

# Strategic Politeness in Montgomery's *Anne of Green Gables*

Nawal F. Abbas<sup>1,2,\*</sup>

<sup>1</sup>School of Humanities, Universiti Sains Malaysia, 11800, Penang, Malaysia

<sup>2</sup>College of Education for Women, University of Baghdad, Baghdad, Iraq

\*Correspondence: School of Humanities, Universiti Sains Malaysia, 11800, Penang, Malaysia  
E-mail: nawal\_fa71@yahoo.com

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## Abstract

Linguistic politeness has been shown, over the last few decades, to be a successful device for studying literature linguistically. In addition to establishing and asserting identity and achieving goals, linguistic politeness is a means of studying social interaction to establish social, harmonious and friendly relationships among interactants. This study aims at investigating Anne's social interaction in Montgomery's *Anne of Green Gables*, which has a very powerful meaning in children's literature, and her relation with others as she grows up and as she develops from being a socially marginalized female character to a productive contributing citizen of Avonlea. Brown and Levinson's pragmatic theory of politeness (1987), in addition to some other subsequent contributions, provide the analytical tools to guide this approach, which correspondingly analyses the range of face-threatening acts performed (represented via directives), the forms of redressive actions taken to counter those threats represented in the form of linguistic strategies and the reasons and goals that substantiate the use of such forms in relation to social roles. The value of the study can be estimated not only by those working within the branches of linguistics or literature, but also it can be of value to EFL/ESL learners especially those who study the novel as part of their curriculum.

**Keywords:** *politeness; politeness strategies; literary discourse; social role; social interaction; social harmony*

## 1. Introduction

Dialogue has been studied extensively not only in naturally occurring conversation but in written literary discourse as well. Besides, pragmatic analysis of literature, as one of the vital areas in literary studies, has been justified and called for by a number of linguists and scholars, namely, Pratt (1977), Burton (1980), Leech and Short (1981), Short (1989), Petrey (1990) and Culpeper (2001). Politeness theory, as a pragmatic aspect, has also been the focus of many studies among which Short (1981), Brown and Gilman (1989), Simpson (1989), Rossen-Knill(1995), Culpeper (1996), Buck (1997), Bennison(1998), Rudanko(2006), Bouchara(2009), Chun and Yun (2010) and others.

This sort of relationship between the two disciplines, literature and pragmatics, has become a motivation for the researcher to conduct a similar study in an attempt to explore how linguistic elements can assist in the interpretation of literary texts. Accordingly, and in spite of its being a bit problematic, Brown and Levinson's pragmatic theory of politeness (1987) has been selected and applied to Montgomery's *Anne of Green Gables* as it suits the direction and intention of the present study in examining fictional characters' verbal interactions, mainly that of Anne Shirley, and the ways in which politeness in these interactions are read as linguistic or verbal manifestations of her character to create her identity as Anne of Green Gables and to achieve a harmonious social life and friendly relationships with other people in Avonlea.

To be more specific, the researcher intends to apply Brown and Levinson's (1987) five linguistic strategies supplemented by Rossen-Knill's model(1995) to ensure the classification of directives, as a linguistic realization of such strategies, depending on the 'discourse goal' which is defined as "the speaker's attempt to get the hearer to do some act" (Searle, 1979). Spencer-Oatey's rapport management (2002) is also implemented to account for Anne's efforts in establishing her social identity. The next section will provide a brief review of the pragmatic theory of politeness as proposed by its founders, Brown and Levinson, and as modified by some later critics. Then, some of the

conceptual framework of this theory will be applied to one speech event from Montgomery's *Anne of Green Gables* which is that of having the new Minister's wife to tea.

## 2. Brown and Levinson's (1987) Theory of Politeness

In spite of the considerable amount of criticism, today's large body of research on politeness continues to find its inspiration in Brown and Levinson's pioneering work. It is also believed that the core concepts of the theory of politeness, as originally proposed (1978) and then revised (1987) by Brown and Levinson are still held by many to be operationally valid despite the alleged universality of them (Ermida, 2006). Among such concepts is that of 'face' which has been considered as the most central component. This concept is derived from that of Goffman (1967) and from the English folk term which tied 'face' up with some notions of being embarrassed, humiliated, 'losing face' and 'saving face' but saving face may be achieved at the expense of our interlocutor's face.

Face has two aspects namely, positive face and negative face. Positive face focuses on the speaker's positive image and his desire to be liked and approved and it is the kernel of 'familiar' or 'joking' behavior. Negative face, on the other hand, refers to the speaker's right not to be imposed upon. It is the heart of respect behavior. However, Spencer-Oatey (2002) believes it is more than this. She demonstrates that the concept of face is too individually focused on and should a social identity component be included. To her also, face is not only a personal/individual concern; it can also be a group concern.

In their attempt to relate the concept of 'face' to social interaction, Brown and Levinson argue that the most common place speech acts negotiated in everyday conversation, such as advising, requesting, ordering, questioning, inviting, promising, criticizing, offering, complementing, apologizing and others carry an element of risk, for they threaten the 'public self-image' that every member of a society wants to claim for himself (1987: 61). Such acts are called 'face threatening acts' (hence FTAs) as they do not satisfy the 'face wants' of either speaker or hearer or both.

To carry out an FTA, a speaker may select one of the following strategies which are ordered from the most to the least threatening and as illustrated below:

- 1) Without redressive action, baldly
- 2) Positive politeness
- 3) Negative politeness
- 4) Off record
- 5) Withhold the FTA.

Doing an act baldly, with no redress, involves doing it in the most direct, clear unambiguous and concise way possible (Brown & Levinson, 1987). Positive politeness is meant to meet the hearer's 'positive face needs' by treating him as a member of in-group, a friend a person whose wants and personality traits are known and liked. Negative politeness, on the other hand, refers to any activity that meets negative face wants (Brown & Levinson, 1987: 162). Unlike positive politeness, negative politeness usually decreases intimacy and increases distance among interactants. Off-record strategy means the indirect use of language whose precise meaning has to be interpreted. Some of the off-record strategies may lead to the violation of Grice's conversational maxims (Brown & Levinson, 1987). For the last strategy choosing not to do the FTA at all, there is an option when S is at the highest risk of losing face as a result of threatening H.

If we follow the rank of politeness strategies, we can say that not doing the FTA is the most polite. The face protection afforded by off-record strategies makes it the next most polite strategy. Negative redress still does say the FTA, so it is less polite than going off-record. Positive redress is riskier than negative redress because it presumes solidarity. Bald-on-record is the least polite since it makes no attempt to soften face threat (Goldsmith, 2007). Blum-Kulka (1987), on the other hand, refuses to equate indirectness with politeness saying that indirectness does not necessarily imply being more polite. Besides, directness is not perceived as impolite-but rather as an economical and intimate discursive form (Blum-Kulka, 1990).

Brown and Levinson (in Goody, 1996: 76) argue that the choice of a particular strategy, whether polite or impolite, is constrained by three important socio-cultural or contextual factors relating to both speaker and hearer: the relative **social power (P)** of the hearer over the speaker, the **social distance (D)** between speaker and hearer, and the **ranking of the imposition(R)** of the act itself (for instance, asking for the time is less imposing than asking for a loan). Yet, other scholars, such as Brown and Gilman (1989), Rossen-Knill (1995) and Ermida (2006), do believe that distance

factor is to be substituted by 'affect' or 'liking', i.e., the more liking the more polite-but intimates do not necessarily like each other and liking is a peculiar constraint on discourse (Ermida, 2006). Besides, Buck (1997) believes that social power is not regarded as the power of the hearer over the speaker, rather it is reciprocal, i.e., hearer over speaker and vice versa.

### **3. Montgomery's *Anne of Green Gables***

Matthew, the foster father, arrives at the train station and finds a girl orphan instead of a boy; the orphanage sent the eleven-year-old Anne Shirley by mistake. Anne's talkativeness and spirit charm Matthew, who shyly tells Marilla that he wants to keep her. Marilla hesitates at first, but after a trial period, she agrees to let Anne stay on. Because Anne acts according to her instincts and not according to a code of manners, and because she lacks social graces and education she unintentionally defies expectations of proper ladylike behavior and she makes many mistakes like the one in chapter twenty one when welcoming the Minister's wife.

At hearing that the Minister's wife is paying the Cuthberts a visit, she decides to make cake for the occasion because she loves to do something for Mrs. Allan. She tells Marilla "... and you know I can make a pretty good cake by this time". Anne has been in Green Gables and in Avonlea for few years and she has made some good friendships and among the people she wants to establish a good relationship is Mrs. Allan. That is why she is so enthusiastic to add her own touches in this occasion like arranging the table, making a pretty good cake and so on. Unfortunately and unexpectedly, things turn upside down when Anne mistakenly uses the anodyne liniment instead of vanilla. Despite this event and despite the hard lesson she gets, Anne continues in establishing a harmonious social life and her gain now is Mrs. Allan.

#### *3.1 Analysis of the Speech Event of Having the New Minister's Wife to Tea*

The whole number of directives identified in this speech event is (13). A look at Table 1 and the directive it contains reflects something about Anne's desire to get more involved into the Avonlea community represented by Mrs. Allan, the new Minister's wife who is invited into Green Gables to have tea. Table 1 below summarizes the politeness strategies used by Anne in this speech event, to reflect the directives, and the different sub-strategies used to mitigate the imposition no matter how it is small:

**Table 1:** Politeness Strategies for Anne's Directives

No.	Directive(s)	utterance no.	Anne's discourse goal	Politeness super strategy	Positive politeness strategy	Negative politeness strategy	Off-record Strategy
1.	But oh, Marilla, will you let me make a cake for the occasion? I'd love to do something for Mrs. Allan, and you know I can make a pretty good cake by this time.	2	Get Marilla to give her a chance to make cake	3	4: use in-group identity markers 5: Seek agreement 11: be optimistic 13: give reasons	2:hedge	
2.	Oh, look, Diana, what a lovely rainbow! Do you suppose the dryad will come out after we go away and take it for a scarf?	6	Get Diana to look at the rainbow & to tell her about the dryads	3	4: use in-group identity markers 5: seek agreement	2:hedge	
3.	Oh, Diana, don't give up your faith in the dryads!	8	Get Diana not to give up	3	4: use in-group identity markers	2:hedge	

4.	I'm sure I haven't forgotten anything this time, Marilla. But do you think it will rise? Just suppose perhaps the baking powder isn't good?...Marilla, what if that cake doesn't rise?	9	Get Marilla to tell what to do if the cake rises/doesn't rise	2/3	1: attend to H wants 4: use in-group identity marker 12: include S and H in the activity 13: give reasons	2:hedge 3:Be pessimistic 4:minimize the imposition
5.	You'll be using the best tea set, of course, Marilla. Can I fix up the table with ferns and wild roses?	11	Get Marilla to give permission	3:conventionalizd request(Searle,19 79:45)	4: use in-group identity markers 5: seek agreement	1:be conventionall y indirect
6.	Nothing but what the recipe said, Marilla. Oh, isn't it alright?	17	Get Marilla to tell about the cake	3	4: use in-group identity markers 13: give reasons	2:hedge
7.	Vanilla, only vanilla. Oh, Marilla, it must have been the baking powder. I had my suspicions of that bak-	19	Get Marilla not to blame her, to forgive her	4	4: use in-group identity markers 13: give reasons	2:hedge
8.	Oh, Marilla. I'm disgraced forever. I shall never be able to live this down. It will get out-things always do get out in Avonlea. Diana will ask me...I shall always be pointed at as the girl who flavored the cake ...Gil-the boys in school will never get over laughing at it.... Oh, Marilla, if you have a spark of Christian pity don't tell me that I must go down and wash the dishes after this...but I cannot ever look Mrs. Allan in the face again.	23	Get Marilla not to ask her to go down and to leave her now	3	4: use in-group identity markers 13: give reasons	2:hedge 4:minimize the imposition
9.	Perhaps she'll think I	23	Get Marilla to	3	4: use in-group	2:hedge

	tried to poison her...But the liniment isn't poisonous. It's meant to be taken internally....Won't you tell Mrs. Allan so, Marilla?		tell Allan Anne's intention of making the cake		identity markers 13: give reasons	
10.	Oh, no, it takes me to make such a mistake. And I wanted to have that cake so nice for you, Mrs. Allan.	26	Get Mrs. Allan to forgive her & understand her good will	4	1: attend to H wants 4: use in-group identity markers 13: give reasons	2:hedge 1:give hints
11.	Marilla, isn't it nice to think that tomorrow is a new day with no mistakes in it yet?	28	Get Marilla to agree positively	3	4: use in-group identity markers 5: seek agreement 11: be optimistic	
12.	But have you ever noticed one encouraging thing about me, Marilla? I never make the same mistake twice.	30	Get Marilla to confirm her not doing the same mistake twice	3	4: use in-group identity markers 5: seek agreement 11: be optimistic	2:hedge
13.	Oh, don't you see, Marilla? There must be a limit to the mistakes one person can make, and when I get to the end of them, then I'll be through with them. That's a very comforting thought.	32	Get info. About Marilla's understanding of Anne's comments(with ask)	3: 'see' might be considered conventionally indirect way to the meaning 'Do you understand my speaking intention (Shiffrin, 1990:57, 327)	5: seek agreement 11: be optimistic 8:state the FTA as a general rule	2:hedge

### 3.2 Discussion of the Speech Event

Simpson (1989) believes that the 'underlying motive of politeness provides a framework for assessing the peculiar quality of social relationships'. That is why Anne's studiousness and willingness to establish a harmonious life and friendly relations with the Avonlea community, while doing her role as a daughter of Green Gables, can be approached linguistically via the different super and sub-strategies of politeness she uses in her interaction with the Cuthberts. In this speech event, Anne believes that when given the chance, she can do something that can satisfy her guest and in return satisfy her desire to be accepted and appreciated by others. This is partly related to the affective associations "the extent to which we share concerns, feelings and interests" with others (Spencer-Oatey, 2002: 541):

- (1) Marilla:     "*I suppose we must have Mr. and Mrs. Allan to tea someday soon ....*"  
 (2) Anne:        "*.... But oh, Marilla, will you let me make a cake for the occasion? I'd love to do something for Mrs.*

*Allan, and you know I can make a pretty cake by this time."*

(3) Marilla: "You can make a layer cake,"

Anne's discourse style in this speech event consists of the incorporation of super-strategy 3(on-record with redress to negative-face wants) and super-strategy 4(off-record). For instance, in utterance (1) Anne, while performing her role as a daughter helping her mom with some house work, asks Marilla to give her a chance to make cake for Mrs. Anne in an attempt to maintain and enhance her social public image, to feel her social acceptance, and to show her concern and interest, she asks Marilla '*But oh, Marilla, will you let me make cake for the occasion?*' (Since she wants to do something she feels proud of and this is what she tells her favorite friend Diana in their last meeting in response to her personal and social face requirements). In doing so, Anne attends to Marilla's negative face wants 'not to be imposed on' by leaving room for her to say 'no'. Though the directive, and the ones that follow, is not that imposing, it shows that Anne is less powerful due to the generation gap and at the same time it reflects the affect or liking aspect, i.e. the more liking the more polite. This FTA is mitigated by some sub-strategies including positive-face redressive strategy 4 'use in-group identity markers' (via the use of 'Marilla'), strategy 5 'seek agreement' (via 'will you let me...?'), strategy 11 'be optimistic' (via you know I can make a pretty cake) and strategy 13 'give reasons' (via I'd love to do something for Mrs. Allan). Besides, negative-face redressive strategy 2 'hedges' (via the use of 'oh') is also used to reduce the force of the directive communicated to which she gets an approval '*You can make a layer cake*'. The many sub-strategies used by Anne might reflect some aspect of her character which is that of talkativeness. The particle 'oh' is also used by Anne while she is talking to Diana but this time it is not used to reduce the force of an utterance, rather it is used as a particle to initiate a new turn or a new topic which is that of 'rainbow' as in '*Oh, look, Diana, what a lovely rainbow!*' followed by a question with the discourse goal 'to get Diana to tell about her belief in dryads' to which she gets a negative response. Her second use of 'oh' seems different in that it softens or reduces, in addition to on-record with redress to positive-face strategy 4, the force of the directive in (8) '*Oh, Diana, don't give up your faith in the dryad!*' and as the following exchanges make clear:

(4) Anne: "*Everything is ready, Diana, except my cake which I'm to make in the morning, and the baking-powder biscuits which Marilla will make just before teatime....*

(5) Diana: "... *I'm sure that piece of the one you made that we had for lunch ... was perfectly elegant.*"

(6) Anne: "*Yes.... However, I suppose I shall just have to trust to Providence and be careful to put in the flour. Oh, look, Diana, what a lovely rainbow! Do you suppose the dryad will come out after we go away and take it for a scarf?"*

(7) Diana: "*You know there is no such a thing as a dryad*"

(8) Anne: "*But it's so easy to imagine there is.... Oh, Diana, don't give up your faith in the dryad!*"

Then Anne turns back home and the following conversation takes place:

(9) Anne: "*I'm sure I haven't forgotten anything this time, Marilla. But do you think it will rise? Just suppose perhaps the baking powder isn't good? I used it out of the new can. Marilla, what if the cake doesn't rise?*"

(10) Marilla: "*We'll have plenty without it,*"

(11) Anne: "*You'll be using the best tea set, of course, Marilla. Can I fix up the table with ferns and wild roses?*"

(12) Marilla: "*I think that's all nonsense. In my opinion it's the eatables that matter and not flummery decorations*"

(13) Anne: "*Mrs. Barry had her table decorated....*"

(14) Marilla: "*Well, do as you like. Only mind you leave enough room for the dishes and the food.*"

In utterance (9) above, Anne asks Marilla about the cake and what to do if it does not rise, '*Marilla, what if the cake doesn't rise?*'. Though the act is not that threatening, Anne uses a number of mitigations starting with positive-face redressive strategy 4 'use in-group identity markers' as in the use of the proper name 'Marilla', and 13 'give reasons' as in '*I'm sure I haven't forgotten anything*' and '*the baking powder isn't good*', off-record strategy 7 'use contradictions' as in '*But...*', negative-face redressive strategy 2 'hedges' as in '*perhaps*', negative-face redressive strategy 4 'minimize the imposition' as in '*Just suppose*', negative-face redressive strategy 'be pessimistic' as in '*what if the cake doesn't rise?*'. Anne, as much as she doesn't want to impose on Marilla's negative face (super-strategy 3), she is still worried about her positive self-image which can be lost if the cake doesn't rise (super-strategy 2). To her, this success might lead to more success in her relationships with people and consequently to a more harmonious life in Green Gables and in Avonlea at large. Her failure, on the other hand, may lead her to become the talk of the

Avonlea community especially Gilbert Blythe and her worries will be elaborated more when discussing directive number 8. In other words, she is worried about her public or social identity face.

Super-strategy 3 (on-record with redress to negative-face) is also used when Anne communicates her willingness to fix the table via making a conventionalized request (Searle, 1979) of the type '*Can I fix up the table with ferns and wild roses*' where she is seeking agreement rather than questioning physical ability. In doing so, Anne is making use of negative politeness strategy 1 (be conventionally indirect) in addition to strategy 4 'use in-group identity markers' via the use of the proper name 'Marilla'. Anne's use of strategy 4 can reflect the endearing nature of her character and her sense of belonging to the Cuthberts. Hence, negative politeness is said to be 'characterized by self-effacement, formality and restraint, with attention to very restricted aspects of H's self-image, centering on his want to be unimpeded' (Brown and Levinson, 1987: 70), i.e., to maintain and support face.

Unexpectedly, things turn upside down where the guests arrive and taste Anne's made cake:

- (15) Marilla: "Oh, you must take a piece of this, Mrs. Allan. Anne made it on purpose for you"
- (16) Marilla: "Anne Shirley! What on earth did you put into that cake?"
- (17) Anne: "Nothing but what the recipe said, Marilla. Oh, isn't it alright?"
- (18) Marilla: "All right! It's simply horrible. Mrs. Allan, don't try to eat it. Anne, taste it yourself. What favoring did you use?"
- (19) Anne: "Vanilla. Only vanilla. Oh, Marilla, it must have been the baking powder. I had my suspicions of that bak---"
- (20) Marilla: "Baking powder fiddlesticks! Go and bring me the bottle of vanilla you used"

All Anne's positive face wants, to be appreciated and to be approved of, are put in stake when Marilla Cuthbert exclaims '*Anne Shirley! What on earth did you put into that cake?*' To this Anne answers negatively '*Nothing but what the recipe said, Marilla*' followed by a negative question which counts as a linguistic realization of super-strategy 3, '*Oh, isn't it alright?*' to which she receives '*All right! It's simply horrible. Mrs. Allan, don't try to eat it. Anne, taste it yourself. What flavoring did you use?*' which again fiercely, unintentionally and all of a sudden puts all Anne's positive face, her desire to be approved of and to be appreciated, in return, in danger. At this juncture Anne feels that her personal and interpersonal, her individual and social faces have collapsed.

As for the directives that pose a greater (in comparison with super-strategies 2 and 3) threat to H's face wants, come greater measures of protection provided by off-record super-strategy 4 as suggested by Brown and Levinson (1987). For instance, in (19) Anne uses super-strategy 4 as she is seeking forgiveness or 'to get Marilla to excuse her' and this discourse goal is mitigated by a number of sub-strategies including positive-face redressive strategy 4 'use in-group identity markers' realized via the use of '*Marilla*', and strategy 13 'give reasons' as in '*I had my suspicions*' which might count as negative-face redressive strategy 3 'be pessimistic'. Sub-strategy 2 'hedges' is also used represented by '*oh*'.

Another example is when Anne instead of issuing an FTA of the type 'leave me alone, Marilla', she produces a long turn which reflects this discourse goal without saying it plainly. To do so, Anne starts her turn in (23) with '*Oh, Marilla*' which suggests common grounds between S and H. Then, it is followed by a number of reasons why she feels disgraced (positive-face redressive strategy 13 'give reasons'). Positive politeness redressive strategy 13 is revealing in that it shows something about Anne's character and her desire to let others get more involved in her talk, i.e., her desire to talk a lot and, in return, to belong to this small community. In addition to this, some other negative-face redressive strategies are employed in this directive including, strategy 2 'hedge' and strategy 4 'minimize the imposition'. The reason behind this pessimism is that Anne feels that she has lost her social identity face and accordingly she is no more capable of confronting people outside Green Gables especially Mrs. Allan. This is actually related to what Spencer-Oatey calls 'social identity face', which is an aspect of 'face' in her rapport management model. Social identity face is basically concerned with the desire to acknowledge and uphold our 'social identities' or 'roles'. It is concerned with the "value that we effectively claim for ourselves in terms of social or group roles, and is closely associated with our sense of public worth" (Spencer-Oatey, 2002: 540). Meanwhile, and due to some rights and obligations, Anne issues another directive in (26) with the discourse goal 'to get Mrs. Allan to forgive her and to understand her good will' at least to minimize the loss of face. Some positive-face redressive strategies used for this directive include strategy number 4, 12, 13, negative-face redressive strategy number 2, and off-record strategy number 1 which all meets the needs of the harmonious life Anne is looking forward to achieve:

- (21) Marilla: "Mercy on us, Anne, you've flavored that cake with anodyne liniment. I broke the liniment bottle last

*week and poured what was left into an old empty vanilla bottle. I suppose it's partly my fault—I should have warned you—but for pity's sake why couldn't you have smelled it?"*

(22) Anne: "I couldn't—I had such a cold"

(23) Anne: "Oh, Marilla, I'm disgraced forever. I shall never be able to live this down.... Gil—the boys in school will never get over laughing at it. Oh, Marilla, if you have a spark of Christian pity don't tell me that I must go down and wash the dishes after this.... Perhaps she'll think I tried to poison her.... But the liniment isn't poisonous. It's meant to be taken internally—although not in cakes. Won't you tell Mrs. Allan so, Marilla?"

(24) Mrs. Allan: "Suppose you jump up and tell her so yourself,"

Later, Anne flew up to find Mrs. Allan standing by her bed, surveying her with laughing eyes:

(25) Mrs. Allan: "My dear little girl, you mustn't cry like this. Why, it's all just a funny mistake that anybody might make"

(26) Anne: "Oh, no. it takes me to make such a mistake. And I wanted to have that cake sonice for you, Mrs. Allan"

(27) Mrs. Allan: "Yes, I know my dear.... Now you mustn't cry any more, but come down with me and show me your flower garden

In response to Mrs. Allan's kindheartedness and understanding of such a funny mistake, comes a shift in Anne's discourse style to super-strategy 3 again (on-record with redress to negative face and as reflected in Anne's turns below:

(28) Anne: "Marilla, isn't it nice to think that tomorrow is a new day with no mistakes in it yet?"

(29) Marilla: "I'll warrant you'll make plenty in it...."

(30) Anne: "Yes, and well I know it. But have you ever noticed one encouraging thing about me, Marilla? I never make the same mistake twice"

(31) Marilla: "I don't know as that's much benefit when you're always making new ones."

(32) Anne: "Oh, don't you see Marilla? There must be a limit to the mistakes one person can make, and when I get to the end of them, then I'll be through with them. That's a very comforting though."

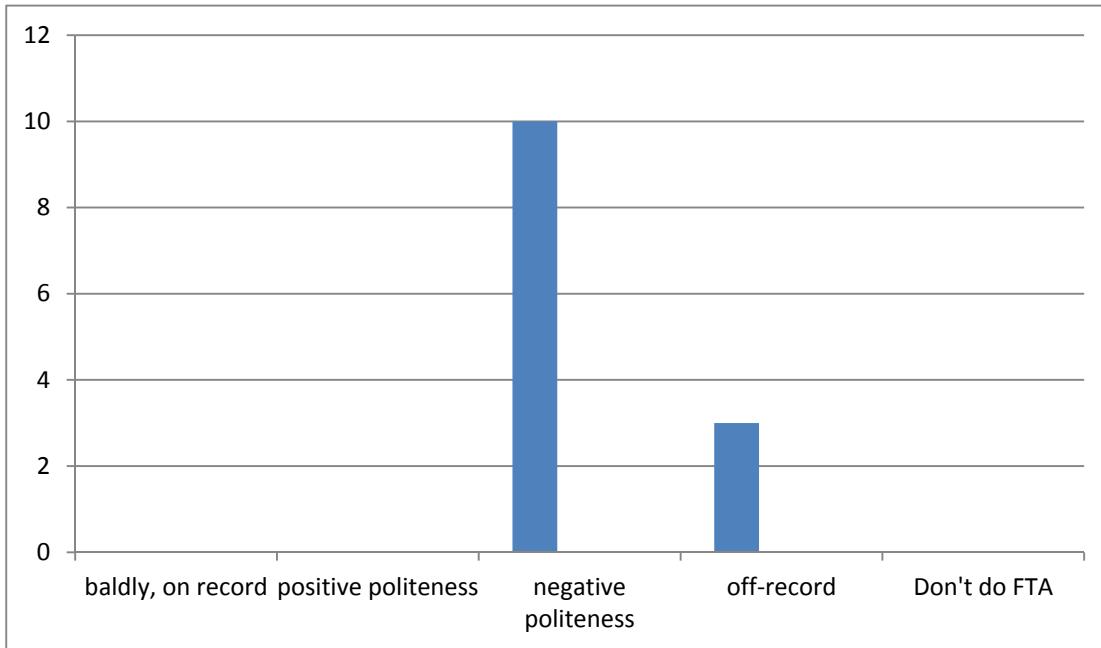
(33) Marilla: "Well, you'd better go and give that cake to the pigs"

Anne's preference for super-strategy 3(on-record with redress to negative face) is intended for two reasons: to save face, in that she does not want to appear imposing on her interlocutors' negative face wants and also to establish some sort of social interaction that could later lead to social harmony and acceptance.

In (28) Anne issues a directive within the framework of super-strategy 3 (on-record with redress to negative-face) which is linguistically realized via the negative question 'Marilla, isn't it nice to think that tomorrow is a new day with no mistakes in it yet?' where she leaves her interlocutor with room to say 'no', i.e., to disagree with her, and this is what happens when Marilla confirms her worries saying 'I'll warrant you you'll make plenty'. One more time Anne uses positive-face redressive strategy 4 'use in-group identity markers' via her use of 'Marilla', strategy 5 'seek agreement' since she is using a negative construct in the hope of getting 'yes' and strategy 11 'be optimistic' when referring to 'tomorrow is a new day with no mistakes in it'. The same optimism is communicated in Anne's directive in (30) when she questions Marilla 'But have you ever noticed one encouraging thing about me, Marilla?' where she incorporates some sub-strategies including positive-face redressive strategy 4 'use in-group identity markers' via the use of 'Marilla', 5 'seek agreement' via the use of 'yes/no' question, and strategy 5 'be optimistic' via asserting 'I never make the same mistake twice'. Negative-face redressive strategy 2 'hedges' is also used when Anne starts her directive with the pragmatic particle 'But' in response to Marilla's reply 'I'll warrant you'll make plenty in it' in (29).

Anne's last directive seems promising in that Anne uses the perception verb 'see' in 'Oh, don't you see, Marilla?', preceded by the attention getter "oh" to get Marilla to pay attention to her comments. The perception verb here is used as a discourse marker (Shiffrin, 1990: 57, 327). Perception verbs might be considered conventionally indirect ways to ask, 'Do you understand my speaking intentions?'. For this reason, this directive can also be classified as super-strategy 3 (be conventionally indirect). However, some sub-strategies are used including positive-face redressive strategy 4 'use in-group identity markers', strategy 5 'seek agreement' and 11 'be optimistic'. The negative-face redressive strategies used include strategy 2 'hedges' and 8 'state the FTA as a general rule' with the meaning 'Don't you understand my speaking intention that there must be a limit to the mistakes one person can make?'

To sum up, this speech event is framed by the heavy use of super-strategy 3(negative politeness) and a bit of super-strategy 4(off-record) and as illustrated in Figure 1 below:



**Figure 1:** Anne's Use of Super-strategies in this Speech Event

#### 4. Conclusion

In this analysis, the researcher has tried to analyze and discuss Anne's directives according to the super-strategies reflected in her verbal behavior in relation to the redressive sub-strategies used to mitigate the FTAs to achieve two main functions namely maintaining face and achieving a normal harmonious life and friendly relationships. In other words, Anne's use of the linguistic politeness strategies, in this speech event, shows some aspects of her relationship with the other people inside and outside Green Gables, namely Marilla and Mrs. Allan, the new Minister's wife with the aim of again maintaining face and promoting social harmony. The analysis and discussion also show, in addition to Anne's preference for super-strategy 3 (on-record with redress to negative-face) followed by super-strategy 4(off-record), some of her character traits including her being sensitive and her endearing nature in spite of her talkativeness. The frequent use of positive politeness redressive strategy 4 (use in-group identity markers) and 5 (give reasons), and as shown in Table 1, is of value in revealing that endearing nature and the desire to justify herself and to belong to this entity called 'Green Gables'. This speech event represents one of the turning points in Anne's life while moving into becoming a mature member of Avonlea community. One more time, Anne as a character wishes to be defined by her role as a member of the Cuthberts and of Green Gables.

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