

## **An Analysis of Politeness Strategy and Cooperative Principles in Angry Birds Movie**

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**Abstract:** This research aims to identify the politeness strategy and violated maxims of cooperative principles used by the characters of a movie entitled Angry Birds. It is a content analysis research since the main source of data is transcription of movie dialog. Watching the video, listening to the dialogues and reading the transcription of dialogues were conducted in data collection. Descriptive qualitative was used to categorize the utterances into politeness strategies types used in the conversations among the characters of the film and decided maxim violated by the speakers or hearers. The result shows 84 utterances in the dialogues representing Bald on Record, 62 positive politenes, 39 negative politeness and 112 off record utterances. Besides, in each utterance violated one maxim and fulfilled others. Therefore, it can be concluded that movie can be used both by the learners and the teachers to enrich understanding the pragmatics aspects of language especially in term of politeness strategy and violated maxims of cooperative principles.

**Keywords:** politeness strategy, maxims of cooperative principles, Movie

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Date of Submission: 04-02-2019

Date of acceptance:22-02-2019

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### **I. BACKGROUND**

People communicate every time bring their purposes. They exchange various form of meaning, ideas, intention and information through a common system of symbols. To reach these goals, being polite is an aspect to be considered. Certain context needs different politeness strategies; positive or negative politeness; bald-on or off-record. At the same time, people should also be cooperative in communicating their ideas. Politeness involves feelings and awareness of others' face. When someone feels comfortable, a good relationship will appear between them. Being cooperative leads the speaker and hearer understands each other. However, for certain purpose, the speaker sometimes violates the maxim of cooperative principles.

The researcher selected this topic because it is interesting to be discussed for some reasons. Firstly, in delivering message to the audience the characters in this film sometimes do not utter the message directly. Besides, those characters in the movie are very attractive. Secondly, in communication people tend to speak what is in their mind. They never think about the rules, especially the rules of politeness strategies and cooperative principles. The characters used four kinds of politeness strategies and at the same time they also violate some of the four cooperative maxims in their conversation. The characters do not always speak explicitly when they are conveying their ideas. Thirdly, this topic was chosen because observing violating maxims is needed to investigate and to give clear explanation to the audience who cannot comprehend the Violating situations in order to make successful and meaningful conversations. Lastly, Angry Birds Movie was a box office success, grossing over \$352 million and becoming the second highest-grossing film of all time to be based on a video game.

Based on the background above the writers analyzed the types of politeness strategy and maxims violated from conversation in script of the Angry Birds movie. This research is expected to be useful information for the students, especially those in English department who are interested in pragmatics. The study is expected to help the students in exploring the subject so that they can study more about the politeness strategies and maxims in cooperative principles. For the other researchers who are interested to make further research about these elements of pragmatics, hopefully this research will serve as one of the helpful references for them to conduct a more comprehensive research.

## II. LITERATURE REVIEW

### 2.1 Brown and Levinson's Politeness Strategies

In any society, there are several rules and principles that regulate how people speak and behave. Brown and Levinson offer a descriptive analysis of strategies used by the participants to maintain their respective faces in social interaction. In Bousfield (2008: 57-59), Brown and Levinson sum up human politeness behavior in four strategies: *bald on record*, *positive politeness*, *negative politeness*, *off-record*.

#### 1. Bald-on Record

In this strategy, FTA is performed "[...] in the most direct, clear, unambiguous, and concise way possible" (Brown and Levinson in Bousfield, 2008) to do so 'baldly' entails phrasing it in direct, honest terms with no attempt to soften the face-threatening trust. The *bald on-record* does nothing to minimize threats to the hearer's 'face.'

Here, there is no attempt to acknowledge the hearer's face wants. This type of strategy is commonly found in people who know each other very well, and who are very comfortable in their environments, such as a close friend and family. And in applying this strategy, someone can utilize its five sub-strategies. They are showing disagreement (criticism), giving suggestion/advice, requesting, warning; threatening, and using imperative form. Those sub-strategies of bald-on record are shown below:

- Showing disagreement (criticism)  
Example: "No one makes your hair stronger."
- Giving suggestion/advice  
Example: "Dress like a goddess and gods will flock to you!"
- Requesting  
Example: "Put your jacket away!"
- Warning; threatening  
Example: "Don't hide your body smell!"
- Using imperative form  
Example: "Go away!"

#### 2. Positive Politeness

Positive face refers to every individual's basic desire for their public self-image that wants to be shown engagement, ratification, and appreciation from others they want to be wanted. The FTA is performed utilizing strategies oriented towards the positive face threat to the hearer (Bousfield, 2008: 57). The *positive politeness* shows that the speaker recognizes the hearer has desire to be respected. It also confirms that the relationship is friendly and it expresses group reciprocity. This type of strategy is usually seen in the groups of friends or where the people in the social situation know each other fairly well.

Here, the threat to face is relatively low. It usually tries to minimize the distance between them by expressing friendly statement and solid interest in the hearer's needs. And according to Brown and Levinson in Bousfield (2008: 57), there are three strategies which are included in Positive politeness: claiming common ground, conveying that S and H are co-operators, and fulfilling H's want for some X. Those sub-strategies of positive politeness are below:

##### a. Claiming common ground

- Noticing, attending to H (his interests, wants, needs, goods)  
Example: *Shaun, you're really good at solving computer problems.*  
*I wonder if you could just help me with a little formatting problem I've got.*
- Exaggerating (interest, approval, sympathy with H)  
Example: *Good old Jim. Just the man I wanted to see. I knew I'd find you here. Could you spare me a couple of minutes?*
- Intensifying interest to H  
Example: *You'll never guess what Fred told me last night. This is right up your street.*
- Using in-group identity markers: in-group language or dialect, jargon, slang, contraction or ellipses  
Example: *Are you alright, Honey?*
- Seeking agreement: safe topics, repetition  
Example: *I agree. Right. Manchester United played really baldly last night, didn't they? D'you reckon you could give me a cigarette?*
- Avoiding disagreement: token agreement, pseudoagreement, white lies, hedging opinions  
Example: *Well, in a way, I suppose you are sort of right. But look at it like this.*  
*Why don't you...?*

- Presupposing/raising/asserting common ground: gossip, small talk, point of view operations, presupposition manipulations  
Example: *People like me and you, Bill, don't like being pushed around like that, do we? Why don't you go and complain?*
- Joking  
Example:  
Shaun : *Great summer we're having. It is only rained five times a week on average.*  
Murphy : *Yeah, terrible, isn't it?*
- b. Conveying that S and H are cooperators
  - Asserting or presupposing knowledge of and concerning for H's wants  
Example: *I know you like marshmallows, so I've brought you home a whole box of them. I wonder if I could ask you for a favor...*
  - Offering, promising  
Example: *I'll take you out to dinner on Saturday, if you'll cook the dinner this evening.*
  - Being optimistic  
Example: *I know you're always glad to get a tip or two on gardening, Shaun, so if I were you, I wouldn't cut your lawn back so short.*
  - Including both S and H in the activity  
Example: *I'm feeling really hungry. Let's stop for a bit.*
  - Giving (or asking for) reasons  
Example: *I think you've a bit too much drink, Shaun. Why not stay at our place tonight.*
  - Assuming or asserting reciprocity  
Example: *Dad, if you help me with my English homework, I'll mow the lawn after school tomorrow.*
- c. Fulfilling H's want for some X
  - Giving gifts to H (goods, sympathy, understanding, cooperation)  
Example:  
A: *Have a glass of malt whisky, Dick.*  
B: *Terrific! Thanks.*  
A: *Not at all. I wonder if I could confide in you for a minute or two.*

### 3) Negative Politeness

The *negative politeness* also recognizes the hearer's face. However, it also admits that the speaker is in some way imposing on the hearer. This is the most common and linguistically diverse strategy. Negatively polite constructions contain negative face by demonstrating distance and wariness. *Negative face* represents the want of every action to get freedom from impingement. Bousfield (2008: 57) states that the FTA in this strategy is performed utilising strategies oriented towards redressing the negative face threat to the hearer.

Here, the threat to face is relatively high. The *negative politeness* focuses on minimizing the imposition by attempting to soften it. The sub-strategies of *negative politeness* include being indirect, not presuming/assuming, not coercing H, communicating S's want to not impinge on H, and redressing other wants of H's (Brown and Levinson in Bousfield, 2008: 57-58).

- a. Being indirect
  - Example: *Could you tell me the time, please?*
- b. Not presuming/assuming (Questioning)
  - Example: *I wonder whether I could just sort of ask you a little question.*
- c. Not coercing H
  - Being pessimistic  
Example: *If you had a little time to spare for me this afternoon, I'd like to talk about my paper.*
  - Minimizing the imposition  
Example: *Could I talk to you for just a minute?*
  - Giving deference  
Example: *Excuse me, officer. I think I might have parked in the wrong place.*
- d. Communicating S's want to not impinge on H
  - Apologizing:  
Example: *Sorry to bother you, but...*

- Impersonalizing S and H using performatives, imperatives, impersonal verbs, passive and circumstantial voices, replacing the pronouns 'I' and 'you' by indefinites, pluralizing the 'I' and 'you' pronouns, using point-of-view distancing

Example:

A: *That car's parked in a no-parking area.*

B: *It's mine, officer.*

A: *Well, it'll have to have a parking ticket.*

- Stating the FTA as a general rule

Example: *Parking on the double yellow lines is illegal, so*

*I'm going to have to give you a fine.*

- Nominalising

Example: *Participation in an illegal demonstration is punishable by law. Could I have your name and address, madam?*

d. Redressing other wants of H's

- Going on record as incurring a debt, or as not indebted to H

Example: *If you could just sort out a problem I've got with my formatting, I'll buy you a beer at lunchtime.*

#### 4) Off-record

*Off-record (indirect)* takes some of the pressure off of the speaker. Its utterances are indirect uses of language which precise meaning has to be interpreted.

The FTA performs *off record*, typically through the deployment of an indirect illocutionary act which has more than one interpretation and, thus, allows for plausible deniability on the part of the speaker if the intended recipient takes offence at the face threat inherent in the utterance (Bousfield, 2008: 58).

Thus, if the speaker wants to do an FTA, in contrary, he/she wants to avoid the responsibility in doing it. He/she can do off-record and leave it up to the addressee to decide how to interpret it. The hearer cannot know with certainty that hint has been broached; the speaker can credibly claim an alternative interpretation.

Here, the threat to face is very high. Inviting conversational implicature and being vague or ambiguous are the sub-strategies of off-record. Here are the examples of Off-record sub-strategies:

1. Inviting conversational implicatures:

- Giving hints

Example: *It's cold here.* (Instead of *Shut the window!*)

- Giving association rules

Example: *Oh, God. I've got a headache again.*

- Presupposing

Example: *I cleaned the home again today.*

- Understating

Example: *The green hat is quite nice for you.* (*quite* means not so good)

- Overstating

Example: *I asked for a hundred times, but you never give me the answer.*

- Using tautologies

Example: *War is a war.*

- Using contradictions

A: *Are you okay with him?*

B: *Well, between yes and no.*

- Being ironic

Example: *Yeah, Jim is a real genius.* (He'd just done many stupid things)

- Using metaphors

Example: *Harry is a real fish.* (He swims like a fish)

- Using rhetorical questions

Example: *How many times do I should tell you?*

2. Being vague or ambiguous: Violating the manner maxim:

- Being ambiguous

Example: *John is a pretty sharp.*

- Being vague

Example: *I'm going down the road for a bit.* (To the mini-market)

- Over-generalizing

Example: *Mature people sometimes help do the dishes.*

○ Displacing H

A: *Someone has to be responsible with this mess.*

B: *You know who was having time with his friends tonight here.*

(C, the one who was having time there, is close to A and B. A pretends that the FTA is addressed to B, but s/he hopes C will realize that the FTA is threaten to her/him)

○ Being incomplete, using ellipsis

*Well, I'll just...*

## **2.2 Cooperative Principle**

Philosopher Paul Grice (1975) said that both the speaker and hearer will normally seek to cooperate with each other to establish their agreed meaning in communication. There are four kinds of maxim; maxim of quantity, maxim of quality, maxim of relation, maxim of manner.

### **1. Maxim of quantity**

Maxim of quantity requires that participants of a conversation give their contribution as is required in term of the quantity of information. In making contribution in their conversation they should give their contribution as much as is necessary. They should not give more information or less information to the listener. Giving too little information, that participants may fail to fully satisfy the wish for information which may result in an ineffective and unfruitful conversation

### **2. Maxim of quality**

Maxim of quality requires conversational participants to say something in their conversation that is true and they believe that something they said in their conversation to be true. They do not say anything that is false, a speaker in a conversation must speak anything based on the fact and giving the support of their speaking that what they said as truth. As a listener, expect that what the speaker said is true or factual.

### **3. Maxim of relation**

Maxim of relation requires participants of a conversational talk to the listener that are relevant with what they are talking about. In other words, they are required to stay on topic they are discussing about by not saying something that is not related to the context of the talk because it may make the speaker and the listener misunderstand, and making the conversation doesn't run smoothly and naturally.

### **4. Maxim of manner**

Maxim of manner requires participants in a conversational talk to say something that can be easy to understand because in this maxim the speaker will speak clearly and orderly. There is ambiguity in their speaking so the listener will be easier to understand what the speaker talking about. Speaker will give clear information to the listener, they will hear something that are said briefly, be perspicuous, avoid obscurity of expression, straightforwardly, clearly, and unambiguously so it will be most helpful for them to understand easily the information delivered by the speaker

## **The Maxims Violating**

People communicate using language since language is one of the tools of communication. Successful communication needs efficiency in delivering the information that is easier to understand for both the speaker and the hearer. Such condition makes people try to communicate and exchange their thoughts, ideas, feelings, knowledge and assumption in society to make the communication successful.

To achieve an effective communication, there is a theory called cooperative principles proposed by Grice (1975). They are quality, quantity, manner, and relation. In other words, cooperative principle imposes certain restriction on participants of the conversations to adjust their speech to the maxims. Thus, when people are unable to adjust their speech to the maxims, it is called Violating the maxims.

Violating takes place when participants are unable to apply certain maxims in their conversation and leads to misunderstanding on their conversation. When people flout maxims of conversation, they put certain implied meaning on their utterances. It means what they say what they mean do not accord.

Based on Grice maxims, there are several criteria of Violating the maxims as distinguishing guidelines (Levinson, 1983; Coulthard, 1987). They are Violating maxim of quantity, Violating maxim of quality, Violating maxim of relation, Violating maxim of manner.

### **1. Violating maxim of quantity**

There are some reasons why the participants flout the maxim of quantity. He/she does circumlocution. It means that the participant does not explain to the point. Here, the participant gives less information or too much information. Finally, the participant usually violates this maxim because he/she use insufficient words to talks. It means that he/she gives incomplete words when he/she is speaking.

### **2. Violating maxim of quality**

Violating maxim of quality will be done by the participant because the participant lies or says and denies something that is believed to be false in order not to get some punishment from someone else. Then, the participant uses irony statement when he/she flouts. Finally, the speaker distorts the information. It means that he/she misrepresents his/her information in order to make the addressees understand.

### **3. Violating maxim of relation**

There are some reasons why the participants flout the maxim of relation rules. One of them is the conversation unmatched. Usually, the participants do the wrong causality. Besides, they do not want to speak the same topic; they will change the topic or avoid talking about something. This violation is usually used to hide something. It means that the participants keep secrete or something in order that nobody knows about it.

### **4. Violating maxim of manner**

Participant flouts the maxim of manner when he/she uses ambiguous language. He/she uses another language such as foreign language which makes the participant does not understand. Sometimes, this Violating is used by the participant to exaggerate things. It means that the participant represents greater things. Moreover, participant uses slang in front of people who do not understand. Lastly, if the participant's voice is not loud enough, he/she will flout this maxim.

## **2.3 The Angry Birds Movie**

*The Angry Birds Movie* (also known as simply *Angry Birds* and released in the United Kingdom as such) is a 2016 3D computer-animated comedy film based on Rovio Entertainment's video game series of the same name, produced by Columbia Pictures and Rovio Animation, and distributed by Sony Pictures Releasing. It was directed by Clay Kaytis and Fergal Reilly in their directorial debuts and written by Jon Vitti. The film features the voices of Jason Sudeikis, Josh Gad, Danny McBride, Maya Rudolph, Kate McKinnon, Sean Penn, Tony Hale, Keegan-Michael Key, Bill Hader, Peter Dinklage, and Anthony Padilla and Ian Hecox.<sup>[12]</sup>

*The Angry Birds Movie* was released in the United States on May 20, 2016. The film received mixed reviews from critic and was a box office success, grossing over \$352 million and becoming the second highest-grossing film of all time to be based on a video game. A sequel is scheduled to be released on August 16, 2019

## **III. METHOD**

This research is qualitative descriptive research because the data of findings are presented in form of description. It adopted content analysis because the source of the data is the content of movie transcript of movie entitled *The Angry Birds*. The procedures used are watches the movie in order to understand the story of the movie, checking the script of the movie and then categorizing the conversation based on politeness strategies types, analyzing the responds of hearer whether they fulfill maxim or violate maxims and also give the reason. The researcher analyzed the data using the theory of politeness strategies given by Brown and Levinson i.e. bald on record, positive politeness, negative politeness and off record. Besides, theory of cooperative principles by Grice is also adopted - which focused on four maxims i.e. maxim of quantity, maxim of quality, maxim of relation, and maxim of manner.

## **IV. RESULT AND DISCUSSION**

### **4.1 Result**

The researcher found 84 Bald on Record, 64 Positive Politeness, 36 Negative politeness and 112 Off Record categories of politeness strategies. Responds of each politeness strategies dialogues that occurred based on Grice's cooperative principles. At the same time, the speakers and hearers violated a maxim and fulfilled other maxims of cooperative principles regarding the utterances they used. For example, in bald on record utterance, the hearer violated maxim of quantity while fulfilled maxim of quality, manner and relation. Or in negative politeness utterance, the hearer sometimes violated maxim of quality

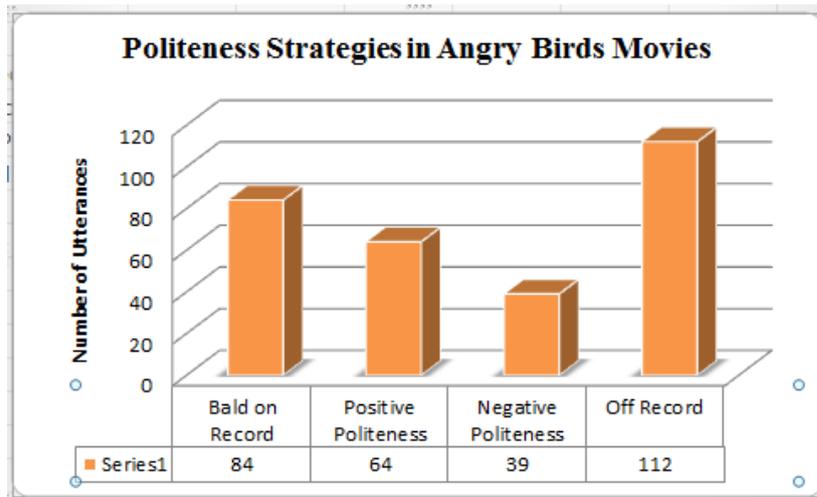


Table 1. Politeness Strategies in Angry Birds Movie

#### 4.2 Discussion

Types of Politeness strategies

##### 1. Bald on Record

Example:

*Edward* : And the next time you messed up.  
                   *Don't tell me a story!{BOR}*  
                   *Just take responsibility.{BOR}*  
*Red* : Hey, man. It wasn't a story.{BOR}  
                   *I'm a screw up that woke up late and fell on the thing you paid for! It wasn't a story, I almost drown.{BOR}*

The conversation between Edward and Red used Bald on Record strategy because it contains threat, request or advice from Edward while Red responded by showing disagreement. At the same time, Red violated maxim of quality because he denied that what he said is just a story. Red fulfilled maxim of quantity because his answer is complete. Red fulfilled maxim of relation because his answer matched the question. Red also because he gave clear explanation and he avoided the ambiguity in his utterance.

##### 2. Positive Politeness

Example :

*Police Officer* : *Girlie. Girlie.*  
                           *You got this.*  
                           *We don't want you to fall now, take your time. Here we go. That's it.*  
                           *Oh, you're doing it.{PP}*  
*Little birds crossing the street* : ... (say nothing)

The situation of the utterance above happened when a police officer helped little birds to cross the street. The police officer used positive politeness because she claimed common ground by showing sympathy and using group-identity to call other. She called “*Girlie... Girlie...*” to the female birds to feel close to them. At the same time, the little birds violated all the maxim because they didn’t give any word to the officer as responds.

##### 3. Negative Politeness

Example 1:

*Mathilda* : *Now, Red. Would you like to share your story with us? {NP}*  
*Red* : *No. Not really.*  
*Mathilda* : *Well, the court mentioned something about a rage episode at a child's birthday party. {NP}*  
*Red* : *How long is this class anyway? {BOR}*  
*Mathilda* : *As long as you make it.*  
*Red* : *Really?*

The conversation above happened in Anger Management Class between Red and Mathilda, the instructor. Because Mathilda just met him so she formally asked Red to tell his story. At the same time Red responded by saying *No, not really*. Here, Red violated maxim of quality because he didn't fulfill the ideal information what Mathilda needed. Then Mathilda clarified the information of Red but Red answered by asking back about what time the program will be ended. Thus, Red violated maxim of quantity because Red didn't clarify the statement instead of giving other question. He also violated maxim of relation because the answer didn't match the question.

Example 2:

*Edward: Your Honor. Our family has always practice natural child attach, the risk of having a scramble infant are too great. There is going to be music The nest was going to be full of beautiful fresh cut flowers.  
And the first 2 faces he was going to see were the loving faces of his mother and his father. We can never get that moment back.[OR]*  
*Red : Ma'am, I never wanted my face to the first face your the baby saw.He probably doesn't even remember me.{BOR}*  
*Baby bird: Daddy!*  
*Red : No, no, no. No. Shhh, shut up. Shut up. Cool it!*

This utterance happened when Edward and his wife prosecute Red to be responsible for his mistake in front of the judge. Edward spoke indirectly to tell that Red is guilty and suggested to be punished. Red violated maxim of quality because he denied the fact that he ruined the *hatchday*.

#### 4. Off Record

*Red :Probably the nicest part of it is not getting to meet you.  
You know, in some weird away.  
Alright.  
So, I'm gonna go ahead and... [OR]  
scoot on back out, past those creepy statues and... {OR}*  
*Matilda : HAH! Back you go!*  
*Red : Sure. No, I can...{OR}*  
*Matilda : Take a seat!*

In this case, Red talked ambiguous and incomplete. He indirectly wanted to go away from the anger management class but Matilda denied that. Thus, it is off record politeness strategy. At the same time he violated maxim of manner.

## V. CONCLUSION

Even the context of the story is mostly about anger management of the main character and struggle to defend the island from enemies attack, the politeness strategies are implemented fairly. Off record become the highest strategies. It indicates that in the conversation the characters giving hints, association rules, overstating, understating, being ironical, used metaphors and being ambiguous. Furthermore, Maxims of cooperative principles – quantity, quality, relation and manner – in Angry Bird movie are usually violated by the speakers and hearers.

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### APPENCIX: Transcript of Angry Birds Movie

Here are some examples of the dialog transcription, the circumstances in which the dialog happened and categorization of the dialog based on four types of politeness strategy. The arrangement of this transcript is based on the scenes of each character.

#### Notes:

- {BOR} : Bald on Record  
{PP} : Positive Politeness  
{NP} : Negative Politeness  
{OR} : Off Record

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#### RED and Hatcher's Family

...

Hi, pal. You must be so disappointed in yourself for being this late. {NP}

Oh, no.

No. No, no, no.

I'm not late. {BOR}

Look at the time.

See.

The order said, "Before noon."

Okay.

Now, you're late.

- What?

- Where have you been?

- It's funny you ask. I was... {OR}

...

You know, I tried to keep my body between the ground and the box, but... {OR}

...

- And the next time you messed up. Don't tell me a story. {BOR}

Just take responsibility. {BOR}

Hey, man. It wasn't a story. {BOR}

I'm a screw up that woke up late and fell on the thing you paid for!

It wasn't a story, I almost drown. {BOR}

Why don't we just settle this out and say the cake's on you. I'm sorry. {OR}

It's on me?

---

#### RED AND VILLAGERS

Hey.

Eyebrows.

Eyebrows.

- Eyebrows.

- Eyebrows.

- Eyebrows.

- Eyebrows. {PP}

Oh...

Hm.

Oh.

Oh.

---

#### JUDGES, RED & HATCHINGS

Your Honor.

Our family has always practice natural child attach, the risk of having a scramble infant are too great.

There is going to be music

The nest was going to be full of beautiful fresh cut flowers.

And the first 2 faces he was going to see were the loving faces of his

mother and his father. We can never get that moment back. {OR}

Ma'am, I never wanted my face to the first face your the baby saw.

What are we talking about here. {NP}

He probably doesn't even remember me. {NP}

...

Anger... is a weed growing in our garden. And what do you do when you find a weed? {OR}

I don't know.

But I bet you're going to tell me. You pluck it out! {BOR}

Oh my gosh.

Mr. Red. When you moved your house outside of our village,

did you notice that nobody try to stop you?

Birds, they may smile at you on the street but, that doesn't mean

they like you. {OR}

Mm-Hm.

Hey, you know what? I got a question for you.

Are you aware that, that robe you're wearing isn't fooling anybody?

We all see you prancing along the street, your Honor. {NP}

...

- What the? {OR}

- Daddy.

Mr. Red, given the severity of the crimes, I have no choice but to impose the maximum penalty allowed by the law. Anger management class. {OR}

Aw.

Pluck my life.

- Fresh worms, caught today.

- Huh?

Hey, Red. How are you? {PP}

Oh, I'm horrible. {OR}

Oh. Hi, Red.

It's good to see you.

I wish I could say the same.

- Ups-a-daisy

- Aw! Ow.

Thank you.

Huh?

- Huh?

- Nm-mm.

---

#### EYEBROW, POLICE OFFICER, AND HATCHINGS

---

- Let's go.

- Oh.

How are you, Suzie? {PP}

You good?

No running.

No running. {BOR}

- Oop.

- Come on.

Hey.

How's that nap schedule coming along?

Oh boy.

Y'guys ever thought about bird control.

Left, right, left, right, there you go.

Hi.

Hi.

Alright.

Oop!

Girlie. Girlie. {PP}

You got this.

We don't want you to fall now, take your time. Here we go. That's it.

Oh, you're doing it. {PP}

- Seriously? {OR}

- I'm almost there.

...

---

#### RED, CHUCK, TERENCE, MATILDA & BOMB

---

Ah-hah.

Oh, look at this.

This is going to be awful. Okay, I guess that's art.

That's garbage.

And that's, exotic. {OR}

- Free rage what?

- Oh, hi.

- Hi, there. Welcome... {PP}

- Hello.

... to the Infinity Acceptance Group.

- I, am Matilda. {PP}

- Okay.

And I'm just super psych to be taking this journey with you {PP}

Oh.

You're gonna have a blast! {OR}

I'm really fun. {OR}

Everybody says that about me. {OR}

Hey, guys.

Say hello to Red, everyone.

Hello.

Hi, Red.

Hello, birds I won't get to know well.

Hey, apparently somebody didn't get the memo that we like to start on time.

Because you're about 2 minutes late, don't let it happen again.

Hi, my name is Chuck. I'm sorry we got off on the wrong foot.

I like you a lot. I can tell. {BOR}

Okay.

Now, Red.

Would you like to share your story with us? {NP}

...

I'm busy too, I have a... {OR}

Business offer... deal

that is... {OR}

No, Bomb.

*You're not good at this, buddy. {PP}*  
*It's-It's charming up to a point and now it's just sad.*  
*It's a guy I know.*  
*And he's opening up a brand new luxury class reunion.*  
*Okay, good.*  
*Good, good, good.*  
*Looks like it's just us.*  
*Want to go get a bite?*  
*Oh, but what about your class reunion, where everybody brings a business offer.*  
*Oh. No, no, no.*  
*Chuck, I was lying.{BOR}*  
*I'm sorry if I've fooled you.{NP}*

---

**THE PIGS AND LEONARD, RED,  
CHUCK, MATILDA, STELLA,  
EAGLES, TERENCE**

---

*Ladies and gentlemen.*  
*- We have a very special guest for you. {PP}*  
*- Huh?*  
*- He's a green marine sailing machine. {OR}*  
*- Here we go.*  
*And he's king, to let you know, he's not mean.*  
*Put your wings together for Leonard!*  
*Oh.*  
*Thank you very much.*  
*Please hold your applause.*  
*Greetings from my world, the world of the pigs. {OR}*  
*What's a pig? {BOR}*  
*I am a pig!*  
*Unbelievable.*  
*Unbelievable. {PP}*  
*Oh, where're we going?*  
*Wrong way.*  
*Oopsie. Not working.*  
*We practiced this a hundred times. {OR}*  
*- Oh, man.*  
*- Give it to me. {BOR}*  
*- Oh.*  
*- We're gonna come in again. {OR}*  
*I'm so sorry. My name is Leonard, but my friends call me Chuckles. {PP}*  
*- Oh, ho hoho! Very generous. {PP}*  
...

---

**THE PIGS AND LEONARD, JUDGE,  
HATCHINGS**

---

*Hey. Are you tired of filling your balloons with heavy old air?*  
*Finally, there's a better way.*  
*- Helium.*  
*- Helium.*  
*It's a gas.*

*Aw.*  
*Don't worry about your balloon. It will just land in the ocean.*  
*The fish love it. It's good for their tummy. {BOR}*  
*Free party.*  
*Free party.*  
*It's going to be the piggiest party of the year.*  
*Party!*  
*Get a bird sitter. Let's go, piggies. {BOR}*  
*Well now, that,*  
*is some fine handy work.*  
*- Hey, judge, you're under arrest.*  
*- What?*  
*For looking too good. {PP}*  
*Hello.*  
*What about me?*  
*Do I get a plus one?*  
*Oh! Thank you. {NP}*

---

**STELLA, MIGHTY EAGLES, RED, BOMB,  
CHUCK**

---

*Did he say eat the eggs?*  
*Okay. I want you to curl up into a little ball, alright?*  
*- Make yourself aerodynamic.*  
*- Like this?*  
*To the left!*  
*To the left!*  
*- Let me at em!*  
*- Launch!*  
*Don't mess with Bubbles!*  
*- Get him!*  
*- Heat pile. Hog pile.*  
*I TOLD YOU*  
*NOT TO MESS WITH ME! {BOR}*  
*Wow, that blows.*  
*Uh, in a good way.*  
*- To the left!*  
*- Oh. Hold on, wait.*  
*My left of your left?*  
*My left is your left.*  
*We are facing the same direction. {PP}*  
*Right.*  
*Good call.*  
*Just look where the last bird went and adjust from there.*  
*- I got this you guys.*  
*- Alright.*  
*She got far, but not far enough.*  
*- Get her out of our town!*  
*- Oh oh.*  
*We have to get closer. Judge power!*  
*Trial by fire!*  
*No, literally he's on fire right now. {OR}*  
*Can somebody please help him?*  
*Mighty Eagle!*  
*Terence.*  
*I got an idea.*

Do you think you can pull  
the slingshot back far enough  
to hit that giant boulder?  
Okay. Launch me right towards  
the top of that thing.  
Ready.{BOR}  
...

---

**CHUCK, RED, BOMB**

---

Wow.  
Is that you right there, Red?  
Aw, really?  
Where?  
No, they didn't have to...  
Oh. Yeah.  
That's funny. I don't remember  
crying on my knees like that.  
But, you know,  
it's nice.  
Look at that.  
They gave Mighty Eagle all the credit.  
They made him look so much more handsome than  
you.{PP}  
You know, back when I was angry.  
That would have  
really ticked me off.

Ah, forget about that.  
You know what we should do?  
Let's go to the village.  
- Let's do it.  
- No. Actually I love to go... ... hang out with you  
guys.  
But you know I got this thing.  
And I have another thing  
after that thing  
- and there's all these things in a row. {OR}  
- Would you look at that.  
What the?  
HOME TWEET HOME {OR}  
Mr. Red.  
Welcome back, to the village. {PP}  
Ta-da!  
Mighty Mighty Red You rescued me.  
Defender of our homes and liberty.{OR}  
Bravery.Humility.Angery  
Mighty Mighty Red  
You Rescued Me  
Me...  
lalalalaalalalalalalalalaa  
Lalalaa  
Lalalalaaaaaaaaa.  
Oh my gosh.  
...

**The End**

Agustiawan."An Analysis of Politeness Strategy and Cooperative Principles in Angry Birds Movie."'  
IOSR Journal of Humanities and Social Science (IOSR-JHSS).vol. 24 no. 02, 2019, pp. 75-123.