

An Analysis of Politeness Strategies Applied by The Main Characters in The *Deadpool & Wolverine* Movie

Andy Dwi Prasetya^a, Christina I.T Panggabean^{b*}

^{a,b}Universitas PGRI Ronggolawe, Jl. Manunggal 61, Tuban, Indonesia

*e-mail:christina306.cp@gmail.com

Abstract

This study aims to find out the kinds of politeness strategies are applied by the main characters and the possible factors affecting the main characters use certain politeness strategies in *Deadpool & Wolverine* movie. The subject of this study are *Deadpool* and *Wolverine* as the main characters in the movie. The researcher uses qualitative method and Atlas.ti to analyze the data. The data were collected by watching the movie and reading the script of the movie to identifying the utterances that contains politeness strategies and classifying the utterances based on the four types of politeness strategies. The result showed there are 605 total utterances that containing politeness strategies and two main characters namely *Deadpool* and *Wolverine*, applied four types of politeness strategies, which were distributed as follows: bald on-record as the most frequently used strategy with a frequency of 237 utterances (39%), followed by off-record, 157 utterances (26%), positive politeness, 125 utterances (20%), and negative politeness, 86 utterances (14%). The strategies that were used by the two main characters were affected by three main factors, namely social distance, relative power, and rank of imposition. The result also showed that *Deadpool* primarily relied on off-record and relative power is the factor influence the choice of the politeness strategies. While *Wolverine* frequently utilized bald on-record and the factor that influence him to used certain politeness strategies is social distance.

Keywords: Politeness Strategies, Deadpool & Wolverine Movie, Main Characters

INTRODUCTION

Effective communication is essential for building relationships. As noted by Brown and Levinson (1987), individuals can feel offended when they are criticized or told what to do. Thus, it is crucial for people to be mindful of their language choices to prevent causing offense or discomfort to others. For this reason, individuals should be equipped to select a variety of communicative strategies. In simpler terms, being polite is a significant means of communicating effectively while ensuring others feel comfortable. Being courteous involves more than just using phrases like “excuse me” or “please” when appropriate. Hill, Ide, and Ikuta (1986) assert that “politeness is one of the constraints on human interaction, intended to consider the feelings of others, to create levels of mutual comfort, and to foster rapport.”

In this context, positive interaction is often depicted in films through well-developed characters who exemplify how to communicate with politeness. Tamburaka (2013) notes that movies represent a type of visual communication that combines moving images and sound to tell a story or transmit information that aids in learning. This viewpoint aligns with the findings of Sentana et al. (2022), who assert that film can serve as a medium for education. Furthermore, films present an interesting subject for exploration through a pragmatic lens focusing on politeness strategies. Movies typically convey their messages and information through extensive dialogue among characters.

According to Brown & Levinson (1987) there are two primary factors that affect the choice of strategy: the payoffs and sociological variables. They describe payoffs as the anticipated outcomes of politeness strategies. When a speaker employs these politeness strategies, there will be an expected result that is inherent in those strategies. By utilizing these strategies, the speaker can also anticipate a result that is beneficial for themselves. Sociological variables are among the factors that influence the selection of politeness strategies. Brown and Levinson explain that the gravity of a face-threatening act (FTA) can impact the choice of politeness strategies, which involves sociological elements. And sociological variables are comprised of 'social distance,' 'relative power,' and 'the rank of imposition' specific to the culture in question. These variables shape how a speaker employs politeness strategies. Based on the explanation above this study aims to find out the kinds of politeness strategies are applied by the main characters and the possible factors affecting the main characters use certain politeness strategies in *Deadpool & Wolverine* movie.

There are many studies investigating about politeness strategies and the factors that influence the main characters to use certain of politeness strategies in *Deadpool & Wolverine* movie. The first previous study was coming from Alfarizi et al (2025) who focused to examine the different types of Bald on Record strategies and explore the factors influencing Aang in the film. The second was coming from Shahlevi (2024) found that the main character in the movie utilized all four types of politeness strategies and two factor that influence main character to using the strategies namely payoffs and relevant circumstances. The third previous study is from Sitinjak et al (2023) who only focused to investigate the various politeness strategies expressed by the main characters. The fourth previous study conduct by Dewanti (2022) focused to identify the politeness strategies in a novel. The last previous study is from Suryanita (2022) found that nearly all main characters employed politeness strategies and the most dominant strategy was bald on-record.

The commonality among all the prior research and this study is that they all investigate politeness strategies and the factors that affect the selection of these strategies, utilizing Brown and Levinson's theory. The distinction between the previous studies and this research lies in the film being analyzed. Only one previous study has focused on the same film, but approached it from a different angle; this current study

examines politeness strategies, while the other study addressed language differences related to gender.

RESEARCH METHODOLOGY

This research applied qualitative method and use Atlas.ti to analyze the data. The subject of this study are Deadpool and Wolverine as the main characters in the movie. The data were collected by watching the movie and reading the script of the movie to identifying the utterances that contains politeness strategies and classifying the utterances based on the four types of politeness strategies. In this study, the researcher acted as the primary instrument. According to Sugiyono (2012), in qualitative research, the researcher is the central instrument of the study. The researcher plays a vital role in the data collection and analysis process.

RESULTS

In presenting the data, there are two major parts in explaining the analysis. Firstly, the writer explain and provide the situation of the conversation of the film. The situation of each conversation will be described to help readers to understand the context of each conversation, and help readers understand what the writer will present, and secondly, the writer will explain the analysis of the conversation.

Bald on-Record

Dialogue 1 (20:24)

Context:

The situation happened at TVA command center when Mr. Paradox waves to monitors filled with incredible scenes from classic MCU movies and Wade Wilson (Deadpool) being distracted by one of the monitors showing a quick image from the future when Thor cradles Deadpool's broken and battered body and held back his tears.

Wade/Deadpool : Is that me? Is that Thor? Is he crying?

Mr. Paradox : Let's not get ahead of ourselves. That happens in the distant future.

Wade/Deadpool : **(to a TVA employee) Why is Thor crying? Quick. Tell me.**

In dialogue 1, Wade Wilson (Deadpool) told the TVA employee to tell him why Thor was crying. The conversation above showed that Wade Wilson being straightforward to TVA employee and it is indicate that Wade (Deadpool) applied a bald-on-record politeness strategy because the situation is emotionally intense and urgent, justifying a blunt response.

Dialogue 2 (28:42)

Context:

The situation happened during the night at a bar after Deadpool defeats the TVA agents and travels through time to find Logan (Wolverine) using Mr. Paradox's TempPad. Deadpool arrives through a Time Door and sees something across the room. Calls out:

Deadpool : **Logan. I'm going to need you to come with me right now.**

Logan/Wolverine : Who's asking?

In dialogue 2, Deadpool uses a bald on record strategy because he is in a high-stakes situation involving time travel and likely danger. The phrasing, "I'm going to need you to come with me right now," expresses urgency and a clear intent to get immediate cooperation without wasting time. In the conversation above we know Deadpool's choice of words shows he's not concerned with saving face, because he likely assumes Wolverine will respond best to honest, blunt communication, rather than polite or vague language.

Dialogue 3 (01:03:40)

Context:

The situation happened inside the Honda Odyssey car when Wolverine gets angry at Deadpool for lying to him and starts mocking him.

Wolverine : You know what? You are a fucking joke. No wonder the Avengers didn't take you. Or the X-Men and they'll take fucking anyone. I mean, you are a ridiculous, immature, half-wit moron. I have never met a sadder, more attention-starved, jabbering little prick in my entire life and that says a lot because I've been alive for more than two hundred years. And I'll tell you, that bald chick was right about one thing... You will never save the world. You couldn't even save a relationship with a goddamn stripper. And motherfucker, I wish I could say you'd die alone but it's one of god's best jokes that you can't die. Except it's on all of us! You got nothing to say, MOUTH?!

Deadpool : **(quietly) I'm going to fight you now.**

In dialogue 3, Deadpool used bald on record strategy because Deadpool's line is short, unembellished, and direct. He clearly communicates an intent "I'm going to fight you now" without using mitigation, hedging, or social niceties. Rather than respond with his usual humor or verbal retaliation, Deadpool internalizes the pain from Wolverine's harsh rant.

Dialogue 4 (35:52)

Context:

The situation happened after Mr. Paradox flung his timestick at Deadpool and Wolverine and send them to the void.

Wolverine : Where the hell are we?
Deadpool : (looks around) I don't know. Looks kind of Mad Maxy but that would be IP infringement, right?
Wolverine : Fucking jokes.
Deadpool : AAAAH! Were you even listening back there?! If we don't make it back to that Mr. Paradox asshole everyone I know is going to die.
Wolverine : **Not my fucking problem.**

In the dialogue 4, Wolverine said to Deadpool, "Not my fucking problem". The conversation above showed that Wolverine applied a bald-on-record strategy because there is no empathy or effort to soften the rejection in his that phrase and it is shows Wolverine's emotional detachment and individualism.

Dialogue 5 (43:04)

Context:

This scene happened in the prison truck cage after Deadpool and the others were caught by Cassandra Nova's men and being taken to their headquarters. Inside the prison ball Wolverine asked Jonathan about the place.

Wolverine : **If you know where we are, start talking.**
Jonathan : You're in the Void. Think of it as purgatory. Reed called it a metaphysical junkyard. Where anything useless goes before it gets annihilated forever. And where the TVA sends people that don't play nice with the rest of the multiverse.

In the dialogue 5, Wolverine said to Jonathan, "If you know where we are, start talking". The conversation above showed that Wolverine applied a bald-on-record strategy because Wolverine is in an unknown, high-risk situation. He needs clarity fast also being imprisoned and unsure of his surroundings puts Wolverine in a frustrated and reactive emotional state.

Dialogue 6 (59:19)

Context:

In this scene, Nicepool (variants of Deadpool) lending his vehicle to Deadpool and Wolverine.

Nicepool : Yeah, that's twelve clicks due west. I can lend you my ride if you'd like. It would be my honor.

REVEAL a beat-up 2011 HONDA ODYSSEY MINIVAN.

Deadpool : No. No, no, no. Absolutely not. Put the tarp back on.

Wolverine : **Just get in the car.**

In dialogue 6, Wolverine said to Deadpool, "Just get in the car". From the conversation above we know that Wolverine applied bald-on-record strategy because

Wolverine gives a direct order without adding any softeners (e.g., “please”, “would you mind”, “I think we should”) and he says exactly what he wants Deadpool to do, with no effort to mitigate the imposition.

Positive Politeness

Dialogue 7 (15:22)

Context:

This scene took place in the kitchen of Wade’s apartment. Vanessa approaches

Wade

Wade/Deadpool : Thanks for coming.

Vanessa : Yeah.

Wade/Deadpool : How’s work?

Vanessa : Oh, I got a promotion.

Wade/Deadpool : **No way.**

In dialogue 7, the way Wade said the utterance was done with positive politeness strategy, with the sub strategy called “exaggerating interest”. The exaggerating interest sub-strategy is used to showed the speaker’s strong feelings of interest or approval. The reason why he used this sub strategy because he showed his interest after Vanessa tell him that she got the promotion in her work.

Dialogue 8 (01:38:43)

Context:

In this scene Deadpool and Wolverine was surrounded by variants of Deadpool and they are hiding behind the car, unfortunately Nicepool got shot by the Lady Deadpool.

Deadpool : Look, a donut cart. They’re practically hospitals! They sell portable triage units.

Wolverine : They don’t.

Deadpool : **I’m gonna get you to safety.**

In the dialogue 8, Deadpool said to Nicepool, “I’m gonna get you to safety”. From dialogue above we know that Deadpool applied positive politeness strategy, with the sub strategy called “offer/promise”. In the conversation above Deadpool promise to Nicepool that he will be taken to a safe place.

Dialogue 9 (01:26:40)

Context:

The scene happened at Cassandra’s Inner Sanctum when Deadpool taking Cassandra Nova as the hostage by using Juggernaut helmet to block her power.

Deadpool : **(to Cassandra) Okay, if I take this helmet off. Do you promise you won’t kill us?**

Wolverine : Fuck

Cassandra Nova : (laughing) I promise I will kill you first thing.

In the dialogue 9, Deadpool said to Cassandra Nova, “Okay, if I take this helmet off. Do you promise you won’t kill us?”. From the conversation above we know that Deadpool applied positive politeness strategy, with the sub strategy called “assume or assert reciprocity” the reason Deadpool used the sub-strategy because he ask for reciprocal to Cassandra Nova after he take off the helmet she won’t kill him and Wolverine.

Dialogue 10 (43:30)

Context:

The scene happened at the void in prison truck when Jonathan tried to tell Deadpool and Wolverine about the situation in the void.

Jonathan : Everyone here’s on the run from Alioth. Most don’t make it. There’s a resistance though. Other people like us that managed to survive. They’re hiding out in the borderlands. Trying to find a way the fuck out of here.

Wolverine : **Then that’s where we go. These others. They can take us back to the TVA. Make them fix things.**

In dialogue 10, Wolverine said to Jonathan, “Then that’s where we go. These others. They can take us back to the TVA. Make them fix things”. From the conversation above we know that Wolverine applied positive politeness strategy, with the sub strategy called “be optimistic”. Wolverine assuming the other survivor will help him to get out from the void because their goals are the same as theirs, that is, finding a way out of the void.

Dialogue 11 (53:30)

The scene happened after Deadpool and Wolverine successfully escaping from Cassandra Nova’s headquarters.

Wolverine : **If there’s a chance they know how to get out of here, we find them. We make those TVA fuckers fix my shit like you fucking promised.**

Deadpool : I smell a quest.

In dialogue above we know the way Wolverine said the utterance was done with positive politeness strategy, with the sub strategy called “Include both speaker and hearer in the activity”. This sub-strategy is used to emphasizing shared participation and common goals between the speaker and the hearer.

Dialogue 12 (01:16:09)

Context:

The scene happened during night in hero hideout at the campfire

Logan/Wolverine : **Hey, whoever you think I am, you’ve got the wrong guy.**

Lemon : You were always the wrong guy.

In the dialogue 12, Logan said to Lemon, “Hey, whoever you think I am, you’ve got the wrong guy”. From the conversation above we know that Logan applied positive politeness strategy, with the sub strategy called “seek agreement”. This sub-strategy is used to finding common ground and areas of agreement, in this case Logan wants to convince Lemon that he is the wrong person.

Negative Politeness

Dialogue 13 (03:35)

Context:

In this scene Deadpool has been surrounded by an army of masked minuteman from the time variance authority (TVA).

Unmasked Minuteman : Last chance: Throw out your weapons and come out peacefully.

Deadpool : **(calling to Minutemen) I’m not gonna give you my weapons. But I promise not to use them.**

In dialogue 13 Deadpool said to Minuteman, “I’m not gonna give you my weapons. But I promise not to use them.” From the conversation above we know that Deadpool applied negative politeness strategy, with the sub strategy called “minimize the imposition”. This sub-strategy is used to downplaying the significance of the FTA. In the context, Deadpool expressed refusal to give the weapons, but at the same time attempted to ease the tension by promising that the weapons would not be used.

Dialogue 14 (09:58)

Context:

The situation happened at stark towers when Wade Wilson (Deadpool) is being interviewed by Harold Lloyd.

Harold Lloyd : Why do you want to be an Avenger?

Wade/Deadpool : Because look around you. They’re the best of the best. And what they do matters. I need to be an Avenger. Sir, my girl has kind of had it with my shtick. And if I don’t turn things around and do something with my gifts, I don’t think it’s really going to work out for me, and I wouldn’t blame her.

Harold Lloyd : Avengers are a very unique group of superheroes that stand for something more than just fighting and wearing costumes. I mean, people look up to us. Kids look up to us.

Wade/Deadpool : **I’m sorry, us? I wasn’t aware that you were an Avenger**

In the dialogue 14, Wade said “I’m sorry, us? I wasn’t aware that you were an Avenger” from there we know that Wade (Deadpool) applied negative politeness

strategy in this scene. Wade (Deadpool) used a sub-strategy of negative politeness named “Give deference” in the dialogue. this strategy is used to showing respect and acknowledging the hearer's social status. In dialogue above the speaker questioned the status of others. But, he expresses his opinions carefully so that he does not appear to challenge or disrespect the hearer.

Dialogue 15 (16:30)

Context:

In this scene when Wade (Deadpool) is making a wish at his birthday party

Wade/Deadpool : Okay, okay, okay. Birthdays. Boy, every spin around the moon is a new adventure indeed

Blind Al : Sun, dumbass.

Colossus : The adventure of life. Right. It’s been a challenging few years, for sure. I’ve been through a lot. A change of life.

Buck : Andropause?

Wade/Deadpool : Bitch, are you improving?! (then, to Yukio)

I’m sorry that you had to see that, Yukio.

In the dialogue 15, Wade said to Yukio, “I’m sorry that you had to see that, Yukio”. From the dialogue above we know that Wade applied negative politeness strategy, with sub-strategy called “Apologize”. This strategy used to expressing regret for the potential inconvenience caused by the FTA. In this case Wade apologize to Yukio for his attitude towards Buck. This apology reflects an attempt to maintain politeness and respect the feelings of others.

Dialogue 16 (31:07)

Context:

The scene happened at Bar. Deadpool is now seated on the stool right next to Logan. He refills Logan’s glass. Logan stares glassy-eyed at Deadpool for a beat too long.

Logan/Wolverine : I know you, Bub?

Deadpool : Nope. But I know you.

Logan/Wolverine : Everybody knows me. I’m The Wolverine.

Deadpool : Yes, you are. And I’m going to need you to come with me right now.

Logan/Wolverine : Look, Lady. I’m not interested.

Deadpool : Really getting into your cups here.

Logan/Wolverine : **Why would I go with you?**

In dialogue 16, Logan said to Deadpool, “Why would I go with you?”. From the conversation above we know that Logan applied negative politeness strategy, with sub-

strategy called “Question, hedge”. In the context, Logan ask politely to Deadpool why he should go with him and not outright reject him.

Dialogue 17 (54:37)

Context:

This scene takes place somewhere in the void, when Wade and Logan are having a meal. In this scene, Deadpool takes off his mask.

Wade/Deadpool : Oh. Yup, there you go. Fuck that liver. Okay. You gonna eat that?

Logan/Wolverine : **(disgusted) God. Mind putting your mask back on?**

Wade/Deadpool : Super hard to eat while I’m wearing it.

In dialogue 17, Logan was disgusted when he saw Wade without his mask, but he does not say it directly and prefers to use requesting phrase to make him put his mask back on. He did not say, “put on your mask” but he said “mind putting your mask back on?” it is indicate that the speaker’s using indirect language and hedging to soften the impact of the FTA. From the explanation above we know that Logan applied negative politeness strategy, with sub-strategy named “Be conventionally indirect”.

Dialogue 18 (01:14:18)

Context:

The scene happened during night at hero hideout, when Lemon tries to talk with Logan.

Logan/Wolverine : Not looking for company. Get out of here.

Lemon : You remind me of him. Angry, drunk, mean.

Logan/Wolverine : Sounds like a great guy.

Lemon : I wasn’t finished...you showed up when it mattered the most. Couldn’t help it. You might not know it, but you’re a good man, Logan.

Logan/Wolverine : (chuckles, rueful) You might not know it, but apparently I’m the worst Logan.

Lemon : I got to have a life because of you. I got to grow up because of you. A lot of kids did.

Logan/Wolverine : **A lot of kids didn’t grow up because of me.**

In the dialogue 18, Logan said to Lemon, “A lot of kids didn’t grow up because of me”. From conversation above we know that the speaker expresses a deep sense of responsibility or regret, which can create a serious and emotional atmosphere between the speaker and hearer. From explanation above we know that Logan applied negative politeness strategy, with sub-strategy named “Be pessimistic”.

Off-Record

Dialogue 19 (11:38)

Context:

The scene happened after Wade (Deadpool) doing an interview with Harold Loyd.

Wade/Deadpool : **You know what they say. When one door closes, your locker at work opens.**

In dialogue 19, Deadpool says, “You know what they say. When one door closes, your locker at work opens.” It showed that Deadpool applied an off-record strategy and Deadpool used a sub-strategy of off-record named “Using Metaphors”. In context, that phrase could serve as a deflection from disappointment, failure, or personal reflection. Rather than seriously engaging with the idea of loss or change, Deadpool masks emotion behind humor.

Dialogue 20 (47:06)

Context:

The situation happened at giant skeletal arena after they were caught by Cassandra Nova’s men and taken to their headquarters and Deadpool tells Cassandra Nova about what Jonathan said about her.

Deadpool : We’re just talking here. Johnny told us you’re a psychotic megalomaniacal asshole his words not mine hellbent on domination and pain.

Cassandra Nova : (turns to Jonathan Byers) You said all that about me?

Jonathan : No. NO. I didn’t say any of that

Deadpool : **(calling over to Jonathan, LOUDLY) Sticks in stones, Johnny! Don’t let her intimidate you! It’s like you said in the convoy: “this finger- licking dead-inside Pixie slab of third rate dime-store nut-milk can eat your delicious cinnamon ring and kick rocks all the way to bald hell.”**

Jonathan : (to Cassandra, pure panic) Okay, I’ve never said any of those words in my entire life.

Deadpool : HA! The modesty. People think I’m a shit-talker. But this guy? Is next level.

In dialogue 20, Deadpool says, “Sticks in stones, Johnny! Don’t let her intimidate you! It’s like you said in the convoy: this finger- licking dead-inside Pixie slab of third rate dime-store nut-milk can eat your delicious cinnamon ring and kick rocks all the way to bald hell.” From the phrase above we know that Deadpool applied off-record strategy, with sub-strategy called “Overstate”. This strategy indicates that the speaker says more than is necessary, exaggerating or choosing a measurement higher than actually is.

Dialogue 21 (49:45)

Context:

In this scene Cassandra Nova approaching Deadpool and attacked him using his power.

Cassandra Nova : What do you want, Wade Wilson?

Her hand Snakes up the back of his head, a seductive scalp massage.

Deadpool : **Your fingers are inside me, but not in a good way.**

In dialogue 21, Deadpool said to Cassandra Nova, “Your fingers are inside me, but not in a good way”. It showed that Deadpool applied a off-record strategy in this scene. Deadpool used a sub-strategy of off-record named “Be ambiguous”. In dialogue above Deadpool used this sub strategy because his line is ambiguous, layered with sexual innuendo, and avoids directly confronting the pain or fear he might be feeling. Rather than saying something direct like “Stop messing with my brain” or “Get your hands off me,” Deadpool uses sarcasm and innuendo to indirectly highlight the inappropriateness and discomfort of her actions.

Dialogue 22 (01:19:31)

Context:

The situation happened when Deadpool and other heroes attack Cassandra Nova’s base and they were surrounded by Cassandra’s henchmen.

Wolverine : **I don’t think you guys walk away from this.**

Gatsby : You just make sure people know what happened here today.

And when you get out of here, you have a drink for me, yeah?

Billy : You just stay on our six and get inside. We’ll make sure you get the package.

Eleven : And we’ll get our ending.

In dialogue 22, Wolverine said to other heroes, "I don’t think you guys walk away from this". It showed that Wolverine applied a off-record strategy in this scene. In this strategy the speaker implies that the hearer is likely to be wiped out or lose, but does not say so explicitly such as “You are going to die”.

DISCUSSION

Based on the finding, the researcher indicates that in the Deadpool & Wolverine film, the two main characters employ four politeness strategies: bald on-record, positive politeness, negative politeness, and off-record. The analysis showed that Deadpool primarily relied on off-record strategies, with relative power being a key factor influencing his choice of politeness strategies, as he adjusted his speaking style based on who had authority in the dialogue. Conversely, Wolverine frequently utilized bald on-record strategies, with social distance affecting his level of politeness, adapting his

approach according to the closeness or formality of his relationship with the conversation partner. Unlike previous studies, this research is distinctive as it analyzes the dialogue of both main characters rather than focusing on just one, and it addresses all types of politeness strategies instead of concentrating on a single type as seen in the studies by Muhammad Zendi Alfarizi et al. (2025) and Kevin Shahlevi (2024). Furthermore, this research delves into the factors that influence the use of these strategies, rather than merely examining the types of politeness strategies, as in the study conducted by Angelica Secilia Sitinjak et al. (2023). Additionally, this study specifically aims to analyze politeness strategies within the film context, distinguishing it from the research conducted by Meilina Putri Dewanti (2022), which focuses on politeness strategies in a novel.

The limitation of this research is that, given the movie's recent release in 2024, there are few studies available that analyze it. As a result, researchers are currently facing challenges in finding references related to politeness strategies within this film. Therefore, the researcher recommends that future researchers would select films that have already been studied to access a wealth of references. The researcher also suggests that they should familiarize themselves with pragmatics theory prior to conducting research on politeness strategies, enabling a more profound comprehension of the subject matter to be explored.

CONCLUSION

After analyzing *Deadpool & Wolverine* movie through various steps, the researcher identified the main findings, which are detailed below. The researcher found four types of politeness strategies employed by both main characters in the film: bald on-record, positive politeness, negative politeness, and off-record. Bald on-record is used for straightforward imperative statements to ensure maximum conversational efficiency. Positive politeness serves as a means of social bonding, aiming to build closeness with the listener. Negative politeness functions as a social restraint, helping to maintain distance from the listener. The off-record strategy involves indirect language, reducing the speaker's imposition and allowing for the implicit expression of hidden intentions.

Additionally, the researcher identified the possible factors affecting the main characters use certain politeness strategies in *Deadpool & Wolverine* movie. After getting the results of the analysis, the researcher found that there are several factors that affecting the main characters to use politeness strategies namely social distance, relative power, and ranking of imposition. Social distance is based on the frequency of the interaction that exchanged between the speaker and the hearer. The intimacy between the speaker and the hearer affect the choice of the strategy. Relative power is the degree to which the hearer can bother his plans and self-evaluation at the expense of the speaker's plans and self-evaluation. When the speaker has higher power communicates

with the hearer with lower power, the degree of politeness that speaker used will lower. Ranking of imposition is the degree to which considered to interfere with the speaker's wants of self-determination or approval.

REFERENCES

- Alfarizi, Z. M. et al., (2025). Bald on Records Used by Aang The Main Character in Avatar: The Last Airbender 2024. *Professional Journal of English Education*, 8 (3), 708-717
- Ambarwati, R. & Kuncorohadi, P. (2023). The power of cooperative principle and politeness strategy in forming phatic speech acts. *Indonesian Journal of EFL and Linguistics*, 367-377.
- Brown, P. & Levinson, S. C. (1987). *Politeness: Some universals in language usage*. Cambridge University Press.
- Brown, P. (2015). Politeness and language. In *The International Encyclopedia of the Social and Behavioural Sciences (IESBS) (2nd ed.)*. Elsevier, 18, 326-330. <https://dx.doi.org/10.1016/B978-0-08-097086-8.53072-4>
- Creswell, J. W. (2008). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches (4th ed.)* sage.
- Darwis, A. A. (2025). An Analysis of Politeness Strategies in a Movie Bilal a New Breed Hero.
- Dewanti, P. M. (2022). Politeness Strategies of The Main Characters in The Fault In Our Stars Novel. *UC Journal: ELT, Linguistics and Literature Journal*.
- Esfahlan, K. F. (2020). Gender and Socioeconomic Status: A Pragmatic Analysis of Politeness Strategies Used by Iranian EFL Students in Persian and English Request. *Journal of Language and Linguistic Studies*, 16(4), 1803-1820.
- Fitria, H. et al., (2020). Politeness Strategies Reflected by The Main Character in "Bridge to Terabithia" Movie. *Etnolinguial*, 4(1), 74-91. <https://doi/10.20473/etno.v4i2.20336>
- Fitriani, A. (2022). Politeness Strategies Used by The Main Characters In Pride and Prejudice Movie. English Department Faculty of Cultural Sciences Hasanuddin University.
- Hill, B. et al., (1986). Universals of Linguistic Politeness: Quantitative Evidence From Japanese and American English. *Journal of Pragmatics*, Vol 10, 347-371.
- Isabella, R. A. et al., (2022). Learning how to be polite through a movie: A case on brown and levinson's politeness strategies. *Indonesian EFL Journal*, 8(2), 147-154.

- Khan, F. (2022). Pragmatic Approach: A Study of Politeness Strategies in Pakistani Morning Shows. *Sir Syed Journal of Education & Social Research*.
- Lebedeva, I. S., & Fedorova, P. K. (2020). Politeness in conflict discourse. *OF APPLIED LINGUISTICS* , 77.
- Mustofa, I. et al., (2024). Exploration of Politeness Strategies Between Main Characters in the Green Book Movie. *Journal of Language Intelligence and Culture*.
- Muna, R. S. (2025). Investigating Gender Differences in Language use: An Analysis of Deadpool & Wolverine Movie. *UIN Ar-Raniry Banda Aceh*.
- Ocampo, D. M. (2022). Disempowering the powerful: a critical pragmatic analysis of political discourse using Brown and Levinson's face theory. *Rajasthali Journal*, 2(1), 55-62.
- Peni, W. N. (2023). Positive Politeness Strategies In "The Karate Kid" Movie. *Apollo Project*, Vol. 12, No. 2
- Rahmah, A. D. (2021). An Analysis of The Characterization of The Characters in Short Movie Entitled Ibu. *English Education Department University of Islam Malang*.
- Salsabila, D. (2024). An Analysis of Politeness Strategies Used in Thor: Love And Thunder Movie. *English Education Department University PGRI Ronggolawe Tuban*.
- Shahlevi, K. (2024). Politeness Strategies of The Main Character in "Wonder Boys" Movie. *Universitas Muhammadiyah Purwokerto*.
- Sharma, N. U. (2024). Basic Stages of Analyzing Qualitative Documents Using Atlas.ti. *An International Journal of Nepal Library Association*, Volume -3
- Salsabila, S. (2023). Politeness Strategies Used by Teenage Characters in Stranger Things Movie Series: A Pragmatic Study. *Universitas Pamulang Banten*.
- Sitinjak, S. A. et al., (2023). Politeness Strategies Used by The Main Characters in Mulan Movie 2020. *Journal of English language teaching and learning*.
- Sari, I. N. (2021). Politeness Strategies Used by Hercules Poirot in Murder on the Orient Express Movie. *English Education Department University PGRI Ronggolawe Tuban*.
- Suryanita & Edward. (2022). The Politeness Strategies Used by The Main Characters in Justice League Film. *Jurnal Bahasa dan Sastra*, Volume 16 (2)
- Sentana, Y. M. et al., (2022). Movie as a media in improving understanding the cooperative principles and the politeness principles. *Diksi*, 30(1), 84-93.

3rd International Conference In Education, Science And Technology
*Global Perspective on Technological Advancement and Innovation on
Artificial Intelligence and Computational Technologies:
Revolutionizing Tomorrow with Intelligent Innovation*



- Watts, R. J. (2003). Key topics in Sociolinguistics politeness. Cambridge University Press.
- Yule, G. (2010). The study of Language (4th ed). Cambridge University Press.
- Zubdatul, S. (2025). An Analysis of Positive Politeness Strategies Used by Ellen in Her Interview With Kris and Kylie Jenner.