

POSITIVE POLITENESS STRATEGIES USED BY HENK ROGERS IN TETRIS MOVIE (2023)

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ABSTRACT

This study aims to identify positive politeness strategies used by Henk Rogers as the Tetris movie's main character. The analysis is conducted on Henk's dialogues that contain positive politeness strategies according to Brown and Levinson's theory. This research uses the descriptive qualitative method to analyze the data, while data collection is done through observation. The results found 48 data of positive politeness strategies used by Henk. Of the 15 existing strategies, 13 strategies appeared in Henk's dialogues. The most dominant strategies are Notice, attending to Hearer and Assert or Presuppose Speaker's Knowledge of and Concern for Hearer's Wants, each appearing in seven dialogues. The factors that influence the use of these strategies include power (P) differences, social distance (D), and rank of imposition (R). When dealing with higher-position interlocutors, Henk used more diplomatic and respectful language, especially when meeting for the first time. However, if the relationship is already closer, his language style becomes more casual and informal. Through the analysis, readers can understand how positive politeness strategies are used in business communication, whether in a company, government environment or when interacting with new people.

Keywords: Tetris Movie, Positive Politeness, Pragmatics, Brown and Levinson

INTRODUCTION

Communication is important in human life, both in personal and professional interactions. Language is the primary tool used to convey messages, express feelings, criticize, receive information, or ask for help (Sari and Sutopo, 2024). In addition, communication involves conveying information through various media to ensure the message is well received. It is important in various fields, such as organization, education, and social interaction. Therefore, everyone must understand how to initiate good communication with others effectively (Leihitu and Triprihatmini, 2021).

One of the challenges in communication is maintaining politeness. Brown and Levinson first introduced the concept of language politeness in 1987. Politeness theory explains that everyone has a social self-image called "face." The face here refers to the need for speakers to pay attention to listeners' needs regarding their self-image, consider listeners' feelings, and minimize Face Threatening Acts (FTA) or actions that can threaten their self-image. Meanwhile, Yule (1996) defines FTA as actions that have the potential to damage one's face. Thus, politeness can reflect an awareness of the listener's social self-image. According to Lakoff (1975), politeness is a behavior that occurs in society to reduce conflict in communication. In line with that, Leech (1983) explains that politeness

aims to strengthen and maintain mutually beneficial interpersonal relationships. This strategy is evident in speakers' utterances, mainly through direct speech acts such as suggestions, requests, invitations, offers, and orders (Saragih et al., 2019). Based on some of these definitions, politeness is a behavior that shows awareness of the hearer's social self-image, aims to minimize potential threats in communication, and maintains harmonious and mutually beneficial interpersonal relationships.

Understanding the importance of politeness in communication leads us to consider the concept of positive politeness, which emphasizes building strong relationships and showing respect for one another. There are several reasons why positive politeness is essential. First, it demonstrates our respect for the person we are speaking with. Second, it reflects our professionalism. Third, people will respect us if we communicate positively with others. Thus, people who practice politeness will be respected by others (Amaliavanti & Wulandari, 2023).

Politeness strategies are often evident in the dialogues of movies. Movies come in various genres, including horror, thriller, comedy, romance, action, history, and science fiction. Conceptually, these genres represent social realities in literary and non-literary studies, showcasing how individuals interpret and apply these realities within specific contexts and ideologies. Genre is the primary framework through which rhetorical realities are constructed, represented, and reiterated. (Munawaroh and Heriyati, 2023) Additionally, movies reflected the politeness of language within society, as shaped by the director's narrative choices.

The author chose the movie *Tetris* as the object of article because it is interesting to discuss from a pragmatic and politeness perspective, especially in negotiations and involving Henk Rogers with bank managers, international game companies, and the government to obtain the rights to the video game. In addition, Henk's negotiation and decision-making skills are of particular interest. The *Tetris* movie, directed by Jon S. Baird, premieres on March 31, 2023, via the Apple TV+ streaming platform. The movie carries multiple genres such as docudrama, biography, history, and thriller, which tells the story of Henk Rogers, played by actor Taron Egerton, who first encountered Tetris at a video game exhibition in Las Vegas. Upon trying it out, Henk is fascinated by how the game combines elements of art and math and decides to buy the rights to the game. However, this plan takes Henk on a long and tense journey, including competing with big companies like Mirrorsoft and Andromeda Software, and even leads him into Russian politics and exposing the state of the country's government.

Several previous pieces of research have researched positive politeness. The first research, entitled "An Analysis of Positive Politeness Strategies in *Spiderman: Far from Home* Movie", was researched by Indri Novita Sari and Anam Sutopo in 2024. The research focused on analyzed the positive politeness strategies used by each character in the movie through Brown and Levinson's theoretical approach. The eight strategies used in the film, researchers obtained 37 dialogues data from each movie character, and "observing, attending to the listener" became the dominating strategy with a percentage of 15.9% of the 37 data. In addition, two factors influence each character to use positive politeness strategies, such as rewards and specific circumstances, involving social distance, relative power, and the degree of imposition.

Another research entitled "Positive Politeness Strategies Used by the Main Character in the Animation Movie '*Encanto*'" researched by Ni Wayan Rupeani Chandra Dewi and Putu Nur Ayomi in 2023, analyzed the positive politeness strategies used by

the main character of the Encanto movie, Mirabel, using Brown and Levinson's theory. This research found 20 dialogue data that included nine positive politeness strategies, with the most dominant strategy being "Give or Ask for the Reason", reaching 35% of the overall data. Meanwhile, other strategies such as Exaggeration, Avoid Disagreement, Offer/Promise, Be Optimistic, and Give Gifts to Hearer were only found once in each data. These articles have similarities with previous article regarding Brown and Levinson's theoretical approach and the use of data from movies. However, this research differs from others as it focuses only on the main character and provides an in-depth explanation of the sociological variable from Brown and Levinson's theory, which discusses the factors influencing the main character's use of positive politeness strategies.

METHODS

The qualitative descriptive method was used in this research. Bogdan & Biklen (2016) state that qualitative research produces descriptive data in speech or writing and the behavior of the people observed. The way to collect the data is through the observation method, which is explained by Sugiono (2018) as a data collection technique that is not only limited to the observations of individuals but also includes various other objects. Besides, qualitative research is effective for exploring new topics, understanding complex issues, explaining people's beliefs and behaviors, and identifying a culture or society's social or cultural norms (Hennink et al., 2011).

The author started this research by watching the movie Tetris to observe the scenes involving Henk Rogers while matching the dialogue from the movie transcript. The next step was to collect data by writing all dialogues that contained positive politeness strategies. After collecting the data, the author classified each dialogue based on positive politeness strategies. Furthermore, the number of dialogues included in each strategy was counted and presented in a table form, to make it easier to understand how often specific positive politeness strategies are used in the movie dialogues.

A positive politeness strategy decreases Face-Threatening Acts (FTA) by preserving the interlocutor's approving face and encouraging closeness through shared interests, friendly expressions, and attention to their needs, especially in close relationships with minimal social distance (Fridolini et al., 2021). Brown and Levinson (1987) state that positive politeness has fifteen sub-strategies. The sub-strategies consist of (1) Notice, Attend to Hearer (His Interest, Wants, Needs, Goods), (2) Exaggerate (Interest, Approval, Sympathy with Hearer), (3) Intensify Interest to Hearer, (4) Use In-Group Identity Markers, (5) Seek Agreement, (6) Avoid Disagreement, (7) Presuppose/Raise/Assert Common Ground, (8) Joke, (9) Assert or Presuppose Speaker's Knowledge of and Concern for Hearer's Wants, (10) Offer, promise, (11) Be Optimistic, (12) Include Both Speaker and Hearer in the Activity, (13) Give (or ask for) Reasons, (14) Assume of Assert Reciprocity, and (15) Give Gifts to Hearer.

Moreover, Brown and Levinson's theory of sociological variables is an important part of their politeness theory. The theory outlines the factors that influence how people use positive politeness strategies. There are three main variables consist of Power (P), which refers to the difference in power between the speaker and the hearer. Then, Social Distance (D) refers to the level of social closeness between the speaker and the hearer, and the last one is Rank of Imposition (R), which refers to how much weight or influence the request or action has on the hearer.

RESULTS

After collecting data from the dialogue of the Tetris movie, the author found that the main character, Henk Rogers, applies positive politeness strategies according to Brown and Levinson's theory. Henk Rogers uses 13 types of positive politeness strategies out of 48 dialogues. Further details regarding the use of these strategies can be shown in Table 1.

Table 1. Positive Politeness Strategies Result in Tetris Movie Henk Rogers Dialogue

Positive Politeness Strategies	Amount
Notice, Attend to Hearer	7
Exaggerate (Interest, Approval, Sympathy with Hearer)	2
Intensify Interest to Hearer	3
Use In-Group Identity Markers	3
Seek Agreement	6
Avoid Disagreement	1
Presuppose/Raise/Assert Common Ground	5
Joke	-
Assert or Presuppose Speaker's Knowledge of and Concern for Hearer's Wants	7
Offer, promise	5
Be Optimistic	3
Include Both Speaker and Hearer in the Activity	3
Give (or ask for) Reasons	2
Assume of Assert Reciprocity	-
Give Gifts to Hearer	1
Total	48

DISCUSSION

Based on the results that have been found, further explanation about 13 strategies of positive politeness used by the primary character in the Tetris movie will be discussed as follows.

1. Notice, Attend to Hearer (His Interest, Wants, Needs, Goods)

Notice, Attend to Hearer, found in seven dialogues, involves paying attention to the interlocutor's needs, wants, or conditions as a form of care and consideration in communication. Below is an explanation of a dialogue that contains this strategy.

(0:19:56 – 0:20:28)

Henk: 8-bit graphics?

Minoru: Yes, and a brand-new Sharp LR35902 core at 4.19 mega-hertz with eight kilobytes internal RAM.

Henk: Impressive. No color screen?

Howard: Color, you'd need eight batteries instead of four. It's too expensive. This gives you 30 hours of game play, all for \$89.

Henk: What's it called?

Howard: It's called the Game Boy. Go ahead, try it.

In the section dialogue above, the utterance "*Henk: Impressive. No color screen?*" shows attention to the interlocutor's efforts and achievements before mentioning the product's shortcomings. The utterance "*No color screen?*" potentially becomes an FTA because it seems like a criticism of the Game Boy's limitations. To minimize the threat to the interlocutor's face, Henk utters "Impressive" first to compliment the Game Boy's features so that the question does not sound like an attack but a genuine interest in the gaming device. Thus, utterances that start with a compliment before asking a question with FTA potential can create a more harmonious interaction, maintain social relations and show that Henk, as a speaker, appreciates the efforts of Nintendo's Game Boy developers.

In addition, Henk in the conversation contains positive politeness because according to the perspective of sociological variables, the power (P) between Henk, Minoru and Howard is relatively equal because the speaker and hearer have quite influential positions in the business discussion, where Henk is the Director of the Japanese game publisher Bullet-Proof Software, Minoru Arakawa is the President of Nintendo in America, and Howard Lincoln is the Senior Vice President of Nintendo in America. Then, the social distance (D) between Henk, Minoru, and Howard is not too close because the dialogue is the first time Henk meets with the directors of Nintendo in America. Henk still uses positive politeness strategies to reduce negative impressions and build closeness. Furthermore, the rank of imposition (R) in the conversation "*No color screen?*" is low because the question prefers to be curiosity rather than a demand that forces the interlocutor to make significant changes, so the speaker does not need an apology or a more formal utterance.

2. Exaggerate (Interest, Approval, Sympathy with Hearer)

The Exaggerate strategy involves using overly expressive words or emphasis to convey enthusiasm, appreciation, or concern for the interlocutor. In this study, two dialogues were found to contain this strategy. Below is an explanation of one of these dialogues.

(0:02:55 – 0:03:30)

Henk: No, it's nothing like GO. It's an a completely different league.

Eddie: Heard that line before.

Henk: Okay, fine. But, Eddie, I played Tetris for five minutes, yeah. I still see falling blocks in my dreams. This game isn't just addictive. It stays with you. It's poetry. Art and math all working in magical synchronicity. It's—it's the perfect game.

Eddie: Why are telling me this?

The above part of the dialogue contains exaggeration because Henk uses strong emotional expressions to show his amazement at the Tetris game. The use of words such as "*poetry*", "*magical synchronicity*", and "*the perfect game*" shows a toned-down FTA by giving exaggerated praise, thus making the hearer feel more receptive to the speaker's opinion so that Eddie accepts his loan proposal to Henk by praising Tetris excessively. Furthermore, from the perspective of sociological variable, power (P) between Henk and Eddie does not have a power factor that makes speakers careful in conveying their opinions. Then, the social distance (D) between Henk and Eddie is quite close; Henk is a game company director, and Eddie is a bank manager. They met when Henk borrowed

money to produce a game called GO and promoted it at a game exhibition in Las Vegas. Then, the rank of position (R) in the utterance is low because Henk does not ask Eddie to do something or change his decision but still tries to persuade Eddie to see Tetris as an extraordinary game.

3. Intensify Interest to Hearer

The Intensify Interest to Hearer strategy captures the interlocutor's attention by incorporating compelling details or presenting a dramatic narrative. This study identified three dialogues that utilize this strategy. A detailed explanation of one of these dialogues follows.

(0:52:39 – 0:53:12)

Alexey: Hello.

Henk: Hi—That's Maya. She's ten. Nina's eight. Michael, six. Leo's three. And that is my wife, Akemi. We met in college, in Hawaii, fell in love, and I followed her back to Tokyo.

Alexey: You have lived many places.

Henk: Yeah, I guess so. How about you?

Alexey: Oh, I lived only here.

Henk: In Moscow?

Alexey: In this apartment.

The utterance in the dialogue section above contains the Intensify Interest to Hearer strategy because the speaker tries to attract the attention of the hearer in order to build a personal relationship. Henk uses storytelling to start a conversation with Alexey by showing his family photo and introducing his family members: “*That's Maya. She's ten. Nina's eight. Michael, six. Leo's three. And that is my wife, Akemi.*” and how he met his wife, Akemi and her life journey, “*We met in college, in Hawaii, fell in love, and I followed her back to Tokyo.*” That got Alexey interested in telling Henk about his life as well. This way, Henk could well-interact with Alexey and create a sense of closeness.

From the perspective of sociological variables, the power (P) between Henk and Alexey is relatively equal. Although Alexey has power regarding copyright ownership, they have no clear dominance. Then, the social distance (D) between Henk and Alexey is classified as middle because the situation in the dialogue is the first time the speaker and hearer meet, so they are not socially familiar. Henk is a businessman who wants to get a Tetris license, while Alexey is the creator of the Tetris game. Moreover, the rank of imposition (R) between Henk and Alexey is low because it does not contain instructions or requests, so it does not put a burden on Alexey. Instead, Henk only shares stories about his family to create closeness.

4. Use In-Group Identity Markers

The strategy Use In-Group Identity Markers involves using specific terms, greetings, or language that indicates shared group membership or familiarity with the interlocutor. In this study, three dialogues were found that apply this strategy. Below is an explanation of one of these dialogues.

(1:08:17 – 1:08:59)

Mr. Belikov: \$25,000? [laughs] Why so little?

Henk: Because, to be honest, I got no money left. But the royalties I'm offering are more than fair.

Mr. Belikov: How many games you expect to sell?

Henk: Conservative estimate, a million. My estimate is 20 million. That means you get five million dollars—Uh... Oh, come on. You guys are the kings of cliff-hangers!

The part of the dialogue above is Henk's utterance after the negotiation with Mr. Belikov, but the discussion is unfinished. "You guys" is used by Henk to greet Mr. Belikov and his assistant and make them seem more friendly. On the other hand, Henk also uttered "kings of cliff-hangers," which illustrates the communication style of Mr. Belikov and his assistant, who always tense the situation but have not yet made a decision. That is why Henk uttered the utterance to reduce the FTA and create a calmer negotiating atmosphere.

Furthermore, from the perspective of sociological variable, the power (P) between Henk and Mr. Belikov is high due to the difference in power because Mr. Belikov has higher power than Henk. Mr. Belikov represents ELORG as the company that owns the copyright of the Tetris game. Nevertheless, Henk still maintains his negotiation power by using polite words to create equality in the conversation. Then, the social distance (D) between Henk and Mr. Belikov is low because their relationship is only for business negotiation. However, Henk tries to create a more casual relationship to smooth the negotiation. Also, the rank of imposition (R) in the utterance is high because Henk's request is quite heavy. Finally, Henk utters the utterance to break the ice and reduce the pressure on his interlocutor.

5. Seek Agreement

Seeking agreement aims to persuade the interlocutor to agree with a statement, creating a sense of equality or harmony. In this study, six dialogues was found that applies this strategy. A detailed of one of these dialogues follows.

(0:53:39 - 0:54:06)

Nina: How did you find Tetris, Henk?

Henk: I was at the Consumer Electronics Show in Las Vegas, selling a game I had designed. Then I saw your husband's game...

Nina: And then you stole it.

Alexey: Nina.

Henk: No, it... it's fine. I licensed it from a big company who lied to me. But I'm here to make things right. Because Tetris... It's that good.

The utterance about the background of Henk's encounter with Tetris uttered by Henk to answer a question from Nina (Alexey's wife) is potentially exposed to FTA because Nina immediately cuts Henk's explanation and, to the point, accuses Henk of stealing Tetris, but that moment Alexey quickly reprove Nina. However, Henk did not immediately refute her but instead stated real facts that were acceptable to Alexey and Nina so that they could keep the harmonious conversation.

The strategy used by Henk is positive politeness because, according to the perspective of sociological variables, there is no significant difference in power (P) between Henk and Alexey and Nina. However, Nina has the advantage of being able to freely defend her husband, which makes Henk choose to reduce the threat of FTA and be careful when responding to Nina's accusations. Furthermore, the social distance (D) between Henk, Alexey, and Nina still tends to be distant because they are new to know each other; even so, Henk responds calmly to maintain politeness, not to worsen social relations. Then, the rank of imposition (R) in the utterance is high because Nina's

accusation that Henk stole is an FTA that is quite offensive to Henk's reputation and integrity, so Henk still uses polite speech to reduce the impact of threats on his positive face.

6. Avoid Disagreement

Avoid Disagreement focuses on avoiding direct contradictions by using vague or compromise statements to maintain a positive interaction. This study found one dialogue that demonstrates the use of this strategy. A detailed of this dialogue follows.

(1:07:00 – 1:07:24)

Henk: *Mr. Belikov, with all due respect, what the hell is going on? First, one of your cronies threatens me, then you threaten my wife in Japan, my hotel room gets trashed, and now I find out you're negotiating with Robert Stein. After all he's done to you? This, this is insane. I am the only honest guy here!*

Mr. Belikov: *[in Russian] You're all swindlers. You're all here just for the money.*

Henk expresses a complaint through an utterance addressed to Mr. Belikov regarding the actions taken by the USSR Intelligence Service. However, to maintain politeness and minimize FTA, he prefaces his utterance with “*with all due respect.*” It shows that even though Henk feels angry, he still wants to maintain a professional relationship with Mr. Belikov. On the other hand, the utterance “*What the hell is going on?*” is used to express his annoyance and confusion, ask for an explanation, and show frustration.

Next, from the perspective of sociological variables, the power relationship (P) between Henk and Mr. Belikov is unequal. As a representative of ELORG, Mr. Belikov has more authority in the Tetris negotiation. At the same time, Henk, only a foreign businessman who wants to get a game license, is in a weaker position. In addition, the social distance (D) between them is still quite far because their relationship is only professional. Therefore, Henk is careful in delivering his utterances to avoid conflict. Meanwhile, the rank of imposition (R) in Henk's utterance is heavy as it contains accusations that could potentially offend Mr. Belikov. Henk starts his utterance with polite speech to reduce the risk of conflict and keep the discussion going.

7. Presuppose/Raise/Assert Common Ground

The strategy presuppose/raise/assert common ground, which emphasizes shared experiences, knowledge, or views to build connection and closeness, was identified in five dialogues. Below is an explanation of one of these dialogues that illustrates the use of this strategy

(0:10:21 – 0:11:09)

Henk: *I'll publish it and cover all up-front costs.*

Mr. Yamauchi: *[speaking Japanese]*

Yamauchi's Assistant: *[in English] We publish our games in-house. We don't use outside partners.*

Henk: *You don't do it often, true. But you do make exceptions. Because you know as well as I do, partners are what make us great. That's why Mario has Luigi. That's why Zelda has Link. That's why Mike Tyson has whoever he's punching out in Punch-Out!! Yeah.*

Mr. Yamauchi: *[speaking Japanese]*

Yamauchi's assistant: *[in English] We want you to make 200,000 cartridges.*

In the dialogue, Henk is talking to Mr. Yamauchi to convince Nintendo to try to influence the company's business decisions to collaborate in bringing Tetris games to Nintendo devices. He assumes that he and Mr. Yamauchi have the same understanding of the importance of cooperation. Henk uses analogies of famous Nintendo characters to strengthen his argument, such as "Mario and Luigi, Zelda and Link, and Mike Tyson and his opponent in Punch-Out!". Through these comparisons, he wanted to show that collaboration can lead to something great. In addition, Henk presented his request as something in line with Nintendo's culture, so it did not come across as pressure or a new demand for Mr. Yamauchi.

The strategy used by Henk is a positive politeness strategy. From the perspective of sociological variables, the power relationship (P) between Henk and Mr. Yamauchi is quite distant because Mr. Yamauchi is the president of Nintendo. At the same time, Henk is just a businessman making a business offer. In addition, the social distance (D) between them is significant because they do not have a close relationship. However, Henk tried to build closeness by using Nintendo's corporate culture references more relevant to Mr. Yamauchi. Meanwhile, Henk's speech's rank of imposition (R) was high because he asked Nintendo to cooperate on a project that posed a significant risk to the company's business and finances. To reduce the pressure, Henk emphasizes the shared values and ways of working that have become the culture at Nintendo to make his request easier to accept.

8. Assert or Presuppose Speaker's Knowledge of and Concern for Hearer's Wants

The strategy asserts or presupposes the speaker's knowledge of and concern for the hearer's wants, which demonstrates understanding and concern for the interlocutor's needs or desires, was identified in seven dialogues. Below is an explanation of one of these dialogues that illustrates the use of this strategy.

(1:23:54 – 1:24:19)

Minoru: But that means...

Henk: I don't have video game rights in Japan, because Stein and Mirrorsoft never had the right to sell them to me, or to these guys.

Henk: I'm telling you Atari doesn't have Tetris anywhere.

Henk's utterance in the dialogue emphasizes crucial information for Minoru and Howard. His statement risks threatening face (FTA) because it conveys facts that are contrary to their understanding. Therefore, Henk uses this strategy to show that he understands and cares about Minoru and Howard's interests regarding Tetris distribution rights. He assures them of relevant information to help them better understand the situation.

From the perspective of sociological variables, the power (P) between Henk, Minoru, and Howard is balanced because they have high positions in their own companies to be allowed to make business decisions. In this situation, Henk acts as an information provider who explains the status of Tetris distribution rights. Meanwhile, the social distance (D) between them is relatively close in a professional context as business partners, but not personally. Furthermore, the rank of imposition (R) in Henk's utterance is high because the information he conveys has an influential impact on Minoru and Howard's business strategy, so the fact that Atari does not own the rights to Tetris can

significantly affect their business decisions. Therefore, Henk needs to convey this information clearly so that it can be easily understood and accepted by Minoru and Howard.

9. Offer, Promise

An Offer or promise strategy, which the speaker makes an offer or promise to show good intentions and strengthen the relationship with the interlocutor, was identified in five dialogues. A detailed explanation of one of these dialogues that illustrates the use of this strategy follows.

(0:20:56 – 0:22:05)

Henk: So, you'll package it with Mario?

Minoru: Yes, it's our best brand.

Henk: This game is programmed in C, yeah?

Nintendo's Programmer: Mm-hmm.

Henk: How many pixels?

Nintendo's Programmer: 160 by 144. Why?

Henk: It's not perfect, but you'll get the idea. —Gentlemen, if you wanna sell a couple hundred thousand Game Boys to little kids, package them with Mario. But if you wanna sell millions of Game Boys to absolutely everyone, young and old, around the world, package them with Tetris.

Minoru: Can you get us the rights?

In the dialogue above, Henk suggests to the Nintendo team about the Game Boy's marketing strategy of including Tetris as a built-in game. He states, "*If you wanna sell millions of Game Boys to absolutely everyone, young and old, around the world, package them with Tetris,*" with the belief that this move will significantly increase sales. Henk expressed his opinion as an opportunity, not a command or criticism, so as not to threaten the face of his interlocutor (FTA) and still maintain good relations with the Nintendo team, including Minoru, Howard, and the programmers.

Henk uttered his utterance to use this strategy because, according to the perspective of sociological variables, the position of power (P) between Henk and the Nintendo team was relatively balanced, as each had extensive expertise and insight into the international market. In this situation, Henk acted as a business advisor. The social distance (D) between them was moderate as their relationship was still professional as new business partners. Even so, Henk still tried to build closeness through a persuasive approach. Meanwhile, the rank of imposition (R) in his utterance is relatively high as his opinion can influence huge business decisions regarding Nintendo's marketing strategy.

10. Be Optimistic

The strategy Be Optimistic, which conveys confidence and optimism that the interlocutor will agree or assist and encourages a cooperative atmosphere, was found in three dialogues. Below is an explanation of one of these dialogues that illustrates the use of this strategy.

(1:07:57 – 1:08:54)

Henk: What is that?

Mr. Belikov: Your contract with Mirrorsoft.

Henk: Proving that I didn't steal from you. And behind that is my new offer.

Mr. Belikov: There are no numbers on it.

Henk: \$25,000, up-front, for worldwide handheld rights, plus 25 cents per unit sold.

Mr. Belikov: \$25,000? [laughs] Why so little?

Henk: Because, to be honest, I got no money left. But the royalties I'm offering are more than fair.

Mr. Belikov: How many games you expect to sell?

Henk: Conservative estimate, a million. My estimate is 20 million. That means you get five million.

In the dialogue, Henk showed his faith in minimizing the potential threat of an FTA if Mr. Belikov rejected his offer. He proposed a royalty scheme of "25 cents per unit" with the hope that Tetris would be a huge success and benefit both companies. By mentioning the number confidently, Henk tries to ensure persuading without too much pressure. Furthermore, Henk uses the politeness strategy because, according to the perspective of sociological variables, he has less power (P) than Mr. Belikov. As ELORG's representative, Mr. Belikov has full authority to grant Tetris licensing rights. At the same time, Henk is in a position to persuade and convince with an optimistic attitude to increase the attractiveness of his offer. The social distance (D) between them is average because although their relationship is professional in business negotiations, it still requires a communication strategy that considers each other's interests. In addition, the rank of imposition (R) in Henk's utterance is high, as this negotiation concerns the exclusive rights of a game that has the potential to earn millions of dollars. Therefore, Henk uses a politeness strategy to make Mr. Belikov more open to his offer without feeling pressured.

11. Include Both Speaker and Hearer in the Activity

Include the speaker and the hearer in the activity, which involves using words like "we" or "let's" to create a sense of community, was found in three dialogues. A detailed explanation of one of these dialogues follows.

(1:24:27 – 1:24:43)

Howard: What makes you so sure this Alexey character isn't lying?

Henk: Because he's the only one who stands to gain nothing from this.

Minoru: What do you need from us?

Henk: I need you and your checkbooks to get on a plane with me to Moscow ASAP. And tell nobody.

In this part of the dialogue, Henk directly invites Minoru and Howard to go to Moscow together while bringing some money. The phrase "get on a plane with me" shows that the trip is a group effort, not the responsibility of one partner. By including himself in the plan, Henk creates the impression of teamwork so that his invitation does not sound like an overly strict instruction. He also reduces the psychological burden on the interlocutors, making his request easier to accept.

Henk's utterance is a positive politeness strategy because, according to sociological variables, he has less power (P) than Minoru and Howard. Henk has no authority over them, so he needs to persuade them to participate in the trip to Moscow. The social distance (D) between them is also low because their relationship is only professional with the same goal, which is to get a Tetris license. Additionally, the rank of imposition (R) in Henk's utterance is high because he requests Minoru and Howard to go

to Moscow immediately and bring a large amount of money to obtain the official Tetris license.

12. Give (or ask for) Reasons

Give (or ask for) Reasons strategy, which involves the interlocutor in an activity where the speaker intends to create a mutual understanding, was identified in two dialogues. Below is an explanation of one of these dialogues that illustrates the use of this strategy.

(0:41:31 – 0:42:59)

Henk: Mr. Belikov, if I'm a thief, why would I come to Moscow and proudly show you my game?

Mr. Belikov: [speaking Russian]

Sasha: Because you want handheld rights.

Henk: Yeah, but if I already stole video game and arcade rights, what would stop me from stealing handheld?

Mr. Belikov: [speaking Russian]

Sasha: Mr. Belikov inquires as to why you mention arcade rights.

Henk: Uh, I bought Japanese arcade rights too, only to find out that Mirrorsoft already licensed them to SEGA.

Mr. Belikov: [in English] Stop, stop, stop. [speaking Russian]

Sasha: ELORG never transacted arcade rights to anyone, Henk.

Henk: Wa... Wait, hold on. So, you're saying the only version of Tetris you ever licensed was for personal computers? Can I see the contract you signed? Please, it'll help me understand what's going on. 'Cause I... I don't know if you know...but Stein and Mirrorsoft are selling Tetris video game and arcade rights worldwide.

In the part of the dialogue, Henk wants Mr. Belikov to show the contract that ELORG has signed. In this situation, Henk communicates through an English translator named Sasha to understand Mr. Belikov's utterance. The request risked Mr. Belikov's face-threatening act (FTA) as he was perceived as interfering in ELORG's internal affairs. To reduce this risk, Henk gave the logical reason that looking at the contract would help him understand the situation. This way, his request was more likely to be accepted. Besides, Henk not only acts in his interest, but also creates the impression that his goals are in line with Mr. Belikov's interests.

Henk's utterance uses the positive politeness strategy; according to the sociological variables, there is a power (P) difference between Henk and Mr. Belikov. Mr. Belikov has higher authority as the ELORG representative responsible for the Tetris license. The social distance (D) between them is average because although their relationship is becoming more friendly, it is still professional. Therefore, Henk had to be careful how he spoke. Moreover, the rank of imposition (R) in Henk's utterance is relatively high, as he is requesting access to ELORG's contract documents, which is a big request in business negotiations.

13. Give Gifts to Hearer (Goods, Sympathy, Understanding, Cooperation)

Giving gifts to the hearer strategy, which involves offering something, whether a real gift, praise, or recognition, as a sign of appreciation and respect, was identified in one dialogue. A detailed explanation of this dialogue follows.

(0:44:25 – 0:45:41)

Henk: Okay, I read the contract and I agree. You never intentionally sold video game rights to Robert Stein. But here's the thing—Okay, this is a Nintendo. And this is a personal computer. What's the difference?

Mr. Belikov: No keyboard for Nintendo.

*Henk: No keyboard for Ninte... You speak English? Of course you do. Look, I'm sorry. Robert Stein screwed you. But legally speaking...he didn't steal from you, which means I didn't steal from you. **Next time, define computers so you can hold on to your video game rights.***

Mr. Belikov: And what about arcade?

Mr. Belikov: There's nothing in that contract about arcade rights.

Henk: That, Stein definitely stole from you.

Mr. Belikov: How much are they worth?

Henk: \$150,000.

In this part of the dialogue, Henk advises Mr. Belikov on how to avoid future mistakes. He provides valuable insight in the form of legal advice, namely the importance of defining the term “computer” more clearly in the contract. To show sympathy, Henk also acknowledges that Robert Stein has wronged Mr. Belikov. This utterance risks the Face Threatening Act because Henk indirectly corrected ELORG's contract drafting mistakes, which could be perceived as undermining their abilities. To avoid the impression of criticizing, Henk presents his suggestion as a form of help and cooperation. By making his suggestions sympathetically, Henk helps Mr. Belikov and shows his concern for ELORG's interests. Thus, it will strengthen their relationship.

Henk's utterance uses the positive politeness strategy because, based on sociological variables, there is a power difference (P). Mr. Belikov has higher authority as the rights holder of Tetris. Although Henk gives legal advice, he is careful not to appear to be educated to maintain good relations. The social distance (D) between them is average, as they only interact in a business context and do not yet have a close relationship. Meanwhile, Henk's utterance's rank of imposition (R) is also average, as he only gives legal advice that does not limit Mr. Belikov's freedom. However, the advice is still potentially offensive if delivered directly. Therefore, Henk reduces the face threat by presenting his advice as a help.

Based on the data that has been explained, the author concludes that 13 out of 15 Brown and Levinson's positive politeness strategies occur in Henk's utterance in the Tetris Movie.

CONCLUSION

In the movie Tetris founded 48 parts of Henk's dialogue conversation contain positive politeness strategies according to Brown and Levinson's theory. Based on the research results, Henk's dialogues use 13 out of 15 existing strategies. The most dominant strategies are Notice, attending to the Hearer (7 dialogues) and Asserting or Presupposing the Speaker's Knowledge of and Concern for the Hearer's Wants (7 dialogues). These two strategies are the most dominant because they align with the context of business communication and negotiation, which involve high differences in power (P) and social distance (D) to build relationships, enhance trust, and influence his interlocutors' decisions without Face Threatening-Acts, thereby facilitating a smoother negotiation. Additionally, the factors that influence Henk's politeness in utterance are the differences in power (P), social distance (D), and rank of imposition (R) in his utterance to the interlocutor. In situations where the interlocutor has a higher position, such as when negotiating with Nintendo or Mr. Belikov from ELORG, Henk uses a more diplomatic

and respectful strategy. Meanwhile, in conversations with the people who are socially closer, he uses more informal and closeness-building strategies. Through the implementation of positive politeness strategies, Henk not only manages to establish good relationships with various societies but also creates a more cooperative and persuasive communication atmosphere.

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