouting. Violation occurs when the speaker knows that the listener will not get the exact meaning of the utterance. In this regard, Thomas (1995) (as cited in Cutting, 2002) says that "a speaker can be said to "violate" a maxim when they know that the hearer will not know the truth and will only understand the surface meaning of the words" (p.40). Correspondingly, Cutting (2002) clarifies 'maxim violation occurs when "the speaker deliberately supplies insufficient information, says something that is insincere, irrelevant or ambiguous, and the hearer wrongly assumes that they are cooperating" (p.40). However, when speakers flout a maxim, they intentionally choose not to follow it. In this case, they know that the listener will infer the intended meaning. Cutting (2002) explains that "when flouting a maxims, the speaker assumes that the hearer knows that their words should not be taken at face value and that they can infer the implicit meaning" (p.37).

In conclusion, cooperative principle (CP) is believed to play a regulative role in communication and any real or apparent violations of the maxims of cooperative principle (CP) will lead to what we call "conversational implicature" (He, 2012).The following sections account for conversational implicature and its major types.

1.5.2.2. Conversational Implicature

Levinson (1983) claims that "the notion of conversational implicature is one of the single most important ideas in pragmatics." (p.97). This concept was first introduced by Paul Grice in 1975. In this respect, Grice (1975) says that "I wish to introduce, as terms of art, the verb *implicate* and the related nouns *implicature* (cf.

implying) and *implicatum* (cf. what is *implied*)." (p.44). Besides, Mey (1993) explains that "a conversational implicature is, therefore, something which is implied in conversation, that is, something which is left implicit in actual language use." (p.99). That is to say, conversational implicatures are inferences drawn from the context of a conversation rather than being solely determined by the specific words or phrases used in an utterance.

Understanding an utterance goes beyond decoding the literal message. Grice confirms that in communication, speakers aim to follow the cooperative principle (CP) and its maxims, and that hearers interpret utterances with these maxims in mind. According to Grice, utterance interpretation is not a matter of decoding messages, but rather involves (I) taking the meaning of the sentences together with contextual information, (II) using inference rules, and (III) working out what the speaker means on the basis of the assumption that the utterance conforms to the maxims. The main advantage of this approach from Grice's point of view is that it provides a pragmatic explanation for a wide range of phenomena, especially for *conversational implicatures*-a kind of extra meaning that is not literallycontained in the utterance (Liu and Wen, 2006, p.155).

1.5.2.2.1. Types of Conversational Implicature

According to scholars, conversational implicatures can be divided into three types.

a. **Particularized Implicature:**This implicature depends on a specific context in its interpretation. As Potts (2004) asserts that "particularized conversational implicatures are highly context dependent" (p.25). For example:

A: What on earth has happened to the roast beef?

B: The dog is looking very happy.

In the above exchange, **A** will likely derive the implicature "the dog ate the roast beef" from **B's** statement. This is due to **A's** belief that **B** is observing the conversational maxim of relation in the specific context of **A's** question (Grice, 1975;Levinson 1983).

b. **Generalized Implicature:** This implicature refers to the inferences made by speakers based on their background knowledge. Along with this, Potts (2003) states that "generalized implicatures are essentially part of speakers' knowledge of how to use language, rather than social normatives more generally" (p.25). For example, John walked into a *house* yesterday and saw a tortoise. This expression implies that the house is not John's house (Grice, 1975; Levinson 1983).

c. **Scalar Implicatures:** This implicature refers to the use of a word which expresses one value from a scale of values to convey certain amount of information. This implicature implies the negation of stronger alternatives within a particular context (Yule, 1996, p.41). In the utterance: *some of the boys went to the party,* the word *some* implicates "not all of the boys went to the party" (Gazdar, 1979; Levinson, 1983).

1.5.3.Politeness Theories

Pragmatics and politeness are closely intertwined aspects of communication that play a fundamental role in shaping social interactions and relationships. In this regard, Leech (2014) posits that politeness "-belongs primarily to pragmatics, which is a branch of

linguistics, although it has fundamental interdisciplinary ramifications. The richest and most specific form of data for studying politeness is *what people say in given communicative situations."* (p.53). Put differently, pragmatics is connected with politeness, since politeness serves as an important component in achieving effective communication and maintaining social relationships within particular context.

There are numerous definitions of politeness. For instance, Yule (1996) defines politeness as:

The means employed to show awareness of another person's face. In this sense, politeness can be accomplished in situations of social distance or closeness. Showing awareness of another person's face when that other seems socially distant is often described in terms of respect or deference. Showing the equivalent awareness when the other is socially close is often described in terms of friendliness, camaraderie, or solidarity. (p.60)

That is to say, it is crucial to acknowledge the other person's face that encompasses their public self-image. This takes different forms depending on the level of social distance between individuals, whether showing respect in distant relationships or friendliness in close relationship, this encourage maintaining and fulfilling relationships in various social contexts. Leech (2014), however, asserts that

Politeness can be seen as only part—though a major part—of a more general range of socially communicative strategies we may include under the umbrella of rapport management or relational work—that is, the skilled practice of establishing

andmaintaining good relations (rapport) between members of society. (p.9)

Otherwise speaking, politeness extends beyond behaviors or linguistic forms but rather a strategic approach used by individuals during communication. Its purpose is to achieve particular objectives related to making people relaxed and as comfortable with each other as possible, fostering social harmony and maintaining relationships. Similarly, Lakoff (1990) declares that politeness is "a system of interpersonal relations designed to facilitate interaction by minimizing the potential for conflict and confrontation inherent in all human interchange" (p.34). Lakoff here describes politeness as an approach within interpersonal communication aimed at reducing conflict and confrontation. He suggests that politeness acts as a guide for people and help them navigate interactions smoothly while respecting other's feelings and maintaining social harmony.

In summary, many linguists consider politeness as a strategy that people use to establish and preserve social relations or saving face. It is the act of showing support, consideration, care, and contributes significantly to ensuring the maintenance of face needs in communication. The study of pragmatics and politeness is associated together. People can enhance their communication skills and promote positive social relationships in diverse contexts, through understanding how pragmatic principles shape politeness behavior.

1.5.3.1. Politeness Principles

Leech (2014) proposes the politeness principles as additional pragmatic principles in order to complete the cooperative principle. The latter cannot stand alone on explaining how people talk and why they often use some indirectness in their conversation, Leech (1983) argues that:

It must be admitted that the CP is in a weak position if apparent exceptions to it cannot be satisfactorily explained. It is for this reason that the PP can be seen not just as another principle to be added to the CP, but as a necessary complement, which rescues the CP from serious trouble. (p.80)

That is to say, Leech sets the Politeness Principle (PP) theory as an ad hoc that fixes Cooperative Principle (CP) theory's weaknesses and explains why people sometimes flout the Gricean maxims.

The politeness principles (PP henceforth) are commonly expressed as "minimizing the expression of impolite beliefs and maximizing the expression of polite beliefs" (Leech, 1983, p.81). According to Leech (1983), the PP involves two main aspects:

a. **Minimizing the expression of impolite beliefs:** This means the speakers should avoid expressing beliefs, opinions, or statements that could be considered impolite, offensive or disrespectful such as rudeness, harsh language or direct criticism.
b. **Maximizing the expression of polite beliefs:** The speakers are encouraged to maximize the expression of polite beliefs and attitude. It involves using

language that is considerate, respectful, and tactful such as using polite forms of address, expressing gratitude, offering compliments, and showing empathy towards other's feelings.

In essence, the politeness principle guides speakers to strike a balance between being honest and respectful, considering the social and cultural norms of politeness in their communication to promote positive interactions and avoid discomfort in conversations.

Similar to Grice, Leech (1983) suggests six maxims of politeness principle: maxim of tact, maxim of generosity, maxim of approbation, maxim of modesty, maxim of agreement and maxim of sympathy. These maxims can help to explain why certain forms are more acceptable than others.

a. Tact maxim: Leech (1983) "(a) minimize cost to other ((b) maximize benefit to other)". Such as:

-Could I interrupt you for a second?

-If I could just clarify. (p.132)

b. Generosity maxim: Leech (1983) "(a) minimize benefit to self ((b) maximize cost to self)". Such as:

-You relax and let me do the dishes.

-You must come and have dinner with us. (p.132)

c. Approbation maxim: Leech (1983) "(a) minimize dispraise of others ((b) maximize praise of others)".

-Jack: I know you are genius; would you know how to solve this math problem here?

-Her composition was not so good as it might have been. (p.132)

d. Modesty maxim: Leech (1983) "(a) minimize praise of self ((b) maximize dispraise of self)" (p.132)

-Oh, I am so stupid. I didn't take a note of our lecture. Did you?

e. Agreement maxim: Leech (1983) "(a) minimize disagreement between self and other ((b) maximize agreement between self and other)".

-I don't want my daughter to do this, I want her to do that.

-Yes, but ma'am I thought we resolve this already on your last visit. (p.132)

f. Sympathy maxim: Leech (1983) "(a) minimize antipathy between self and other ((b) maximize sympathy between self and other)".

-Oh no, I'm really sorry to hear that. It must be disappointing. Did they give you any feedback? (p.132)

1.5.3.2. Brown and Levinson's Politeness Theory

In the realm of linguistics, the pragmatics and politeness interchange occupied scholars' minds, proposing deep insights into the complexities of human communication. This investigation was led by all the forefront individuals in the field of linguistics such as Penelope Brown and Stephen C. Levinson, whose book 'Politeness: Some Universals in Language Usage' (1987) designed how politeness works in communication. By examining how language and social behavior are relevant to each other, Brown and Levinson provided a theoretical foundation that shapes research in both pragmatics and politeness. Brown and Levinson (1987) set a theory of politeness that revolutionized the study of pragmatics and social relations.They coin some important concepts such as the concept of face, positive and negative politeness strategies. They believe that people often use politeness strategies to mitigate face-threatening acts to both speaker and hearer during communication.

1.5.3.2.1. Face Concept

In pragmatics, face is the public self-image. This is the emotional and social sense of self that every person has and expects everyone else to recognize. According to Brown and Levinson (1987), "face is something that is emotionally invested, and that can be lost, maintained or enhanced, and must be constantly attended to in interaction" (p.61). Moreover, face is the self-image. It is the respect one has for himself. It is divided into two types: positive face and negative face.

a. **Positive Face:** to show the hearer that he is accepted, liked by others and treated as a member of the group (Yule,1996).

b. **Negative Face:** to show the hearer that he is autonomous, free, not imposed by others and showing him that he is respected in terms of time, privacy and position (Yule, 1996).

In simple words, negative face is the desire for autonomy or freedom, while positive face is the desire for social approval and connection. Besides, Brown and Levinson's politeness theory explores how people navigate someone's face and self-esteem, particularly in contexts where conflict or discomfort arise. Central to this theory are two key concepts: face-threatening acts (FTAs) and face-saving acts (FSAs).

1.5.3.2.2. Face-Threatening Acts (FTAs)

They refer to any behavior or action that has the potential to understand or threaten the person or negative face of an individual. For example, making a request, giving criticism, or asking for a favor can be considered face-threatening acts because they may impose on someone's autonomy (negative face) or challenge their sense of worth or social identity (positive face). As an illustration, a student asking his classmate to lend him her class note, he would be imposing on her to give him something that is hers. FTA is unavoidable (Yule, 1996, 2006; Paltridge, 2021).

1.5.3.2.3. Face-Saving Acts (FSAs)

They refer to strategies or actions taken by speakers to reduce the potential face threatening acts and preserve the positive or negative face of the individuals involved in the interaction. For example, when someone offers constructive criticism to a

colleague (Yule, 1996, 2006; Paltridge, 2021). Instead of bluntly pointing out flaws or mistakes, they might use language that softens the impact, such as:

- I think your idea has potential, but perhaps we could explore a few alternative approaches to strengthen it.

1.5.3.2.4. Politeness Strategies

Politeness strategies are fundamental tools used in social interactions to avoid embarrassment and discomfort and also to save the hearer's face (emotions, freedom). Brown and Levinson (1987) suggest four strategies of politeness: bald on-record, positive politeness, negative politeness and off- record.

a. **Bald On-Record:** Bald on record is the most direct politeness strategy and the least polite. That is to say, using the direct speech without any effort to soften the impact of the FTAs. This strategy aims at making people or the hearers feel uncomfortable, embarrassed, and it is adapted between close relations where the risk of threat to the hearer's face is low such as family and close friends. This strategy helps at avoiding confusion and being honest (Brown and Levinson, 1987, p.95).
b. **Positive Politeness:** Brown and Levinson (1987) claim that: "positive politeness is oriented toward the positive face of H, the positive self-image that claims for himself" (p.70). Positive politeness focuses on preserving and enhancing the positive face of the person being addressed. It is related to the desire to be liked, respected, and valued by others, as well as to maintain a sense of autonomy and

self-worth. When employing positive politeness, speakers aim to reinforce and support the positive face of the hearer.

c. **Negative Politeness:** According to Brown and Levinson (1987), "negative politeness is oriented mainly toward partially satisfying (redressing) H's negative face, his basic want to maintain claims of territory and self-determination" (p.70). Negative politeness focused on mitigating the negative face of the person being addressed. When the speakers use this strategy they aim to respect and protect the negative face of the hearer by acknowledging and addressing their need for autonomy and self-determination.

d. **Off-Record:** Brown and Levinson (1987) assume that the off-record or the indirect strategy is the least direct and the more polite. The strategy of doing off-record is to express something general or different than the speaker's true meaning and relies on the hearer's interpretation to have the speaker's purpose get conveyed. The speaker can get credit for not imposing on the hearer or give the hearer a chance to be helpful and generous.

Conclusion

This chapter has presented the pragmatic analysis of politeness strategies in movies. This chapter has shown how the existing literature has gaps through previous study reviews and how the current thesis tries to fill the gaps. Further, the chapter outlines the important concepts and theories of pragmatics and politeness. Most importantly, the chapter sets the stage for the next analysis and discussion, hence laying a foundation for a more detailed understanding of how the politeness strategies and principles are used in the *'Kingdom of Heaven'* movie.

Chapter Two

Chapter Two: Research Methodology

Introduction

2.1. Research Design

2.2.1. Critical Discourse Analysis (CDA)

2.2.2. Norman Fairclough's Three Dimensional Model of CDA

2.2.3. Methodology

2.2. Movie Description

2.3. Movie Plot

2.4. Data Gathering Tools

2.5. Analysis Procedures

Conclusion

Introduction

This chapter sheds light on the research design and mentioning critical discourse analysis and the appropriate framework used by the researchers in analysing the movie. Furthermore, it highlights the methodology and the approach adopted to conduct this research. Thereafter, the research tools take place, followed by the data analysis. Subsequently, there will be a discussion at the end of this chapter about the research instrument.

2.1. Research Design

A research design is a detailed scheme that resumes the steps and work plan to proceed a research program. It functions as a guide to the research process and the researcher, which may be modified when it is needed during the study process (Sahu, 2013). He also states that "a good research design is one that helps in reaching the objective of a research program in the best possible way. Objectivity, reliability, validity, and generalization are the main characteristic features of a good research design."(p.26). Moreover, research design treats the procedures employed in data collection and analysis in order to answer the research questions.

This research analysis utilizes Norman Fairclough's three-dimensional model within the framework of critical discourse analysis theory.

2.2.1. Critical Discourse Analysis (CDA)

Along with pragmatics, there is another branch of applied linguistics, which is the critical discourse analysis (CDA henceforth). Fairclough (1995) states that:

By 'critical' discourse analysis I mean discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony.(pp.132-133)

This clarifies that CDA seeks to systematically delve into the mutual influence between the use and interpretation of language (discourse) and the broader social and cultural contexts. In other words, it focuses on the relations between discourse and society. In Addition, Van Dijk (2015) asserts that Critical Discourse Analysis (CDA)refers to "discourse analytical research that primarily studies the way social-power abuse and inequality are enacted, reproduced, legitimated, and resisted by text and talk in the social and political context" (p.466). In line with this, CDA searches the structure and strategies of dominance and resistance in social relationships. Moreover, Wodak (2014) defines CDA as follows:

CDA is a problem-orientated interdisciplinary research programme, subsuming a variety of approaches, each with different theoretical models, research methods, and agendas. What unites all approaches is a shared interest in the semiotic dimensions of power, injustice, and political-economic, social, or cultural change in society. The manifold roots of CDA lie in rhetoric, text linguistics, anthropology, philosophy, sociopsychology, cognitive science, literary studies, and sociolinguistics, as well as in applied linguistics and pragmatics. (p.302)

Wodak here defines CDA first as "problem-oriented" which means any theoretical and methodological approach is adapted as long as it is appropriate to study relevant social problems. Second, he sees CDA as an interdisciplinary or multidisciplinary approach that explores the connection between discourse and society including social cognition, political dynamics and cultural influences. Third, Wodak believes that CDA focuses on all the levels of discourse such as grammar, rhetoric, pragmatics, etc. However, it is not limited only to these discourse approaches but also related to the semiotic dimensions of communicative events.

CDA scholars such as Fairclough, Van Dijk, Paul Gee and Wodak have coined different approaches. The relevant theory to the current research is Norman Fairclough's approach. This framework is used due to multiple reasons. Norman Fairclough's CDA approach provides a systematic and organized method for examining politeness strategies used by the characters at multiple levels, not only the linguistic features but also the context. In line with this, Fairclough (2010) states that "each discursive event has three dimensions or facets: it is a spoken or written language *text*, it is an instance of *discourse practice* involving the production and interpretation of text, and it is a piece of *social practice*." (p.94). Furthermore, it gives importance to the broader context in analyzing discourse. Accordingly, the researchers attempted to understand the setting of the crusades and medieval society, in order to interpret the use of politeness strategies by the characters in different scenes. In addition, they endeavored to explore how socio-cultural factors such as religion and ethnicity influence the employment of politeness strategies. In this respect, Fairclough (2010) asserts that a special characteristic of CDA is that "the link between

sociocultural practice and text is mediated by discourse practice; how a text is produced or interpreted, in the sense of what discursive practices and conventions are drawn from what order(s) of discourse and how they are articulated together."(p.132).

Another reason is that Fairclough approach promotes a critical analysis of politeness strategies. By applying his method, researchers can unveil how politeness strategies are used with the intention of conveying ideologies of authority, social status, and hierarchy. Besides, discovering how these strategies contribute to maintain relations between different social categories and classes including Muslims, Christians, Kings, and knights, etc. In this context, Fairclough (2003) states that

Ideologies are representations of aspects of the world which contribute to establishing and maintaining relations of power, domination and exploitation. They may be enacted in ways of interaction (and therefore in genres) and inculcated in ways of being identities (and therefore styles). Analysis of texts … is an important aspect of ideological analysis and critique …

(p.28)

Finally, Fairclough's approach provides abundant avenues for analyzing discourse, allowing for several starting points in analysis that eventually converge to mutually explanatory insights. Conforming to this, Janks (1997) highlights that Critical Discourse Analysis (CDA) is highly valuable because it allows for multiple points of analytic entry. Analysts can begin with any type of analysis—linguistic, sociocultural, or ideological—and the key is to eventually integrate all these forms of analysis, demonstrating their mutual explanatory power. The true strength of CDA lies in these

interconnections, where the analyst discovers and explores interesting patterns and disjunctions that require description, interpretation, and explanation.

2.2.2.Norman Fairclough's Three Dimensional Model of CDA

According to Norman Fairclough (1995), CDA is structured as a 'three-dimensional' framework. This framework aims to integrate three different forms of analysis onto one another: analysis of (spoken or written) language texts, analysis of discourse practice (processes of text production, distribution and consumption) and analysis of discursive events as instances of sociocultural practice.

Fairclough (1995) divides discourse analysis into three stages: description, interpretation and explanation. The description stage is concerned with the analysis of language use including the structure, style, tone and content. The interpretation stage takes into consideration the production of language and how it is shared and understood within specific context. Besides, it takes into account the way these contexts influence the production of discourse and their interpretation by each audience. The third stage is the explanation stage. It deals with the analysis of social practice within discourse. Hence, it focuses on the influence between language use (discursive events) and social contexts (sociocultural practice). The following figure represents Fairclough's concepts:

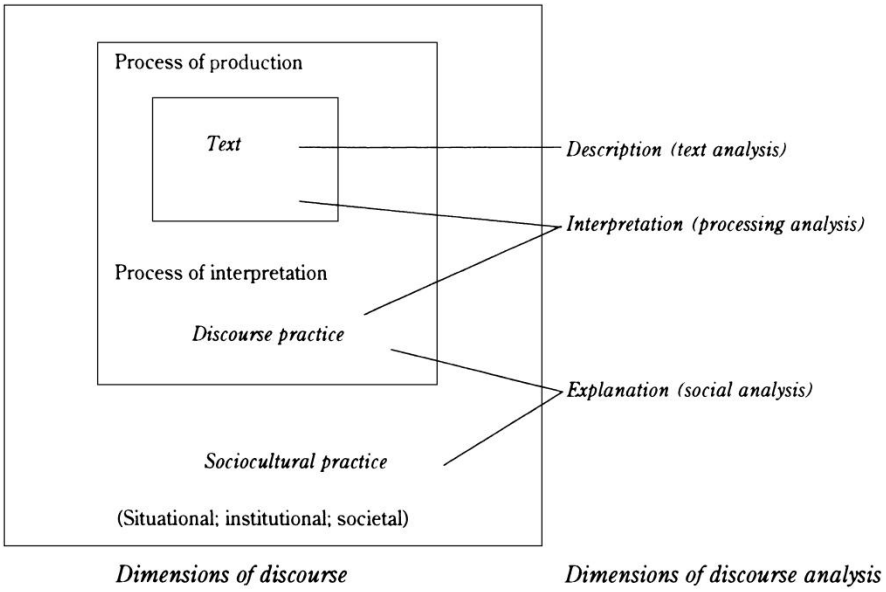


Figure 3.1. Norman Fairclough's Three Dimensional Framework (Adapted from Fairclough, 1995, p.98).

2.2.3.Methodology

Among the different basic types of research approaches and methods, the researchers adopt the qualitative approach to conduct a detailed investigation on the use of politeness strategies. Taylor, Bogdan, and DeVault (2015) say that "the phrase *qualitative methodology* refers in the broadest sense to research that produces descriptive data—people's own written or spoken words and observable behavior" (p.7). In other words, qualitative research facilitates the discovery of the fundamental reasons behind the human behaviour. Moreover, Tracy (2013) assumes that "qualitative data are not only excellent for answering the question "What is going on here?" but are also poised to answer questions of "Why?" and "How come?" Analysing for causality provides valuable findings related to prediction, action, and

change" (p.219).That is to say, qualitative approach goes beyond the description of what is happening, but rather delves into the nuances of human behaviours and experiences. It gives answers to the "why?" and "how come?" questions and that what makes it useful. Besides, it is suitable to delve deeply in contexts where understanding the meaning behind behaviours or phenomena is needed. In this case, this method allows for a thorough investigation on the use of politeness strategies by the characters of the movie '*Kingdom of Heaven',* and exploring how characters employ Leech's maxims and Brown and Levinson's four politeness strategies.

2.2. Movie Description

According to Wikipedia (2024), *Kingdom of Heaven* is a 2005 epic historical drama movie directed and produced by Ridley Scott, and written by William Monahan. The cast of this movie includes a group of famous actors such as Orlando Bloom, Eva Green, Jeremy Irons, David Thewlis, Brendan Gleeson. The shooting sites were located in Ouarzazate, Morocco, where a replica or an imitation of the ancient city of Jerusalem was constructed in the desert. Filming also extended to Spain at the Loarre Castle, Segovia, Ávila, Palma del Río, and Seville's Casa de Pilatos and Alcázar.

2.3. Movie Plot

In 1184, Balian, a blacksmith Frenchman, who is profoundly affected by his wife suicide after their child's death. A crusader called Lord Godfrey, Baron of Iblin, reveals himself as Balian's father and offers him a life of crusader. Along the way to Jerusalem, Balian was taught the skills of wars and chivalry by his father until he becomes a knight. His father dies and Balian continues his journey. Arriving in

Jerusalem, where he proves himself a superior knight and fighter earning the trust of the king Baldwin. At that time, between the second and third crusades, a fragile peace prevails, meanwhile, Guy, a prospective future king of Jerusalem, attacks many Saracens provoking the legendary Muslim leader Saladin Ayubi, to march on Raynald's castle in retaliation. Saladin and Baldwin later arrive with their armies and negotiate a truce. Ultimately, Baldwin dies. Guy as king declares war on Saracens but Saladin takes him captive, and make a deal with Balian, promising to allow the Christians to leave safely (KGF Vissers, 2024).

2.4. Data Gathering Tools

The movie was downloaded from the online website (Moviepedia, 2024). The website contains many international movies and famous series, all are available to watch and download for free.

The data of this research was gathered from different sources such as printed books, E-books, dissertations, online websites, and journal articles. However, the primary data source was the script of '*Kingdom of Heaven'* movie. The script of the movie was downloaded from *Daily Script* website (Monahan, 2024). The data collection involved text-based analysis (script analysis). The researchers extracted phrases, words, and utterances said by the main characters within *Kingdom of Heaven* movie. The data was then examined based on how it is related to Leech's maxims and politeness strategies. Therefore, the data that did not give the direct contribution to Leech's maxims or politeness strategies were discarded from the researchers' scope.

2.5. Analysis Procedures

The data analysis procedures for this investigation comprised the following steps. First, extensive watching of the entire movie *Kingdom of Heaven* to acquaint with the story and the plot (started on January). Second, watching the movie and recording the scenes where politeness strategies are employed by the characters, taking into consideration the context and social hierarchy. All the data was analysed based on Leech's maxims and Brown and Levinson's theory.

Conclusion

This chapter discussed the research design, the critical discourse analysis (CDA) approach used by researchers in order to analyze the selected movie *Kingdom of Heaven*, and provide a comprehensive framework for understanding how politeness strategies manifest among the characters, following Fairclough dimensional framework. Moreover, it tackled the reasons behind choosing this approach. Besides, it covered the methodology of this investigation, including the data gathering tools and procedures. The following chapter examines the use of Leech's maxims and politeness strategies among the main characters within *Kingdom of Heaven*, by scrutinizing the dialogue and interactions, and analysing them critically following Fairclough's approach.

Chapter Three

Chapter Three: Data Analysis and Description

Introduction

3.1. Data Analysis Based on Leech's Politeness Maxims

- 3.1.1. Tact Maxim
- 3.1.2. Generosity Maxim
- 3.1.3. Approbation Maxim
- 3.1.4. Modesty Maxim
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3.2. Data Analysis Based on Brown and Levinson Politeness Strategies

- 3.2.1. Bald on Record Strategy
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- 3.2.3. Negative Politeness Strategy
- 3.2.4. Off Record Strategy

Conclusion

Introduction

The present chapter intends to respond the research questions that form the core of this study. This chapter covers a comprehensive analysis of the data obtained from various sources, including the script of the movie, the interactions of characters, along with the situational context of the scenes. It is structured into two main sections. The first section tackles the analysis based on Geoffrey Leech's (1983) politeness principles and maxims. Shedding the light on how characters use these maxims in different contexts. The second section shifts focus to an exploration through the lens of Brown and Levinson's (1987) politeness theory. By examining the conversations and instances based on the four strategies. This analysis is a direct response to the research questions raised in the general introduction of this dissertation.

3.1. Data Analysis Based on Leech's Politeness Maxims

As mentioned before in the literature review, politeness principles were initiated by the linguist Geoffrey Leech (1983) to fix Grice's cooperative principle weaknesses. They are presented on the purpose of explaining how and why people use indirect language in their interactions and communication according to specific contexts. According to Leech (1983), politeness principle aims at decreasing the amount of 'impolite beliefs' and increasing the amount of 'polite beliefs'. Hence, politeness principle is applied to make the listener feels comfortable and the communication runs smoothly. Leech proposed six maxims, including tact, generosity, approbation, modesty, agreement, and sympathy. These maxims are utilized in this research to analyze the movie *Kingdom of Heaven*, and see whether the characters use them in their interactions.

3.1.1. Tact Maxim

Leech (1983) "(a) minimize cost to other ((b) maximize benefit to other)" (p.132). The following scene shows the use of this maxim.

- **Datum one**

Balian: I have done...murder.

Godfrey: Haven't we all?

Balian:*Is it true...that in Jerusalem I can erase my sins...and those of my wife? Is it true?*

Godfrey: We can find out together. (Scott, 2005, 23:28)

- **The Context**

This dialogue takes place between Balian and his father, Godfrey. After Balian initially refused his father's offer to go to Jerusalem, where people seek to erase their sins, he ends up killing his brother, the priest. Seeking redemption for himself and his late wife, Balian runs to Messina to find his father and join him on the journey to Jerusalem.

- **The Analysis**

In Balian's utterance, the tact maxim is evident. This is because Balian employs tactful language to address the sensitive issue of murder, a sin, and his quest for forgiveness. By stating, "*is it true*" to seek further clarification and confirmation, he minimizes the emotional impact on his father.

3.1.2. Generosity Maxim

Leech (1983) "(a) minimize benefit to self ((b) maximize cost to self)" (p.132). The following scene demonstrates the use of this maxim.

❖ **Datum One**

Godfrey: I am Godfrey, the baron of Ibelin. I have 100 men at arms in Jerusalem. If you will come with me, *you will have a living...and... you will have my thanks.*

There it is.

Balian: Whoever you are, my lord...my place is here. (Scott, 2005, 18:21)

❖ **The Context**

This scene occurs between Balian and Godfrey. Godfrey reveals to Balian that he is his father and mentions his authority and position in Jerusalem. He asks Balian to travel with him to Jerusalem, promising that he will have a good life there.

❖ **The Analysis**

Godfrey's utterance exemplifies the generosity maxim. By maximizing the cost to self and offering Balian a prosperous life in Jerusalem, Godfrey demonstrates generosity. He also expresses thanks and appreciation if Balian agrees to join him on the journey.

3.1.3. Approbation Maxim

Leech (1983) "(a) minimize dispraise of others ((b) maximize praise of others)" (p.132). The following scenes adhere with this maxim.

❖ **Datum One**

Godfrey's brother: It's been six and 20 years since my brother took the cross.

Now he returns an actual baron of the kingdom of Jerusalem. How is that for the lot of the younger brother?

With no heir, comes to me and thus to you.

Godfrey's nephew: Then I thank the stars for my uncle. (Scott, 2005, 10:33)

❖ **The Context**

This utterance occurs when Godfrey's brother who is the Lord gathers the Crusaders after they have come from Jerusalem to France. Godfrey was among them setting at the table having dinner at his brother's house. Godfrey's brother after talking about Jerusalem he mentions that he has a blacksmith that works for him. Godfrey feels curious to know about this blacksmith, wanting to know which son of the blacksmiths from his time is now working for his brother. His brother answers him and gives him all the information needed. After this Godfrey's brother wanted to know what it the reason behind his question about the blacksmiths son. Godfrey does not want to give the reason of asking. After Godfrey left the table, the Lord starts talking about his brother to his son.

❖ **The Analysis**

In the utterance above, Godfrey's brother uses the approbation maxim because he talks about Godfrey using the characteristics of approbation that is maximizing praise of others. In this conversation, the Lord maximizes praise of Godfrey by

admitting that he '*he returns an actual baron of Jerusalem'*. Moreover, he highlights the higher position of Godfrey and authority in the kingdom of Jerusalem.

- **Datum Two**

Imad: *The man you killed was a very great cavalier among the Muslims. His name was Mummad al Fais.*

Balian: I will pray for him.

Imad: *Your quality will be known among your enemies... before ever you meet them, my friend.* (Scott, 2005, 48:50)

- **The Context**

This conversation occurs when Balian and Imad arrive to Jerusalem. Balian emancipates Imad and let him go. At this moment, Imad implies that Balian is a great knight and praises him.

- **The Analysis**

Imad's statements demonstrate praise by implying that Balian is a great knight since he is able to kill one of the best Muslim cavaliers. This aligns with the approbation maxim. Imad is maximizing praise of Balian by elevating the status of his defeated opponent (Mummad al Fais), which highlights the achievement of Balian, and implies his powerful skills and bravery. Along with this, Imad implies that Balian has potentials and qualities worth of recognition even by his enemies when saying *'your quality will be known among your enemies... before ever you meet them, my friend'*.

3.1.4. Modesty Maxim

Leech (1983) "(a) minimize praise of self ((b) maximize dispraise of self)" (p.132). The upcoming scenes show the modesty maxim.

❖ **Datum One**

Godfrey: Have you come to kill me? Even these days, it is not easy. Well?

Balian: I have done...murder.

Godfrey: *Haven't we all?* (Scott, 2005, 23:24)

❖ **The Context**

The conversation above happens between Godfrey and his son, Balian. After Balian kills the priest, he runs to his father in Messina to confess his actions and express his need to travel together to Jerusalem to seek forgiveness for his sin.

❖ **The Analysis**

Godfrey's utterance embeds the modesty maxim as Godfrey maximizes dispraise of self. Godfrey wants to make Balian not feel guilty by saying *'haven't we all'* which holds the meaning of Balian is not the only one who has committed murder but almost everyone has.

❖ **Datum Two**

Godfrey: Whatever your position, you are of my house...and that means you will serve the king of Jerusalem.

Balian:*What could a king ask of a man like me?* (Scott, 2005, 35:54)

❖ **The Context**

This conversation happens right before Godfrey passes away where he asks Balian to serve the King of Jerusalem and protect the Holy Land.

❖ **The Analysis**

In the utterance above, Balian minimizes the praise of self, aligning with the modesty maxim. He downplays his own abilities to avoid appearing arrogant, especially as he is tasked by his father to serve the king Baldwin and protect the Holy Land.

❖ **Datum Three**

Balian: Take the horse... and be about your business.

Imad: This is your prize of battle. *I am your prisoner... your slave,* should you wish it. (Scott, 2005, 48:25)

❖ **The Context**

This conversation occurs when Balian and Imad arrive to Jerusalem. At this moment, Balian emancipates Imad and let him go. However, Imad offers himself as a slave to Balian.

❖ **The Analysis**

Imad's statement *'I am your prisoner... your slave'*displays the modesty maxim. Imad maximizes dispraise of self by using terms like *'prisoner'*and *'slave'*. His statement implies a lack of autonomy that may be viewed as a form of self-deprecation.

❖ **Datum Four**

The King Baldwin: Come forward.

The King Baldwin*: I am glad to meet Godfrey's son.*He was one of my greatest teachers. He was there when, playing with the other boys, my arm was cut. And it was he, not my father's physicians, who noticed that I felt no pain.He wept when he gave my father the news... that I am a leper. (Scott, 2005, 01:03:08)

❖ **The Context**

The conversation mentioned above takes place during Balian's first meeting with King Baldwin. As Balian enters Baldwin's office for the first time, the king welcomes him warmly and shows respect towards both Balian and his father, Godfrey.

❖ **The Analysis**

In Baldwin's utterance, the modesty maxim is evident where Baldwin minimizes his praise of self as a King and expresses his pleasure in meeting Godfrey's son. This shows King Baldwin's modesty despite his position and importance, as he chooses to focus on Balian and his father Godfrey in his speech. Moreover, Baldwin's words highlight his politeness towards Balian and make the conversation smooth. Most importantly, they demonstrate the positive relationship between Balian and the king.

3.1.5. Agreement Maxim

Leech (1983) "(a) minimize disagreement between self and other ((b) maximize agreement between self and other)" (p.132). The following interactions adhere with the agreement maxim.

❖ **Datum One**

The Gravedigger: She's denied the cross for suicide... and buried at the center of a crossroads. Huh. *Show me the logic. Father?*

The Priest: What?

The Gravedigger: The devil is a practical man. If she were a witch, she was a poor return on his investment.

The Priest: What would you know of logic? (Scott, 2005, 04:14)

❖ **The Context**

This conversation happens during the burial of Balian's wife that committed suicide because of her stillborn child. Her burial is going to be without her cross and she is to be beheaded. The gravedigger does not agree with the manner of her burial at the center of the crossroad and asks the priest to convince him and provide logical reasons.

❖ **The Analysis**

The Gravedigger's utterance highlighted in the dialogue uses the agreement maxim. The gravedigger does not agree with Balian's wife burial. Nonetheless, he does not want to show his disagreement directly to the Priest. Instead, he minimizes

the disagreement towards the Priest and he indirectly shows it through his request for the logic of this burial.

- **Datum Two**

Almaric: You must have known him.

Balian: What?

Almaric: Since you carry Godfrey's sword, you must have known him.

Balian:*I did.*

Almaric: A man my size?

Balian:*Yes.*

Almaric: And green eyes.

Balian:*Blue.*(Scott, 2005, 51:30)

- **The Context**

This conversation happens in the square of Jerusalem, where Almaric, who is an educated man and Godfrey's number one top sergeant, observes Balian carrying Godfrey's sword. At this moment, Almaric implies that Balian knows Godfrey since he is carrying his sword. Accordingly, Balian agrees on Almaric's assumption. While the conversation progresses, Balian shows disagreement about Godfrey's eyes colour.

- **The Analysis**

Almaric's assumption leads Balian to agree on it by stating *'I did'*and *'Yes'.* Balian's answer aligns with the maxim of agreement by maximizing agreement between Balian and Almaric. On the other hand, a disagreement arises concerning the colour of

Godfrey's eyes. Balian politely minimizes disagreement to Almaric, by stating *'Blue'* instead of directly challenging Almaric's assertion.

- **Datum Three**

Tiberias: So, how many knights did you find in France?

Guy: Fifty.

Tiberias: They've sworn allegiance to the king?

Guy: *Of course, Tiberias, obviously.* (Scott, 2005, 01:00:35)

- **The Context**

This scene unfolds in the great hall of the palace, at a dining table where Tiberias and Guy engage in conversation. Tiberias asks Guy about the number of knights in France and whether they have sworn allegiance to the king. Guy responds by affirming Tiberias' statement.

- **The Analysis**

Guy's statement '*of course, Tiberias, obviously'*aligns with the agreement maxim. Guy tries to maximize agreement between himself and Tiberias.

- **Datum Four**

Baldwin: Do we have terms?

Saladin:*We have terms.* (Scott, 2005, 01:35:04)

❖ **The Context**

This conversation takes place when King Baldwin faces Saladin on the brink of war. In this critical moment, both Saladin and Baldwin looks for a deal to prevent hostilities.

❖ **The Analysis**

Saladin's answer to the offer of Baldwin about having a term by stating *'we have terms'*adheres to the agreement maxim, aiming at maximizing agreement between himself and King Baldwin.

3.1.6. Sympathy Maxim

Leech (1983) "(a) minimize antipathy between self and other ((b) maximize sympathy between self and other)" (p.132). The upcoming conversations use the sympathy maxim.

❖ **Datum One**

The Hospitaler: You're an armorer, yes? An artificer according to your lord and this priest. *You have my sympathy and my blessing. Your dead wife and stillborn child are today the subject of my prayers.* We need all these horses shod. We need food, and we'll pay.

The Priest: Says yes. (Scott, 2005, 14:00)

❖ **The Context**

This conversation happens when the Hospitaler comes to Balian's workplace. The hospitaler shows consideration towards Balian's feelings as he grieves because of his stillborn child and his wife's death then asks for food and horses shod to buy.

❖ **The Analysis**

In the utterance of the Hospitaler, there is a use of sympathy maxim. The Hospitaler takes into consideration Balian's feeling and grief because of his dead wife and his stillborn child. He maximizes sympathy between him and Balian. That is to say, the Hospitaler understands Balian's pain and shows solidarity by making the dead wife and the stillborn child the center of his prayers.

❖ **Datum Two**

Godfrey: Leave me with this man.

Godfrey: God has made us man. We must suffer all. *I also have lost.* Some say Jerusalem is the very center of the world for asking forgiveness. For myself, I call it here.(Scott, 2005, 16:00)

❖ **The Context**

This dialogue occurs at the first meeting between Godfrey and Balian. Godfrey goes to Balian's workplace to introduce himself as both a father and a baron of the kingdom of Jerusalem. Having observed Balian's mourn over his dead wife and stillborn child, Godfrey tells him that God's purpose of creating men is to make them suffer and they must all do. He then empathizes with Balian, sharing his own experiences of loss. Finally, Godfrey gives Balian a solution to obtain forgiveness.

❖ **The Analysis**

Godfrey's utterance, '*I also have lost',* exemplifies the sympathy maxim. Godfrey aims at maximizing sympathy between him and Balian. In other words, Godfrey here

tries to share his loss to show solidarity with Balian as they have a common experience.

❖ **Datum Three**

Imad: I am your prisoner...your slave, should you wish it.

Balian:*I have been a slave, or very near to one. I will never keep one, nor suffer any to be kept. Go.* (Scott, 2005, 48:35)

❖ **The Context**

This conversation occurs when Balian and Imad arrive to Jerusalem. Imad proposes himself as a slave to Balian. However, Balian refuses and let him go.

❖ **The Analysis**

Balian refuses to keep Imad as a slave by stating **'***I have been a slave, or very near to one. I will never keep one, nor suffer any to be kept. Go'*this aligns with the sympathy maxim. It create a sense of maximizing sympathy between Balian and Imad by letting him free.

❖ **Datum Four**

Baldwin: Do you remember it? I was only 16.

Sibylla:*You were a beautiful boy. Yes. You have always been beautiful. In every way.* (Scott, 2005, 01:57:10)

❖ **The Context**

This conversation occurs between King Baldwin and his sister princess Sibylla, when the leper king is on his deathbed, Sibylla approaches her brother and tries to comfort him by acknowledging Baldwin's beauty in past and present time.

❖ **The Analysis**

Sibylla's statement, '*you were a beautiful boy. Yes. You have always been beautiful. In every way',*aligns with the sympathy maxim. Her statement serves to maximize sympathy for Baldwin seeking to uplift his spirit.

❖ **Datum Five**

Sibylla:*How did my boy deserve it?* Jerusalem is dead, Tiberias. No kingdom is worth my son alive in hell. I will go to hell instead. (Scott, 2005, 02:04:38)

❖ **The Context**

This scene is when Sibylla is informed that her son has the same disease 'leprosy' as her brother King Baldwin.

❖ **The Analysis**

Sibylla expresses her pity over her son's health conditions and sufferance; by stating *'how did my boy deserve it'***.** Sibylla's expression maximizes sympathy for her son.

3.2. Data Analysis Based onBrown and Levinson Politeness Strategies

3.2.1. Bald on Record Strategy

It is the most direct politeness strategy and the least polite. The following scenes demonstrate the use of this strategy.

❖ **Datum One**

Godfrey's brother: I have, uh, an artificer, uh, a blacksmith. Or did have.

Godfrey: Which son of the blacksmith of my time is the blacksmith now?

Godfrey's brother: Balian, the eldest. His child died. His wife fell into a melancholy. She would not listen to reason. She killed herself... it occurs.

Godfrey's brother: But what's that to you?

Godfrey:*Private matter.* (Scott, 2005, 10:22)

❖ **The Context**

This scene occurs when Godfrey's brother, who is a lord, gathers the Crusaders at his house in France after they have returned from Jerusalem. Godfrey is seated at the table, having dinner. During the conversation, Godfrey's brother mentions that he has a blacksmith working for him. Curious, Godfrey asks about the blacksmith and which son of the blacksmiths from his time is now working for his brother. His brother provides all the necessary information. After this, Godfrey's brother wants to know the reason behind Godfrey's inquiry about the blacksmith's son. However, Godfrey does not reveal his reason for asking.

❖ **The Analysis**

In the utterance above, Godfrey does not want to tell the reason. He uses the bald on record strategy which is the least polite where the speaker uses a direct language making people feel uncomfortable. It is usually used between close relations. When his brother asks why he is interested in the blacksmith's son, Godfrey explicitly and directly says '*private matter'*. In other words, Godfrey wants to say that the reason is not up for discussion and is none of his brother's concern. By using this strategy, Godfrey wants to make his brother feel distant.

❖ **Datum Two**

Sibylla: Where is your master?

Balian: I have none.

Sibylla:*Give me some water*…Thank you for the drink. (Scott, 2005, 54:14)

❖ **The Context**

This conversation occurs during the first meeting between princess Sibylla and Balian. Sibylla comes on horse, and asks Balian to give her some water.

❖ **The Analysis**

In this expression, '*give me some water'*, Sibylla directly commands and orders Balian to give her water. By saying this, Sibylla engages in the bald on record strategy, which may threatens both the negative and positive face of Balian by forcing him to do something for her. However, her status as a princess might mitigate the face threatening acts to some extent.

❖ **Datum Three**

Reynald: Who says I raid?

Tebrias: That witness...all of Jerusalem...holy God and me.

Reynald: That witness, if you call him that, is a Saracen. He lies.

Tebrias: *There will come a day, Reynald de Chatillon...when you are not protected by your title.* (Scott, 2005, 57:07)

❖ **The Context**

This conversation takes place between Tebrias, a fierce and a noble knight, and Reynald de Chatillon, an old brigand, where Tebrias accuses Reynald about raid and threatens him directly.

❖ **The Analysis**

In this statement, *'there will come a day, Reynald de Chatillon...when you are not protected by your title'*, Tebrias is direct, assertive, and clear in warning Reynald de Chatillon for the consequences of his actions. This aligns with the bald on record strategy.

❖ **Datum Four**

Baldwin: Saladin has crossed the Jordan with 200,000 men. He will make first for Kerak and Reynald de Chatillon.

Tiberias: My lord...

Baldwin: We must meet him before he reaches Kerak. I will lead the army.

Tiberias: My lord, if you travel, you'll die.

Baldwin: Send word to Balian to protect the villagers.

Baldwin: *Assemble the army.* (Scott, 2005, 01:25:19)

❖ **The Context**

In this scene, Guy De Lusignan and Reynald De Chatillon, along with the Templars, have attacked a Saracen caravan, breaking the King's pledge of peace. Tiberias fears going to war with Saladin, the King of the Saracens. Following a brief

altercation between Tiberias and Guy De Lusignan, King Baldwin raises his hand to end the conflict and makes his final decision: they will go to war with Saladin, as they have no other option with Saladin already on his way with his men to declare war.

❖ **The Analysis**

The King's utterance in the above conversation aligns with the bald on record strategy, as it is direct, clear, and unambiguous. King Baldwin does not soften his language. He commands directly to assemble the army and prepare for war, leaving no room for refusal from Tiberias. As the King, his decisions must be followed.

❖ **Datum Five**

Saladin: I pray you'll pull back your cavalry and leave this matter to me.

Baldwin: I pray you'll retire unharmed to Damascus. Reynald of Chatillon will be punished. I swear it. *Withdraw, or we will all die here.* (Scott, 2005, 01:34:34)

❖ **The Context**

This conversation happens between Saladin, the sultan of Egypt and Syria, and Baldwin the leper king of Jerusalem. During a political tension between the Christian crusaders and the Muslims. Baldwin, despite his illness, he pursues to maintain peace and stability in Kingdom of Heaven ‘Jerusalem’. Thus, he faces Saladin in war.

❖ **The Analysis**

Baldwin’s statement, *‘withdraw or we will all die here.’*aligns with the bald on record strategy, since it demonstrates a direct threat and order from Baldwin to Saladin without any attempt to soften the language and mitigate the potential face threatening acts.

❖ **Datum Six**

Guy: Then we must come to an understanding. *You need my knights or his rule will be bloody and brief.* (Scott, 2005, 01:49:14)

❖ **The Context**

This statement is said by Guy, the husband of princess Sibylla, while he warns her and threatens to kill her son, the future king of Jerusalem.

❖ **The Analysis**

Guy's statement, '*you need my knights or his rule will be bloody and brief',*aligns with the bald on record strategy. Guy directly threatens Sibylla without softening his language, and without any attempt to the potential face threatening acts.

❖ **Datum Seven**

Tiberias: There is a rumor. We must condemn it immediately.

Sibylla:*Call it treason, and kill those who whisper it.* (Scott, 2005, 02:04:10)

❖ **The Context**

This conversation occurs between princess Sibylla and Tebrias. Talking about the rumors that circulates about the disease of her son having 'leprosy'.

❖ **The Analysis**

Sibylla's statement, *'call it treason, and kill those who whisper it'*,is a direct order and command to Tebrias. This goes with the bald on record strategy. Sibylla states it without softening her language and without any attempt to mitigate the potential face- threatening act.

3.2.2. Positive Politeness Strategy

Brown and Levinson (1978) claim that: "positive politeness is oriented toward the positive face of H, the positive self-image that claims for himself" (p.70). The following scenes show the use of positive politeness strategy.

- **Datum One**

The Gravedigger: She's denied the cross for suicide... and buried at the center of a crossroads. Huh. Show me the logic. Father?

The Priest: What?

The Gravedigger: The devil is a practical man. If she were a witch, she was a poor return on his investment.

The Priest:*What would you know of logic?*(Scott, 2005, 00:04:14)

- **The Context**

This conversation happens during the burial of Balian's wife who committed suicide because of her stillborn child. Her burial is going to be without her cross, and her head is to be cut off. The Gravedigger disagrees with this method and with burying her at the center of the crossroads. He tries to convince the Priest to get her a normal Christian burial arguing that the current burial is unfair to her. Nevertheless, the Priest opposes the Gravedigger asking him about his knowledge about logic.

- **The Analysis**

In the Priest's sentence,positive politeness is utilized to reinforce and support the positive face of the hearer. Through the Priest question, he indirectly suggests to the Gravedigger that he does not have sufficient information about logic and the Christian

faith. Hence, the Priest uses the positive strategy to maintain the positive face of the Gravedigger in order not to feel embarrassed or ashamed.

- **Datum Two**

Almaric: You must have known him.

Balian: What?

Almaric: Since you carry Godfrey's sword, you must have known him.

Balian: I did.

Almaric: A man my size?

Balian: Yes.

Almaric: And green eyes.

Balian: Blue.

Almaric: *Come with us...my lord.* (Scott, 2005, 51:30)

- **The Context**

This conversation happens in the square of Jerusalem, where Almaric, who is an educated man and Godfrey's number one top sergeant, observes Balian carrying Godfrey's sword. When Almaric knows that Balian is the son of Godfrey, he approaches Balian with a request to join and accompany him.

- **The Analysis**

In his request, Almaric uses the positive politeness strategy, which demonstrates respect for the positive face of the hearer, 'Balian'. In doing so, Almaric uses the

expression *'my lord'* as a way to mitigate the face threatening act, soften the request, and minimize any threat to Balian's negative face, thereby reducing the imposition and preserving Balian's autonomy.

❖ **Datum Three**

Sibylla: Where is your master?

Balian: I have none.

Sibylla: Give me some water. *Thank you for the drink.* (Scott, 2005, 54:14)

❖ **The Context**

This conversation takes place during the first meeting of princess Sibylla and Balian. Arriving on horseback, princess Sibylla looks for Godfrey's son 'Balian'. Sibylla requests water from Balian, who graciously offers her the drink. After his modest gesture, Sibylla tries to express gratitude and appreciation to Balian for his help and assistance.

❖ **The Analysis**

In this interaction, Sibylla's expression of gratitude towards Balian, demonstrates the positive politeness strategy. By thanking him, she doesnot only show respect for Balian but also preserves Balian's positive face.

❖ **Datum Four**

Sibylla: I'm on my way to Cana. Where Jesus changed water to wine. But a better trick would be to change you to a nobleman.

Balian: That should be easy. In France a few yards of silk can make a nobleman.

Sibylla: *I expect your hospitality.*

Balian: It is given. (Scott, 2005, 01:12:36)

❖ **The Context**

This conversation happens after Balian has found water in a place that was poor and dusty. Sibylla, the Queen of Jerusalem, comes across and meets Balian. She tells him that she is going to Cana. She was expecting from Balian to welcome her.

❖ **The Analysis**

In the utterance above, Sibylla uses the positive politeness strategy where she directly mentions her want. Sibylla views Balian as a friend, and uses this strategy to maintain a positive relationship between them. Moreover, Sibylla tries to minimize distance between her and Balian at the same time she does not want to threaten his positive face and make him feel imposed.

❖ **Datum Five**

King Baldwin: So, my friend...the time has come to conclude my affairs. If I leave the army with Guy...he will take power through my sister and make war on the Muslims. We have decided that you shall take command of the army of Jerusalem. Will you defend my nephew when he is king?

Balian: *Whatever you ask. I will serve.* (Scott, 2005, 1:49:35)

❖ **The Context**

This conversation occurs between the leper King Baldwin and Balian. Baldwin, who has limited time due to his illness, asks Balian to support and defend his nephew,

Sibylla's son and the rightful heir to the throne, after his death. Balian politely accepts the king's offer and command.

❖ **The Analysis**

Balian's answer, *'whatever you ask. I will serve',* demonstrates the positive politeness strategy, in order to show loyalty and willingness to serve whatever the King asks for. Balian's answer shows respect taking into consideration the positive face of the hearer 'the king', thereby, minimizing any potential face threatening acts.

❖ **Datum Six**

Patriarch: Behold your rightful king and heir...to the throne of the kingdom of Jerusalem.

People:*Yes! Yes! Yes! Long live the king in prosperity. Long live the king. Long live the king. Long live the King.* (Scott, 2005, 2:00:25)

❖ **The Context**

This scene takes place after the death of King Baldwin, during the coronation ceremony, when his nephew 'Sibylla's son', is crowned under the guidance of Patriarch. Simultaneously, people are shouting showing their approval and support for the new king.

❖ **The Analysis**

People calling at the top of one's voice*'Yes! Yes! Yes! Long live the king in prosperity. Long live the king. Long live the king. Long live the King."*This expression aligns with the positive politeness strategy. By shouting this, the people are expressing

support and allegiance to the new king. This upholds the positive face of the king, so that to feel respected and valued, while mitigating any potential face threatening acts.

3.2.3. Negative Politeness Strategy

According to Brown and Levinson (1978), "negative politeness is oriented mainly toward partially satisfying (redressing) H's negative face, his basic want to maintain claims of territory and self-determination" (p.70). The following interactions show the use of this strategy.

- **Datum One**

Guy: When the king is dead...Jerusalem will be no place for friends of Muslims...or traitors to Christendom...like your father.

Guy: I am Guy de Lusignan; remember that name, and me. Keep it (the stick).

Balian:*My lord. How will you ride if you have no stick to beat the horse?*

(Scott, 2005, 37:25)

- **The Context**

This conversation occurs in the Port of Messina where Balian and the English sergeant are eating, and Guy comes up with his horse. Guy talks to Balian about his future intentions after the death of King Baldwin. Meanwhile, Guy tries to slap Balian's face with a stick, but Balian grabs it, and Guy tells him to keep it. At this moment, Balian attempts to underestimate Guy de Lusignan's abilities by asking a mocking question.

❖ **The Analysis**

Balian's questions Guy de Lusignan's abilities by saying: *'**my lord. How will you ride if you have no stick to beat the horse?***Balianuses the negative politeness strategy in questioning Guy's military skills. This allows Balian to express his concerns and challenge Guy's bravery and capacities indirectly. At the same time, maintaining a sense of politeness and respect towards Guy, while preserving Guy's positive face.

❖ **Datum Two**

Sibylla: Where is your master?

Balian: I have none.

Sibylla: Give me some water. Thank you for the drink.

Sibylla: *If you happen to see Balian, the son of Godfrey…tell him that Sibylla called.* (Scott, 2005, 54:14)

❖ **The Context**

This conversation takes place during the first meeting of princess Sibylla and Balian. Sibylla comes with her horse looking for Godfrey's son 'Balian'. She starts the conversation without knowing that she is addressing Balian himself. At the end of this interaction, Sibylla politely requests Balian to convey her message.

❖ **The Analysis**

Sibylla's request employs the negative politeness strategy by stating *"if you happen to see Balian, the son of Godfrey…tell him that Sibylla called."* She asks Balian politely by using the conditional sentence *"If you happen to see Balian"***.**

Sibylla aims to minimize the imposition on Balian and preserves his negative face. She acknowledges Balian's autonomy by giving him the option to act without feeling obliged of imposed.

- **Datum Three**

Saladin: *I pray you will pull back your cavalry and leave this matter to me.*

Baldwin: I pray you will retire unharmed to Damascus. (Scott, 2005, 1:34:34)

- **The Context**

This conversation happens between Saladin, the sultan of Egypt and Syria, and Baldwin the leper king of Jerusalem. During a political tension between the Christians and the Muslims. Baldwin, despite his illness, he pursues to maintain peace and stability in 'Jerusalem'. Thus, he faces Saladin in war. Once they meet, Saladin urges Baldwin to withdraw his cavalry and let the matter to him. In return, Baldwin expresses his hope that Saladin will return safely to Damascus.

- **The Analysis**

In this interaction, Saladin and Baldwin try to show authority and protect their interests, at the same time avoid conflict. In this statement, *'I pray you will pull back your cavalry and leave this matter to me.'* Saladin uses the negative politeness, by indirectly urging King Baldwin to retire while still respecting his autonomy. Saladin employs this strategy to minimize the potential face threatening acts on both the positive and negative face of the addressee, 'King Baldwin'.

- **Datum Four**

Reynald: I drink water for what it is.

Saladin: I did not give the cup to you.

Reynald: No, my lord.

Saladin: *A king does not kill a king. Were you not close enough to a great king...to learn by his example?*(Scott, 2005, 02:20:23)

❖ **The Context**

This conversation happens after Reynald and Guy De Lusignan has declared a war against Saladin. Saladin kills Reynald and goes to Guy to teach him how to be a great king.

❖ **The Analysis**

In Saladin utterance to Guy, he uses the negative politeness strategy. He indirectly tells Guy that he is not a great king and he does not know to be one without directly accusing or confronting him. Moreover, Saladin implies that Guy has the opportunity to meet a king and learn from him how to act accordingly.

3.2.4. Off Record Strategy

It isleast direct and the most polite strategy. The following conversations show the use of this strategy by the characters.

❖ **Datum One**

Guy: My wife does not lament my absences. *That is either the best of wives...or the very, very worst.* (Scott, 2005, 01:01:15)

❖ **The Context**

This scene takes place in the great hall of the palace, at a dining table. Tebrias and Guy have a conversation. Then, Guy leaves the table.

❖ **The Analysis**

Guy's statement, *'that is either the best of wives...or the very, very worst',*aligns with the off record strategy. Guy implies his opinion about his wife without stating it explicitly. This allows the listener to infer the intended meaning. Instead of directly criticizing her. This strategy allows minimizing the potential face threatening acts on both the negative and the positive face of Sibylla.

❖ **Datum Two**

Balian: *This morning I spoke without knowing who you were.*

Sibylla: I knew who you were. It is unmistakable. (Scott, 2005, 01:01:57)

❖ **The Context**

This conversation takes place between Balian and princess Sibylla. Balian admits his mistake and tries to apologize to Sibylla about his earlier treat as he did not recognize her identity and status.

❖ **The Analysis**

Balian's statement, *'this morning I spoke without knowing who you were'*,aligns with the off record strategy. Balian indirectly conveys regret and apology about his actions, and for any offense caused. Instead of directly saying, 'I am sorry' Balian lets Sibylla implies his intended meaning. He aims at minimizing the potential face threatening acts of the positive face of Sibylla.

❖ **Datum Three**

Balian: I cannot be the cause of that. "A king may move a man," you said..."but the soul belongs to the man."

Baldwin: Yes, I did.

Balian: *You have my love...and my answer.* (Scott, 2005, 01:50:25)

❖ **The Context**

This conversation occurs between the leper King Baldwin and Balian. The dying king, who has limited time due to his illness, asks Balian to support and defend his nephew, Sibylla's son and the rightful heir to the throne, after his death.He also requests that Balian marry Sibylla by executing her husband, Guy. Balian refuses this offer indirectly and politely.

❖ **The Analysis**

By saying, '*you have my love...and my answer,'* Balian indirectly declines the king's offer based on his principles. Balian employs the off-record strategy to mitigate the face-threatening act, helping to preserve Baldwin's positive face and allowing Baldwin to infer the intended meaning.

Conclusion

This chapter analyzed the data excerpted from the movie script. The analysis was based on Leech's maxims and Brown and Levinson's politeness strategies. The analysis of the movie helped in the extraction of the politeness strategies used by different characters in various contexts.

Chapter Four

Chapter Four: Results Interpretation, Pedagogical Implications, and Future Research Recommendations

Introduction

4.1. Interpretation of Results Obtained from the Data Analysis Based on Leech's Politeness Maxims

- 4.1.1. Tact Maxim
- 4.1.2. Generosity Maxim
- 4.1.3. Approbation Maxim
- 4.1.4. Modesty Maxim
- 4.1.5. Agreement Maxim
- 4.1.6. Sympathy Maxim

4.2. Interpretation of Results Obtained from Data Analysis Based on Brown and Levinson Politeness Strategies

- 4.2.1. Bald on Record Strategy
- 4.2.2. Positive Politeness Strategy
- 4.2.3. Negative Politeness Strategy
- 4.2.4. Off Record Strategy

4.3. Pedagogical Implications

4.4. Future Research Recommendations

Conclusion

Introduction

This chapter discusses the results presented in the previous chapter, providing an interpretation of the major findings. It also examines how these findings respond to the research questions of this investigation, as well as reconnecting them to the previous related studies. The data gathered from the movie is discussed relying on Leech's politeness maxims and Brown and Levinson's politeness strategies. This chapter additionally, presents the pedagogical implications, and proposes a set of further research recommendations.

4.1. Interpretation of Results Obtained from the Data Analysis Based on Leech's Politeness Maxims

In regard to Leech maxims, the data analysis demonstrated a number of maxims employed by the characters of the movie *Kingdom of Heaven.* The application of the various maxims appeared seventeen times between characters in different contexts **(Chapter 3, Section 3.1).**

4.1.1. Tact Maxim

The data analysis revealed that this maxim is the least frequent maxim used in *Kingdom of Heaven,* as it appeared only once, between Balian and his father Godfrey. This maxim involves being considerate by minimizing the cost and maximizing benefit to others (**Chapter 01,Section 1.5.3.1).** This limited use is due to several reasons, one of which is the influence of the context and the setting of the movie, which talks about the period of the third crusades. This era is marked by conflict and war. Therefore, the language used at that time is usually direct and assertive, with less

emphasis on minimizing imposition on others. In addition to the hierarchical nature of the relationships between the characters.

4.1.2. Generosity Maxim

This maxim appeared once in the whole movie between Godfrey and his son Balian **(Chapter 03, Section 3.1).** This maxim involves minimizing benefit to self and maximizing cost to self **(Chapter 01, Section 1.5.3.1).** This limited use is owing to the role that the majority of the characters play, as superiors and leaders. Therefore, they prioritize their authority over supporting others without expecting anything in return.

4.1.3. Approbation Maxim

This maxim manifested twice in two different scenes **(Chapter 03, Section 3.1)**. This maxim involves maximizing praise and minimizing dispraise of others **(Chapter 01, Section 1.5.3.1)**. The characters use it in order to complement each other's abilities and achievements. Whereas, at this period, characters may be hesitant in praising others freely, which could harm their authority and self-image.

4.1.4. Modesty Maxim

Based onthe analysis, the researchers found that this maxim appeared four times **(Chapter 03, Section 3.1)**. It involves minimizing praise of self and maximizing dispraise of self **(Chapter 01, Section 1.5.3.1)**. This frequent use is a consequence of the plot, the themes, as well as the context of the movie. Thereby, characters used the generosity maxim to show who the humble and modest protagonist are, and contrast them with the arrogant antagonists.

4.1.5. Agreement Maxim

In accordance with the analysis, the data showed that this maxim appeared four times in the movie **(Chapter 03, Section 3.1)**. This maxim involves minimizing disagreement and maximizing agreement between self and others **(Chapter 01, Section 1.5.3.1)**. The characters in order to show agreement, avoid conflicts, and strengthen relationships frequently used this maxim. As well as, to convey the themes of cooperation, loyalty, and solidarity.

4.1.6. Sympathy Maxim

In line with the data analysis, the results revealed that this maxim was the most used by the characters in *Kingdom of Heaven,* as it appeared five times **(Chapter 03, Section 3.1)**. This maxim involves minimizing antipathy and maximizing sympathy between self and others **(Chapter 01, Section 1.5.3.1)**. Accordingly, the characters often conveyed sympathy and support during difficult circumstances, aiming at showing solidarity and building strong relationships.

These major findings are represented through the following diagram for a better understanding.

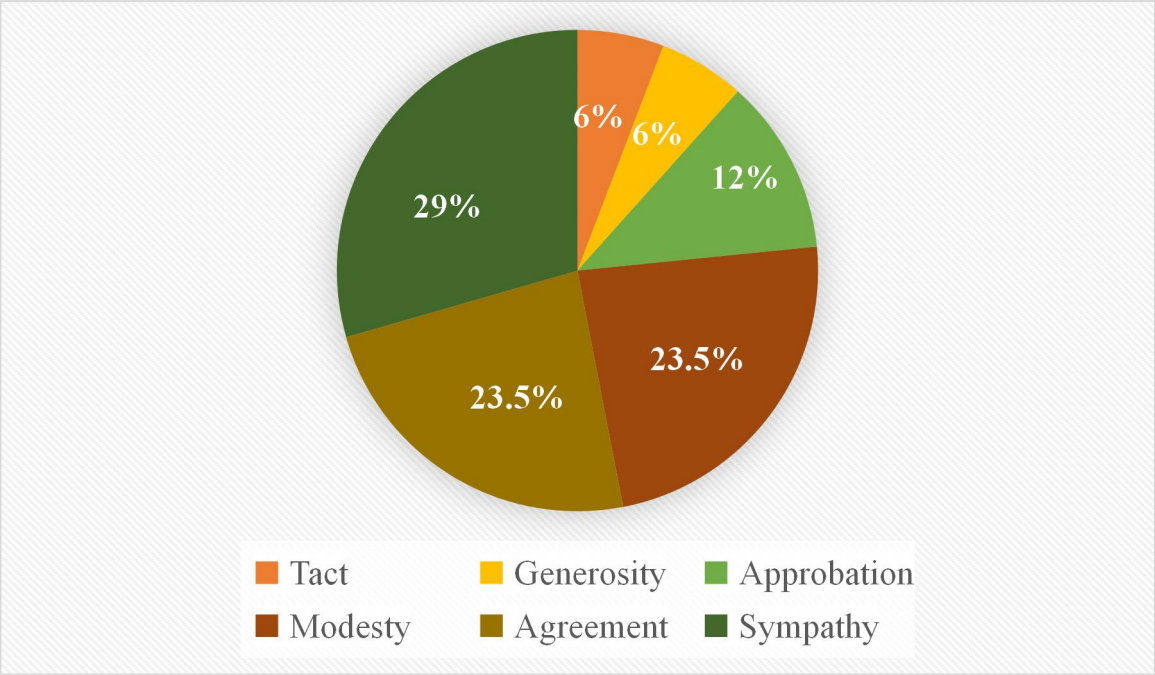


Figure 4.1. The Rate of Leech's Maxims in *Kingdom of Heaven* Movie

The figure above represents the distribution of data according to Leech's Politeness Maxims. The data show that 'sympathy' is the most represented maxim at (29%), followed by 'modesty' and 'agreement' both at (23.5%). 'Approbation' at (12%). However, 'generosity' and 'tact' have lower representations at (6%), respectively.

4.2. Interpretation of Results Obtained from Data Analysis Based on Brown and Levinson Politeness Strategies

According to the data analysis concerning Brown and Levinson's politeness strategies, the researchers have reached the following results. The use of the different strategies by the characters of *Kingdom of Heaven* appeared twenty times, it showed that there is an inequality in the employment of those strategies in the movie.

4.2.1. Bald on Record Strategy

The data analysis revealed that this strategy was the most used one by the characters in *Kingdom of Heaven*, as it appeared seven times in different scenes **(Chapter 03, Section 3.2)**. This strategy is characterized as being the most direct and the least polite, aligning with Brown and Levinson's theory (**Chapter 01**, **Section 1.5.3.2.4)**. Therefore, characters often used it, as it is the most efficient way of conveying messages, commands, and orders without any effort to soften the impact of the FTAs. This reflect the context and the hierarchical structure of the medieval society, which necessitates asserting authority.

4.2.2. Positive Politeness

Based onthe analysis, the researchers found that this strategy arises six times in the movie (**Chapter 03, Section 3.2)**. This strategy is more direct and less polite, it involves preserving the positive face of the hearer and make him feel respected and valued by others **(Chapter 01, Section 1.5.3.2.4).** Hence, the characters used this strategy in order to reinforce mutual respect, show cooperation, and demonstrate loyalty.

4.2.3. Negative Politeness

The analysis of the data showed that the negative politeness strategy manifested four times in *Kingdom of Heaven* (**Chapter 03, Section 3.2)**. This strategy is less direct and more polite. The characters used it in order to preserve the negative face of the hearers; that is to say respect their autonomy and avoid imposition **(Chapter 01, Section 1.5.3.2.4)**.

4.2.4.Off Record

In accordance with the analysis, the data showed that this strategy was the least used in *Kingdom of Heaven*, as it appeared three times (**Chapter 03, Section 3.2**). It is known as the indirect strategy, since it is the least direct but the most polite **(Chapter 01, Section 1.5.3.2.4)**. It allowed the characters to convey their intended meaning implicitly and avoid direct FTAs. However, the reason of this limited use is that characters of the movie prioritize clarity and directness to convey their intentions, in order to avoid ambiguity and minimize the risk of misinterpretations.

These major findings are represented through the following diagram for a better understanding.

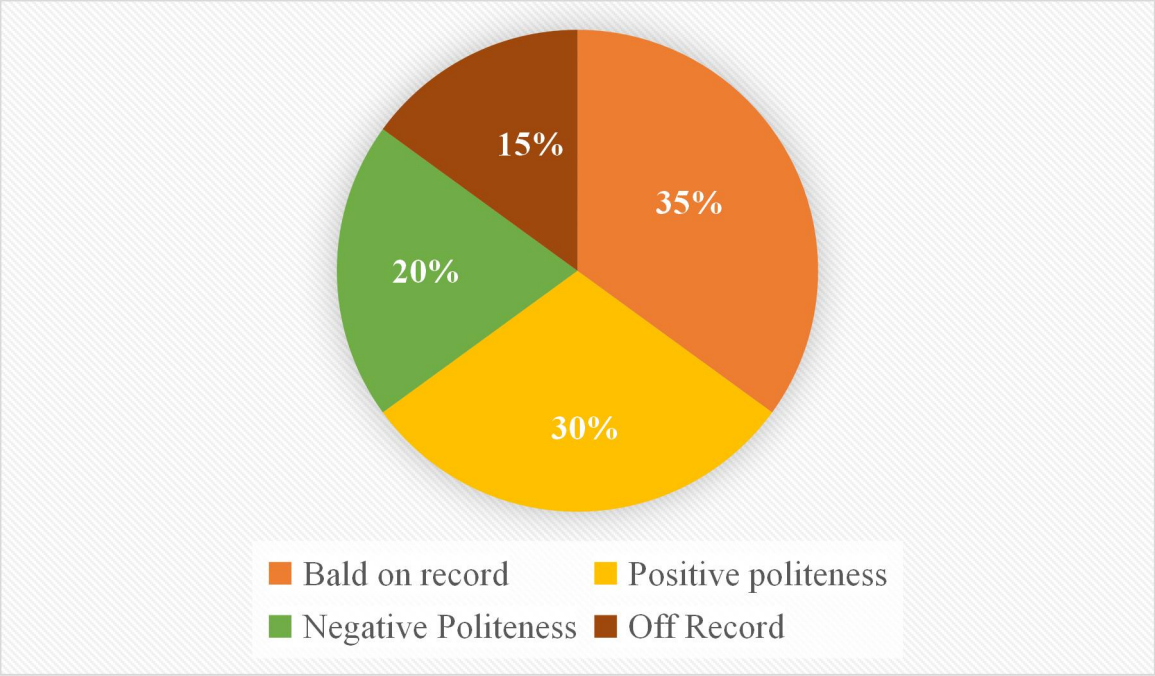


Figure 4.2. The Rate of Politeness Strategies in *Kingdom of Heaven* Movie

The pie chart above displays the distribution of different politeness strategies. The statistics show that the most frequent strategy is 'bald on record' at (35%), followed by

'positive politeness' at (30%). 'Negative politeness' accounts for (20%), and 'off record' is the least used strategy at (15%).

4.3. Pedagogical Implications

From the findings obtained in this research, the researchers can propose the following pedagogical implications. This research can help EFL students to better know the real language definition beside conveying meaning and making interactions but also to understand the different language use in different contexts, researchers mention this explanation through the concept of pragmatics to make the readers get enough knowledge about the deep meaning of language and pragmatics. This research also empowers the readers and EFL students to get knowledgeable about politeness theories so they can finish reading this thesis with a good background knowledge about politeness theories because they are not widely discussed in Algeria and have not received enough attention from Algerian researchers. Another implication from this thesis is to delve more into discourse analysis and CDA. This study helps the readers to understand the CDA approach and apply Fairclough's three-dimensional model to analyze movies and dialogues.

4.4. Future Research Recommendations

The current study examined the use of Leech's maxims and Brown and Levinson's politeness strategies by the main characters in the historical movie *Kingdom of Heaven*. Future studies may have the opportunity to analyze other movies or speeches in different contexts by applying Leech maxims along with Brown and Levinson's politeness theory. Additionally, future contribution might address the same research

problem but apply other approaches to language studies such as using a sociolinguistic approach. Moreover, there are certain other factors such as speech act theory in the movie, which can be pointed out in further research. Therefore, this dissertation suggests the application of the Critical Discourse Analysis on the same movie by applying the CDA different models to expose the ideologies of this movie. In sum, the field of pragmatics is vast and diverse; it has many interesting topics that can serve as a good research and study.

Conclusion

This chapter has discussed the major findings gathered from the analysis of the movie *Kingdom of Heaven* to answer the research questions of this study and relate them to the previous studies. Additionally, the present chapter has mentioned the pedagogical implications of the study and suggested further studies for future researches in the same area of the study.

General Conclusion

General Conclusion

The present dissertation dealt with one of the most influential pragmatic theories that is politeness theory. This latter includes two approaches that are Leech (1983) politeness maxims, in addition to Brown and Levinson's (1987) politeness strategies. The central aim of this research was to examine the use of these politeness approaches by the main characters in *Kingdom of Heaven* movie. Stated differently, it aimed to discover to what extent the main characters in the movie utilize politeness principles and strategies.

In order to achieve the research objectives and answer the research questions, a qualitative research approach along with Fairclough's three dimensional model of CDA were applied for the data description and analysis. The major source of the data was the movie script. Thereupon, the analysis went through two phases. Firstly, the researchers analyzed and applied the six Leech's maxims on the characters' dialogues and utterances. Secondly, they examined the four Brown and Levinson's politeness strategies as used by the characters in the movie.

This dissertation consisted of four chapters. The first chapter explained the key terms and presented the main theories of pragmatics, with a particular focus on politeness theories. The second chapter described the research design and the research approach used in conducting this research. Additionally, it accounted for the movie synopsis and plot, research instruments, and data analysis procedures. The third chapter served to analyze the collected data. The analysis was divided into two

sections. The first section undertook the analysis based on Leech (1983) politeness principles and maxims. The second section analyzed Brown and Levinson's (1978) politeness strategies by examining the characters' utterances and dialogues. The last chapter summarized and explained the major findings. Moreover, it showed the pedagogical implications and provided suggestions for future research.

The results showed that all of leech's maxims of politeness along with Brown and Levinson's politeness strategies are present in the cinematic context of the *Kingdom of Heaven* movie. The findings emphasized the use of language by the characters in a historical and hierarchical context. The results established that the characters mostly used the maxim of 'sympathy' and the strategy of 'bald on record' which suited the movie's direct communication style.

The pedagogical implications demonstrated that the mastery of pragmatic language use by EFL students is of much importance especially in societies such as Algeria where politeness theories are underexplored. Moreover, it is proposed that using other linguistic methods such as sociolinguistics as well as Critical Discourse analysis will enhance the understanding of what pragmatics really entail in diverse media platforms and contexts. These results further into diverse studies in the areas of pragmatics, offering a foundation for future studies.

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الملخص

يعد فيلم الاكشن الملحمي 'مملكة السماء' للمخرج ريدلي سكوت أحد أكثر الأفلام مشاهدة في عام 2005وهو عبارة عن دراما تاريخية تدور أحداثها في فترة الحروب الصليبية، ولهذا يوفر هذا الفيلم سياقا غنيا لهذا التحليل، الذي بدوره يركز على استخدام مبادئ اللباقة من قبل شخصيات الفيلم، ولذلك تهدف هذه الدراسة إلى فحص وتحليل الفيلم والسيناريو من زاوية ومنظور براغماتي من خلال تطبيق نظريات اللباقة المقترحة من طرف لييش عام 1983 بالإضافة الى براون وليفينسون عام 1987. علاوة على ذلك اعتمد الباحثون في هذه الدراسة على منهج البحث النوعي الى جانب نظرية فركلاف لتحليل الخطابات النقدية ذي المستويات الثلاثة بدرجة أقل. لقد تم جمع بيانات هذه الدراسة من الكتب المطبوعة، الكتب الالكترونية، مقالات المجلات، المواقع الالكترونية، والدراسات السابقة. تعرض نتائج هذه الأطروحة في شكل فقرات ورسوم بيانية. ولقد كشفت هذه النتائج عن ظهور استخدام مبادئ اللباقة لكل من لييش وبراون وليفينسون من طرف شخصيات الفيلم قيد الدراسة. كما يوضح هذا البحث أهمية النظريات اللغوية في تحليل الأفلام. وفي الأخير يمكن استنتاج أن نظريات اللباقة تستخدم بشكل فعال ضمن السياقات التاريخية والقتالية، كما يتجلى ذلك في فيلم 'مملكة السماء'.

الكلمات المفتاحية: البراغماتي، مبادئ اللباقة، نظرية لييش، نظرية براون وليفينسون، نظرية فركلاف لتحليل الخطابات النقدية ذي المستويات الثلاثة.