# CROSS-CULTURAL PRAGMATIC ANALYSIS OF POLITENESS STRATEGIES USED BY THE AUSTRALIAN AND INDIAN CHARACTERS IN "LION"

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| ARTICLE INFO | ABSTRACT |
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| | *This analysis investigated the representation of characters in "Lion" The movie. Used various kinds of politeness strategies. This study aims to analyze the positive and negative politeness strategies used by characters from Australia and India, in addition to determine the factors that shape these strategies. This study applies a qualitative approach. As a result, the conversations in the movie are carefully transcribed and analyzed descriptively through the perspective of politeness theory (Brown, 2020) and cross-cultural pragmatics (Wierzbicka, 2009) to identify the influence of the characters' cultural backgrounds on their strategic communication choices. The conversations that occur between the Australian and Indian characters in the movie serve as a valuable repository of information, that includes both positive and negative politeness strategies. To obtain the data, the researcher uses a few processes, including watching the movie, taking notes, and choosing conversations in which the actors use both positive and negative politeness strategies frequently. The findings of this study reveal that a total of 121 sentences were classified as politeness strategies, with 68 instances identified as negative politeness and 53 as positive politeness strategies. The application of both negative and positive politeness strategies articulated by the characters is primarily influenced by their cultural context. India as a hearer-based culture tends to speak in indirect, digressive, and unclear statements, while Australia as a speaker-based culture emphasize the importance of honesty, directness, and relevance in communication.* |

## 1. INTRODUCTION

In communicative activities, individuals use language as an instrument to convey their thoughts, perspectives, and information to others. They will formulate strategies to engage in a courteous conversation. People use strategies of politeness to facilitate the smooth progression of their conversation. Brown and Levinson, as referenced in Yule (2020), suggested that the comprehension of verbal interactions—such as requesting, offering, criticizing, and complaining—goes beyond specific words people use to describe their actions, much like the complex linguistic essence of the utterances themselves. It suggests that fulfilling the emotions of individuals maintains equal significance to implementing appropriate language in communication. In addition, the behavior of speaking with politeness requires consideration of the emotions of others, and to be polite suggests an effort to ensure that others feel comfortable.

Furthermore, elucidated that politeness entails recognizing the face of another individual, a connection to the dynamics of social distance or intimacy (Duranti, 2009; Yule, 1996). The term 'Face' in this context does not refer to its literal or physical interpretation; rather, it signifies one's

45

public image. In other terms, it represents one's worth as perceived by society. In their significant work, Brown and Levinson (1987) introduce an innovative framework of politeness strategies concentrated around the concept of 'face' conservation. The proposal suggests that each individual possesses two fundamental face desires, one focused on positive politeness and the other on negative politeness. A positive politeness conveys an aim for recognition and validation, whereas a negative politeness represents the intention to obstruct a particular action. A negative facial expression indicates a desire to avoid friendliness. Furthermore, the positive demeanor serves to convey respect towards others, and the use of politeness strategies encourages listeners to respond favorably to the speaker's enquiries and requests, guiding individuals in selecting the most effective approaches to engage with their audience.

People use politeness as a means to facilitate smooth communication and foster harmonious interpersonal relationships within social interactions. In this extending era of international engagement, individuals are required to interact with others from diverse groups and varied cultures. Wierzbicka (2003, p. 67) states that people articulate themselves in varied manners across different nations. They use various codes, incorporating distinct lexicons and diverse grammatical structures. Cultural differences will pose challenges in their communication. The variations in the use of politeness strategies among them represent a significant challenge in this matter. Brown and Levinson Brown and Levinson (1987) offer a comprehensive and detailed framework for analyzing cross-cultural variations in politeness strategies, especially through their theory of 'face-saving.' Therefore, the author of this study used this theory for analysis.

A variety of scholars have published numerous studies concerning cross-cultural pragmatics in relation to politeness strategies. Fukushima (1996) conducted an examination of politeness strategies in requests articulated in British English and Japanese. The two cultural politeness strategies were observed to be shaped by perceptions of power, social distance, and the significance of the imposition. Six years later, Marti (2006) examined the understanding and perception of politeness in requests made by Turkish speakers and Turkish-German speakers. It has been observed that a linear relationship does not exist between indirectness and politeness; thus, Turkish speakers tend to favor direct strategies, while Turkish-German speakers show a preference for indirect strategies.

Considering this, it is widely acknowledged that linguistic politeness plays a significant role in any face-threatening act (FTA) (Ernovilinda, 2020). The existing body of literature indicates that these actions can be influenced by cross-cultural factors. A comprehensive understanding of the varying social constructs of politeness and the diverse strategies employed across cultures becomes as a crucial element for achieving success in international requests (Bosuwon, 2015).

In the context of Indian languages, the concept of politeness is articulated through a perspective of structural and cultural appropriateness. Pandharipande (1992) proposed that an utterance cannot be categorized as both polite and inappropriate or impolite and appropriate simultaneously. To participate in these speech communities, the speaker must exhibit an acute awareness of their role in the social context and follow to the anticipated norms that govern their conduct. The vital concept of using specific structures and behaviors considered suitable is referred to as Maryada, or 'etiquette,' in Sanskrit (Pandharipande, 2006).
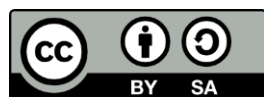
The study of Indian language, particularly concerning politeness strategies, is infrequent and difficult to locate. Only a small percentage of the researchers participated in the analysis. Subbarao et al. (1991) conducted an examination of various common syntactic forms present across Indian language families. Pandharipande (2010) and Srivastava & Pandit (1988) put forth distinct hierarchies regarding the levels of politeness in the Hindi language. Sridhar (2020) observes that the strategies for making requests in Indian English differ from those found in native varieties of English. Therefore, the uncommon phenomenon encourages the researcher to examine their politeness strategy, drawing comparisons with the preferences of native English speakers, such as those from Australia. This discussion will concentrate on various politeness strategies used by Indian speakers of English, particularly in contrast to those implemented by native English speakers in Australia. In a comparative analysis, the researcher uses the well-known animated movie "Lion" as a basis for data exploration. The occurrence of politeness strategies is evident not only in real-life contexts but also in movies, serving as a reflection of human existence.

"Lion" is a 2016 biographical drama film, directed by Garth Davis in his feature debut, and composed by Luke Davies. It draws inspiration from the 2013 non-fiction work "A Long Way Home" authored by Saroo Brierley. The movie explores the profound journey of Brierly, who, after a quarter of a century apart from his family in Berhampur, goes on an adventure to reunite with them. This is a collaborative endeavor involving Australia, the USA, and the UK. The film premiered at the Toronto International Film Festival on October 10, 2016, under the auspices of The Weinstein Company. The release to a broader audience occurred on January 6th, 2017. The film made its debut in Australia on January 19, 2017, followed by its release in the UK on January 20, 2017.

The author decides on this movie for a variety of compelling reasons. Initially, the Indian-English language used by Saroo presents a fascinating subject for analysis when juxtaposed with the English spoken in Australia in this movie. Secondly, "Lion" received six nominations at the 89th Academy Awards, including categories such as Best Picture, Best Supporting Actor (Patel), Best Supporting Actress (Kidman), and Best Adapted Screenplay. The movie gained two BAFTA Awards, one for Best Supporting Actor and another for Best Adapted Screenplay. The film achieved famous commercial success, grossing $140 million globally, thereby securing its position as one of the highest-grossing Australian films in history.

This study is focused on clarifying the use of politeness strategies, including both positive and negative politeness, as demonstrated by Indian and Australian characters in the movie "Lion." The verbal expressions articulated in the movie are analyzed and explained through a methodical lens, following the theoretical framework established by Brown (2020). Furthermore, the rationale and elements influencing their use of positive or negative politeness strategies in conversation will be the subsequent focus of inquiry, especially in cultural background. The cultural backgrounds significantly influence the politeness strategies that are used by Indian as a hearer-based culture and Australians as a speaker-based culture. Misunderstandings might have serious issues as a result of cultural differences influencing the characters' communication. Considering how much easier it is to have interactions across nations in this age of globalization. understanding the cultural background of discussion partner is essential for effective communication.

## 1. LITERATURE REVIEW

### 2.1 Pragmatic

Pragmatics examines the connection between linguistic structures and their users (Yule, 1996, p. 3). This study requires that the speaker participate with various linguistic dimensions related to the societal attitudes common in the general population. In other words, pragmatic analysis aims to examine the meaning of words comprehensively. This study is intricately linked to various aspects of linguistics, which includes meaning, language use, the speaker, the addressee, and other elements important to the characteristics of utterance contexts. This suggests that individuals use practical language as an instrument of communication in their community. Certain expressions lack a literal interpretation and are instead dependent on the context or circumstances of the speaker. This aspect represents a significantly human concept that proves to be exceedingly challenging to analyze consistently due to its objective nature (Yule, 2020). In essence, pragmatic refers to the social language abilities individuals use in their everyday exchanges, including the content and manner of their speech, the significance of their nonverbal cues, and the appropriateness of these elements within the specific context of the interaction.

#### 2.1.1 Politeness

The theory of "face," presented by Brown and Levinson in 1987, stands as the preeminent framework regarding politeness strategies. It has a greatly influenced on the examination of speech act is (Hobbs, 2003). Their theory of face involves three essential concepts: face, face-threatening acts (FTA), and strategies for politeness. Brown and Levinson, (1987, p. 61) explain that the notion of face refers to the public self-image that individuals aspire to project for themselves. This public persona includes two distinct aspirations. They placed that every person in society possesses two distinct identities. Initially, it relates to the concept of negative politeness; the essential assertion of territories, individual sanctuaries, and entitlements to unobtrusiveness, including freedom of action and the right to be free from interference. The second aspect relates to the positive face; the enduring positive self-concept or persona, which refers to the aspiration for self-image to be recognized and validated, is asserted through interactive behaviors. Each statement possesses the capacity to serve as a face-threatening act (FTA), regardless of whether it targets a positive face or a negative face.

The theory proposed by Brown and Levinson (1987) states that various speech acts, including requests, offers, disagreements, and compliments, inherently pose a threat to the face-wants of either the speaker or the hearer, suggesting that politeness plays a crucial role in mitigating these face-threatening acts. Three primary strategies for executing the speech act can be identified based on certain assumptions: positive politeness, negative politeness, and off-record politeness. The objective of positive politeness is to increase or elevate the positive self-image of the individual being addressed. Negative politeness requires to mitigate the intrusion on the independence of the addressee or reduce the burden of an imposition. Off-record politeness entails a disregard for one of Grice's (1975), based on the belief that the listener can deduce the underlying meaning of the statement.

When FTA participates in interpersonal interactions, a determination is made regarding the execution or non-execution of the action. Individuals can decide to participate in this action either directly, in a manner that is documented, or indirectly, in a way that remains unrecorded.

48

Individuals often perform such actions without regard for the listener, choosing to express themselves in a direct manner. When attempting to mitigate the effect of the FTA on the listener, individuals will use strategies of either positive or negative politeness. Positive politeness involves the speaker's effort to maintain the hearer's positive self-image by minimizing the perceived distance between them. Conversely, negative politeness refers to the speaker's effort to respect the hearers' negative face by acknowledging and valuing their personal space (Brown, 2020).

## 2.1.2 Positive Politeness

Positive politeness relates to the expression of intimacy and connection. The following table presents 15 strategies associated with positive politeness as outlined by Brown (2020).

**Table 1: Positive politeness**(Brown, 2020:101-144)

| No. | Strategies | Positive Politeness |
|-----|------------|---------------------|
| 1 | Strategy 1 | Notice, attend to hearer (his interest, wants, needs, & goods) |
| 2 | Strategy 2 | Exaggerate (interest, approval, & sympathy to hearer) |
| 3 | Strategy 3 | Intensify interest to the hearer |
| 4 | Strategy 4 | Use in-group identify markers |
| 5 | Strategy 5 | Seek agreement |
| 6 | Strategy 6 | Avoid disagreement |
| 7 | Strategy 7 | Presuppose/raise/assert common ground |
| 8 | Strategy 8 | Joke |
| 9 | Strategy 9 | Assert or presuppose the speakers' knowledge and concern for the hearers' want |
| 10 | Strategy 10 | Offer & promise |
| 11 | Strategy 11 | Be optimistic |
| 12 | Strategy 12 | Include both the speaker and the hearer in the activity |
| 13 | Strategy 13 | Give or ask reasons |
| 14 | Strategy 14 | Assume or assert reciprocity |
| 15 | Strategy 15 | Give gift to hearer (good, sympathy, understanding, & cooperation) |

## 2.1.3 Negative Politeness

Negative politeness primarily involves the act of avoiding or reducing the consequences of an imposition by using apologies, deference, hedges, impersonal language, and other strategies. The following table shows the ten ways used to express negative politeness:

**Table 2: Negative Politeness (Brown, 2020:131-211)**

| No. | Strategies | Negative Politeness |
|-----|------------|---------------------|
| 1 | Strategy 1 | Be conventionally indirect |
| 2 | Strategy 2 | Question and hedge |
| 3 | Strategy 3 | Be pessimistic |
| 4 | Strategy 4 | Minimize the imposition |
| 5 | Strategy 5 | Give deference |
| 6 | Strategy 6 | Apologize |
| 7 | Strategy 7 | Impersonalize S&A |
| 8 | Strategy 8 | State the FTA as a general rule |
| 9 | Strategy 9 | Nominalize |
| 10 | Strategy 10 | Go on record as incurring a debts or not indebting Hearer |

## 2.2 Cross-Cultural Pragmatic and Politeness Strategies

In the field of cross-cultural communication, the aspect of politeness, which includes the acknowledgement of suitable conduct or the appreciation of its significance, demonstrates considerable variation across different cultures(Wierzbicka, 2009, p. 70). This comes from the reality that particular communication patterns are specific to certain cultures and are not universally applicable. In light of particular communication patterns within cultures, Goddard & Wierzbicka (2004) has put forth a model of cultural scripts aimed at articulating cultural norms for discourse, along with culture-specific attitudes, assumptions, and nouns in exact and universally applicable terms. These are referred to as the cultural foundations of tact (Janney & Arndt, 1993, p. 30). The cultural foundations of tact illustrate how assumptions and expectations, both cultural and situational, influence individuals in their efforts to avoid conflict and shape their thoughts, emotions, speech, and interactions.

This concurs with the argument made by Wierzbicka (2009, p. 108) that the cultural foundations of tact consist of a series of subconscious regulations. Persons, whether with awareness or not, stay to cultural constructs. Furthermore, it is a behavior acquired through cultural learning to adjust or regulate expressions of emotion in various contexts, with the intention of conveying a specific impression of sentiment and disposition for the advantage of others(Janney & Arndt, 1993, p. 529).

Matsumoto (1989, p. 219) stated that a fundamental concept in politeness lies in a profound comprehension of the distinct communication patterns related to the culture. For instance, the specifics of communication and the values considered significant in specific languages and cultures may lead to variations. Should a speaker overlook or disregard the distinct communication patterns associated in the hearers' culture, a conflict in communication is likely to arise between the speaker and the hearer. Even if the speaker uses a polite approach based on their own cultural assumptions, it may, from the perspective of the hearer's cultural framework, be perceived as 'being impolite in an impolite manner.' In an English-speaking academic environment, it is generally considered appropriate for students to address their instructors by their first names, without the addition of formal titles such as Mr., Mrs., or Dr. This conduct may be considered polite; however, it has the potential to be articulated in a manner that is less than suitable. It is recognized as polite in English-speaking cultures that prioritize tact, even if the grammatical framework does not overtly express politeness. In Asia, especially in Japanese society, such behavior is considered impolite, as it contradicts the cultural norms that emphasize tact and prioritize superficial expressions of politeness.

## 3. METHODS

### 3.1 Research Design

This study uses a qualitative approach, providing a descriptive account of the phenomenon under investigation. Qualitative research involves the systematic gathering, examination, and interpretation of data to derive meaningful insights regarding a specific phenomenon of interest (Gay et al., 2006). The objective of qualitative research is to comprehend certain facets of social existence and its methodologies, which typically produce words instead of numerical data for analysis (Patton & Cochran, 2002).

**3.2 Source of Data**

The principal source of data for this study is the conversation between the main characters, Saroo and Lucy, in the film "Lion". The primary aim is to examine the use of positive and negative politeness strategies, which represent the cultural characteristics of both Indian and Australian societies. Both Saroo and Lucy present intriguing subjects for observation, given their distinct cultural backgrounds. This section presents a variety of intriguing data that includes strategies of politeness. Therefore, it has the capacity to capture and maintain the readers' interest, leading them to look for further understanding.

**3.3 Instrument**

The methodology used in this study is the non-participant observation technique. Non-participant observation constitutes a methodological approach in which the researcher observes the subjects of interest with their awareness, avoiding from interacting actively in the context being examined. This method is straightforward to implement, as it involves the collection of data through the observation of behavior, lacking of any interaction with the participants. Given that it is more simple for the researcher to document data in a timely and impartial manner, identical to a movie, as one illustrative example.

**3.4 Data Analysis Procedures**

In order to gather the data, the researcher uses a series of steps as outlined below:
1. Engaging with the movie on multiple occasions
2. Converting the dialogues into a structured list format as the data
3. Compiling all dialogues that incorporate both positive and negative politeness strategies
4. The process of data coding

This research involves the coding of data to facilitate a more streamlined analysis process. The coding of the data is determined by the sequence of the numerical values. The illustration is presented as follows:
1. The quantity associated with each piece of information
2. The quantity of data amounts
3. The name of the characters
4. The name of the politeness strategy
5. The title of the movie
6. The temporal context in which the dialogue transpires within the cinematic work.

In order to clarify the coding, an example is presented as follows:

**003/102/Saroo/NeP/L/24:05**

It means that the data is number 003 from 102 data in the movie. Saroo is the name of the speaker, NeP is Negative Politeness, L refers to the "Lion" movie and it happened in the minute of 24 and 05 seconds.

## 4. RESULTS AND DISCUSSIONS

### 4.1 Negative and Positive Politeness Strategy between Indian and Australian characters in *Lion* Movie.

The analysis of the data found several significant distinctions in the politeness strategies used by Indian and Australian characters in the movie "Lion." This observation is quite expected, given their distinct cultural backgrounds, despite the shared language portrayed in this movie. The analysis of the data was conducted through the use of positive and negative politeness strategies as marked by Brown and Levinson (1987). The study's findings indicated that the Indian characters as deference-based language culture (Lakoff, 2005) and hearer-based culture (Valentine, 1996), frequently use negative politeness strategies more than their Australian partners as distance-based language (Lakoff, 2006) and speaker-based culture ( Valentine, 2019). The two tables below illustrate the distinctions between the Indian and Australian characters in movie "Lion" as they used either negative or positive politeness strategies.

**Table 1: Negative Politeness Strategy between Indian and Australian characters.**

| No. | Names of Strategy | Indian (deference-based language culture) | Australian (Distance-based language culture) |
|---|---|---|---|
| 1 | Be conventionally indirect | 9 | 2 |
| 2 | Question and Hedges | 34 | 7 |
| 3 | Be pessimistic | 5 | - |
| 4 | Minimize the imposition | - | - |
| 5 | Give deference | 4 | - |
| 6 | Apologize | 7 | - |
| 7 | Impersonalize speaker and hearer | - | - |
| 8 | State the FTA as a general rule | - | - |
| 9 | Nominalize | - | - |
| 10 | Go on record as incurring a debt or not indebt H | - | - |
| | | 59 | 9 |

**Table 2: Positive Politeness Strategy between Indian and Australian.**

| No | Name of Strategies | Indian (deference-based language culture) | Australian (Distance-based language culture) |
|---|---|---|---|
| 1 | Notice, attend to hearer (his interest, wants, needs, goods) | - | - |
| 2 | Exaggerate (interest, approval, sympathy with hearer) | 2 | 4 |
| 3 | Intensify interest to the hearer | - | - |
| 4 | Use in-group identity markers | 6 | 13 |
| 5 | Seek agreement | 9 | 3 |
| 6 | Avoid disagreement | 2 | 1 |
| 7 | Presuppose/raise/assert common ground | - | - |
| 8 | Joke | - | - |
| 9 | Assert or presuppose the speaker's knowledge of and concern for hearer's wants | - | - |
| 10 | Offer, promise | 2 | - |
| 11 | Be optimistic | | - |
| 12 | Include both speaker and hearer in the activity | 4 | 3 |

52

| 13 | Give (or ask for) reasons | 2 | - |
|---|---|---|---|
| 14 | Assume or assert reciprocity | | - |
| 15 | Give gift to hearer (goods, sympathy, understanding, cooperation) | 1 | 1 |
| | | **28** | **25** |

The previous two tables indicate that there exists a total of 121 utterances that can be classified into strategies of negative politeness and positive politeness. The data indicated that 68 instances reflect the negative politeness strategy used by both the Indian and Australian characters. In contrast, 53 of the data exemplify the use of positive politeness strategies by the Indian and Australian characters in the movie "Lion."

The initial table concerning negative politeness strategy indicates that in strategy number 1, which refers to being conventionally indirect, there are 9 instances derived from Indian characters, alongside 2 instances from Australian characters. The Indian characters use tag questioning and hedging strategies in 34 instances, whereas the Australian characters implement these strategies in only 7 instances. In the third phase of this strategy, five data points were exclusively derived from Indian characters, approached with a pessimistic perspective. After that, in the following strategy, the defense identified four instances originating from Indian characters, while the apologizing strategy revealed seven instances exclusively from Indian characters.

The second table illustrated the data related to the positive politeness strategies identified in the movie "Lion." The researcher identified 53 data points in this movie. In the first strategy, there are 28 data points originating from India, while 25 data points are sourced from Australia. Regarding strategy number 2, which involves the amplification of interest, approval, and sympathy towards the listener, there are two instances identified from Indian sources and four instances from Australian sources. In the fourth strategy, which refers to the use of in-group identity markers, a total of 6 data points from Indian characters and 13 data points from Australian characters were identified. The subsequent strategy involved the pursuit of an agreement through repetition, yielding 9 data points from Indian characters and 2 data points from Australian characters. In regard to the subsequent strategies, two data points have been identified from the Indian context in strategy number 10. In strategy number 12, which includes both speaker and hearer in dialogue, there were four data points sourced from India and three from Australia. Following that, two pieces of data were identified from the Indian character in strategy number 13, which relates to the act of providing or soliciting reasons. In contrast, only one piece of data was discovered from both the Indian and Australian characters in the final strategy.

## 4.2 Negative Politeness Strategies of Indian and Australian Characters in *Lion* Movie.

Based on the data presented in table 1 regarding negative politeness strategies, it is observed that 59 dialogues originate from the Indian context, while 9 dialogues are derived from the Australian context, across 10 distinct settings in the movie "Lion," which is classified as showing negative politeness as per the framework established by Brown and Levinson (1987). They introduced a total of 10 strategies relating to negative politeness. According to the findings of this study, the second strategy, the tag question, comes as the most preferred negative politeness strategy identified in the movie "Lion," with a frequency of 30 occurrences. The data presented

below exemplifies a tag question exchange that occurred in the dialogues between Saroo, the Indian character, and Lucy, the Australian character, in the context of the movie.

**089/121/Saroo/NeP/L/01:14:36**

| | |
|---|---|
| Saroo | : Stop **please**? Luce? |
| Lucy | : Hey, look at me. |
| | Look at me! |
| Saroo | : **Can't** this wait? |
| Lucy | : Where are you? |
| Saroo | : **Can't** this wait until we get home? Yeah? |
| Lucy | : Home? |
| | What home? |

The conversation that happened above occurred during a gathering for international students. In this case, Lucy, in her role as his girlfriend, tried to provoke Saroo into action, yet he remained disinclined to comply. In this particular case, Saroo tried to reduce the discord between himself and Lucy. Initially, Saroo undermined his response to Lucy's invitation by using the term *"please?",* subsequently reinforcing his hesitation with the negative particle *"can't."* This choice reflects a more pessimistic tone rather than choosing for a direct command such as 'stop Lucy' or a simple request like *"wait!".* The statement indicates that the speaker aimed to avoid causing emotional distress to the listener and looked for to protect Lucy's dignity, particularly given that she is his girlfriend. The previous discussions demonstrated the distinct approaches to politeness strategies used by both Saroo and Lucy, despite their use of the same language, which is English. Their various cultural backgrounds lead to varying politeness strategies that they adopt. Saroo, an individual from India, will go for a complex sentence that culminates in a strategy of negative politeness, whereas Lucy, a native English speaker, will select a word that is more assertive and appears less complex.

In a hearer-based culture (Valentine, 2015, p. 289) such as India, a speaker who uses indirect, digressive, or ambiguous language provides the addressee with greater latitude to refrain from agreement or to avoid executing the intended action. This follows the observation that Indian speakers tend to favor compound and complex sentences over those preferred by native English speakers, as they are perceived to be simpler and more direct. In Indian languages, question tags like [n] and [a] in Hindi are affixed to both affirmative and negative statements. Tag forms convey a sense of unity with the listener, promote engagement, reduce criticism or disagreement, and represent a polite demeanor (Culpeper & Holmes, 2013). In order to comply with social norms, Indian speakers often incorporate English tag forms such as *"no," "y'know,"* and *"isn't it?"* Is that correct? Very well, and is it not possible? which is found in comparable son texts/contexts where an Indian tag would be required. In the case of Saroo presented in the data above, he used this tag participle to express his solidarity and minimize his disagreement with Lucy.

On the contrary, by the conclusion of the dialogue, Lucy's statements demonstrate a simplicity, honesty, relevance, and directness that is quite striking. She responded to Saroo's inquiry with clarity, echoing the final word she had spoken in an elevated tone. As an Australian, Lucy is likely to express herself with a certain straightforwardness in her statements. As noted by Valentine (2015), speaker-based cultures, such as those of European and other English native speakers, anticipate that speakers will show honesty, directness, and relevance in their

communication. This approach gives the role of maintaining explicitness, clarity, and precision to the speaker, who consequently influences the addressee's selection of expression.

Ultimately, the analysis reveals distinct variations in the politeness strategies used by Saroo, the Indian, and Lucy, the Australian, during their interactions. Saroo, hailing from a culture that prioritizes the listener, tends to focus on the feelings of the other person rather than directly declining Lucy's invitation. He uses a negative politeness strategy, specifically tag questions, to mitigate his disagreement and preserve Lucy's face. As mentioned by Scroope (2018) Indians never decline explicitly due to cultural norms around rudeness; instead, they often use body language to convey refusal or disagreement.

**4.3 Positive Politeness Strategies of Indian and Australian Characters in "*Lion*" movie.**

Based on the data on positive politeness strategies presented in table 2, the researcher identified 35 instances used by the Indian participants and 9 cases used by the Australian participants across 10 distinct settings in the movie "Lion." All of the data are systematically classified into positive politeness strategies as delineated by Brown and Levinson (1987). The fifth strategy of positive politeness, prominently featured in the movie "Lion," is the seeking of agreement, which involves the affirmation and reiteration of others' statements. This particular strategy gets used on nine situations throughout the entire movie. The data presented below represents a particular case of agreement reached between Lucy and her Indian friend.

**027/121/WFH/PoP/L/00:58:29**

WFH          : You've ever done Bollywood dance?
Lucy           : Oh, just like, **one leg.**
WFH          : Yeah, **one leg…**

The dialogue happened in the apartment of WFH, involving Lucy and her Indian partner during a gathering at their own house. In that situation, Lucy's friend enquires about the popular Bollywood dance from India by asking, *"Have you ever done a Bollywood dance?"* In response to her inquiry, Lucy uttered the word *"Oh"* and showed the dance she was capable of, concluding her statement with, *"Oh, just like, one leg…?"*. After that, her Indian friend responded by reflecting her statement, *"Yeah, one leg…"* implying her agreement with Lucy's performance and comments. The data stated shows that Lucy's Indian friend uses a positive politeness strategy, specifically the fifth approach, which involves seeking agreement through repetition. One can further highlight agreement by reiterating a segment or the complete essence of what the preceding interlocutor has articulated in the conversation (Brown, 2020, p. 112). In the present case, Lucy's Indian friend repeated Lucy's statement to emphasize her agreement with Lucy's opinion.

In the context of Indian languages, the act of repetition serves to emphasize an emotional agreement, a practice that appears to be firmly established in convention. This statement is confirmed by Subbarao et al. (1991) in their research, wherein it is articulated that a method to attain positive politeness in this language involves repeating a segment of what the other interlocutor has expressed. Repetition fulfils the role of enhancing one's positive identity and conveys a sense of involvement. It includes a variety of functions in conversation (Tannen, 1984). The act of repetition serves as a reflection of the speaker's involvement with another's statements, signifying both acceptance and concordance, while simultaneously providing proof of the speaker's active involvement in the conversation. The data presented indicates that Lucy's Indian

friend used a positive politeness strategy, specifically the fifth one, which involves seeking agreement through repetition to demonstrate her concurrence with Lucy's statement. Furthermore, it is observed that female speakers in India frequently use such repetitions across several consecutive turns, serving to indicate emphatic agreement and to reinforce the bonds of camaraderie Valentine (2019). As mentioned by Robin Lakoff (Srivastava & Pandit, 1988b)(1984, 1990) posits that various cultures and languages possess distinct interpretations of politeness. The level of politeness is shaped by three fundamental strategies; each culture embraces one as its primary approach: distance, deference, and camaraderie.

Regrettably, this approach is so prevalent that the frequent repeated statements often seem disconnected from the argument being presented. As a result, for a listener unfamiliar with the cultural context, such as a native English speaker, the Indian speaker may be perceived as inapplicable and lacking coherence.

In the forthcoming discussion, this study will present the most extensive data concerning Australians and their use of positive politeness strategies in the context of in-group identity markers. This data is consistently shown in the dialogue of John, Saroo's father, throughout the movie. It occurred in excess of ten times across various contexts, yet consistently in the same capacity. It was demonstrated during John's conversation with his son. He consistently referred to his son by their group identity rather than using his name, a practice that differs from the typical approach of other native English speakers. The following data clarified the manner in which John used the strategy.

**013/121/John/PoP/L/00:50:56**

| | |
|---|---|
| John | : Hello **mate**! |
| | Show Mantosh what you've done. |
| | He did a picture. |
| Macintosh | : I take a picture. |

**013/121/John/Pop/00:50:56**

| | |
|---|---|
| John | : you don't really think he will turn up, do you? |
| | No, just leave it, **son**. |

The preceding dialogues took place among John, Mantosh, and Saroo. In the initial data, a conversation occurred between John, the Australian character, and Mantosh, the Indian character, in that movie work. This marked the first-ever dialogue between them since their initial encounter. The event occurred in a hospital in Australia, where a woman of Hindi descent introduced Mantosh to Sue, John, and Saroo. In this case, John uses this strategy to greet Mantosh with a casual "Hello mate!", whereas Mantosh merely observed him, feeling somewhat uncomfortable and out of place. John's employment of the term "mate" serves as a mode of address that signifies membership in a group. Brown and Levinson (1987, p. 108) argue that when a speaker uses various strategies to signify affiliation with a particular group, they can implicitly convey a shared understanding with the listener that fits into the group's definition. This refers to the use of specific linguistic structures in a particular group, including dialects, jargon, and slang that involve the omission of certain words. It can be asserted that by using any of the countless methods to express in-group membership, the speaker is able to implicitly state the shared understanding with the listener that is covered by that particular definition of the group. In John's situation, he used one of the terms

that were part of the addressing form. He used this strategy to make Mantosh feel comfortable and not scared by him.

It reappeared in the second set of data. The previously mentioned exchange happened between John and Saroo. The conversation occurred in a restaurant during a farewell gathering to commemorate Saroo's departure for college in Melbourne. In this context, Saroo enquired of his mother regarding a particular matter. In response to Saroo's inquiry, John, his father, replied simply, 'no, just leave it, son.' The word 'son', as articulated by John, represents one of the forms of address as defined by Brown and Levinson (1987, pp. 107–108). It was claimed that generic names and terms of address such as mate, buddy, honey, mom, brother, son, sweetheart, and guys are indicative of in-group membership. This statement refers to two out of thirteen cases of strategy number four, which uses the positive politeness strategy through the use of in-group identity markers frequently articulated by Australians in movie "Lion." Nevertheless, this phenomenon of politeness was not exclusively noted in the Australian character; it was also evident in the Indian character, as illustrated in the data below:

**074/121/Saroo/PoP/L/01:10:11**

Saroo           : **Mom**, you didn't?
Sue             : [Shake head] I…
Saroo           : I didn't know you were so athletic.

The conversation that happened among Saroo, Sue, and Lucy. The scene took place in Sue's home during Lucy's visit to Saroo's parents. In this case, Saroo used a positive politeness strategy, specifically the fourth one, which involves the use of in-group identity markers, as he referred to Sue's mother as "mother." He articulated 'mum' in his words, which is incorporated in the form of address. In the context of Indian languages, address and reference terms, along with kinship forms, serve as indicators that delineate the relationship between the speaker and the listener. To identify the foundational Indian conventions of appropriateness and to anticipate the social expectations and behaviors linked to them (Pandharipande, 1992). According to the data presented, Saroo demonstrated an expansion of a perceived connection with Sue, referring to her as 'mom' in a manner that reflects his emotional association with her as a mother figure. Through the act of listening or reading that dialogue, the other participants will gain insight into the nature of the relationship they uphold.

This study's findings indicate that negative politeness is used with greater frequency by Indians in comparison to Australians. Their tendency was for using this strategy in a conventional manner, often manifesting in their speeches and utterances through an increased use of apologies, hedges, pessimistic expressions, and tag questions. They claim that the more indirect, digressive, or ambiguous a speaker is, the greater the range of options available to the audience for disagreeing or avoiding from the intended action (Valentine, 2019). The conducted observations indicate a preference among Indian speakers for using compound and complex sentences, which motivates other people avoid from articulating their own sentences. According to Brown (2020, p. 129), negative politeness serves to protect an individual's negative face needs by addressing the listener's tendency to avoid inconvenience or disruption, thereby allowing them the freedom to act according to their preferences. Nevertheless, the use of negative politeness in Australian character is confined to a select few circumstances. The movie uses conventional indirectness in merely two dialogues; while hedging and questioning are utilized seven times throughout the entirety of the story. The

determination largely relies on the characteristics of speaker-based cultures, particularly their preference towards clarity, directness, and relevance in communication.

The Indians used a greater number of positive politeness strategies compared to the Australians. In this specific context, the Australians have demonstrated a higher prevalence of positive politeness strategies in comparison to those of a negative the natural world. In this movie, the Indian characters often amplify their expressions of interest and empathy towards their audience. They frequently seek agreement by repeating sentences, thereby participating the listener in the conversation and avoiding disagree through the use of ambiguous expressions. Ahluwalia et al. (1990) claim that in conversational contexts, an Indian speaker tends to refrain from direct communication, opting instead for indirect expressions that subtly disclose their true intentions, thereby maintaining the positive face of the other person and indicating a divergence from the other's perspective. Conversely, the Australians showed a greater frequency of in-group identities. The findings of this research indicated a greater prevalence of generic names and terms of address, such as "son" and "mate," in their utterances, reflecting a close relationship with the other person. Brown and Levinson (1987: p. 108) suggested that the speaker perceives the relative P (power and status difference) between himself and the addressee as minimal, given that diminutives and endearments function similarly to reinforce in-group solidarity. As a result, the necessity can be reduced by illustrating that it is not an authoritative command; even when directed at children, it transforms a directive into an insignificant request.

Several possible causes exist for the implementation of these distinct strategies concerning the Indian and Australian characters in the movie. The significant cultural differences that exist between the two groups have significantly shaped their approaches to politeness strategies. To elaborate, each language possesses its own mechanisms for conveying politeness, and these mechanisms are not universally comparable across different languages. Wierzbicka (2009: p. 70) stated that the dimension of politeness, that includes the acceptance of appropriate behavior and the fundamental importance placed on politeness, varies across cultures, including those of India and Australia. They use a unique approach to politeness strategies that is deeply rooted in their cultural context. In the context of Indian languages, the concept of politeness is articulated through the perspective of structural and cultural appropriateness. An utterance cannot be categorized as both polite and inappropriate or as impolite and appropriate (Pandharipande, 2006). To be a participant in these speech communities, the speaker must show an acute awareness of their standing within the social context and the established norms that govern their position, as well as the anticipated conventions to which they will be required to conform. As an Australian from a speaker-oriented culture, he values honesty, straightforwardness, and relevance in communication.

## 5. CONCLUSION

The purpose of this research is to demonstrate the politeness strategies use by the Indian and Australian characters in the movie "Lion." The investigation indicated that the Indian and Australian characters in "Lion" use a variety of politeness strategies, both negative and positive in character. This is verified by the data, which show that 121 statements are classified as negative politeness and positive politeness strategies based on Brown's (2020) theory. Among the 121 obtained data, 68 are classified as negative politeness strategy, while the remaining 53 are positive
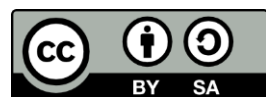
politeness strategies used by both Indian and Australian characters. Significant cultural differences exist between the two groups, influencing their approaches to politeness strategies. They use a unique approach to politeness strategies that is deeply rooted in their cultural background. As analyzed in this article, the concept of politeness strategy in Indian language as deference-based language culture and hearer-based culture is articulated through structural and cultural appropriateness. They use indirect, digressive, or ambiguous language in their conversations. On the other hand, as distance-based language culture and speaker-based language culture, Australian characters prioritize honesty, directness, and relevance in communication.

The phenomena of politeness strategies are not limited to real-life situations; it is also observed in movies as a reflection of human behavior. In conclusion, conducting this study offers the opportunity to enhance one's comprehension of the cross-cultural pragmatic field, especially regarding politeness strategies. The author anticipates that the result of this study will serve as a valuable resource for other researchers, providing a reference point and contributing to related studies. The author expresses a need for an increase in academics specializing in cross-cultural pragmatic analysis, with a specific focus on the influence of different cultural backgrounds. Additionally, the author encourages researchers to conduct further studies on this topic.

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