

## A Socio-pragmatic Analysis on Politeness Strategies in Directive Speech Acts Used in The Characters' Dialogues in An English Television Series

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### Abstract

The focus of this study was to examine the usage of politeness strategies in directive speech acts in the dialogues of *Peaky Blinders* season 6. The goals of this research are to examine and characterize the many politeness strategies and directive speech acts used in the dialogues of the targeted television series, as well as to explain how gender and occupation social factors influence the usage of politeness strategies. This study included both qualitative and quantitative analysis. The transcribed dialogues uttered by the characters in *Peaky Blinder* season 6 serve as the source data for this research. Brown and Levinson (1987) developed the notion of politeness techniques, while Searle (1979) developed the theory of directing speech acts. Based on Brown and Levinson (1987), there are several politeness strategies. They are bald on-record, positive, negative, and off record. According to Searle (1979), there are several categories of directive speech acts including requesting, ordering, suggesting, asking, inviting, praying, begging, commanding, pleading, entreating, permitting, and advising. From 117 speech events, the findings show that the bald on-record politeness (54%) was the most dominant politeness strategy utilized in the dialogues. In addition, requesting (33,3%) and ordering (45,2%) were the most dominant directive speech acts occurring in the data. Furthermore, male characters used the bald-on-record method more than female characters. Characters with higher occupation social variables are more likely to utilize a bald on-record politeness strategy to lower occupation characters. The selected television series' genre is historical, crime, and drama, which may explain why there are so many examples of bald on-record strategy deployment.

## Introduction

When communicating, people are conscious of retaining their social identities. They want to display themselves in a positive light, safeguard their dignity, and maintain their social status. They express their identities through the use of languages, gestures, and actions that establish respect, regard, and cultural standards in a specific social situation. They may employ specialized terminology, accents, or dialects to identify with a certain social group or demonstrate their cultural origin.

The way people speak, the topics they discuss, and the unsaid cues they use all help to shape and express their social identities. These are also directly tied to people's preferred social image. In two-person conversation, interested participants frequently discover that their listeners want to feel respected and free. These desires are commonly recognized as the concept of face in politeness strategy (Brown and Levinson, 1987:61). People frequently utilize language in interpersonal contact to express both information and requests. However, this action of request frequently threatens the faces of the interlocutors. It arises because it imposes an obligation on the interlocutor. To build strong social relationships in daily communication, the mitigation of face-threatening acts (hereinafter FTA) is required since individuals' faces must be safeguarded and maintained. A politeness strategy may need to be regularly used by persons in order to reduce or minimize the possibility of the face-threatening acts.

In all languages, people employ a variety of techniques to show their support and concern for the other person in addition to directly telling them to do a given action. Examples of these techniques include claiming a common ground. At times, they acknowledge that they are forcing their opinions on the listeners. Additionally, while asking someone to perform an action in the future, speakers may use certain implicit idioms. These kinds of politeness strategies are often influenced by a number of variables, including social conditions and the context of the encounters.

In a conversation between people, there is a language act that could endanger the converser's face. It is recognized as a directive speech act. Searle (1979) claims that a speaker can use a directive speech act to request that someone take a specific action in the future. A directed speech act has the potential to limit or impose the interlocutors' autonomy. It comprises of the act of asking, ordering, requesting, commanding, and suggesting. For this reason, directive speech act is chosen to be the topic of this research.

This research was conducted to investigate politeness strategies in directive speech acts used in dialogues in a television series known as *The Peaky Blinders*. It is a historical-fiction-drama-crime story produced by BBC based on its history (Brian, 2019). This serial was selected since it features a lot of politeness strategies and directive speech acts, like delivering instructions, requesting something, and issuing an order. The focus of the research was the politeness strategies in directive speech acts utilized by the main and supporting characters of the television series.

Several studies have been found to conduct research on similar topic within certain movies, however they only focused on the conversations of the main characters (Kristyaningsih & Arifin, 2022; Musyafaah et al, 2022; Hakim & Novitasari, 2022; Tagugurad & Rosita, 2023). In addition, the genres of these movies were found to be common. They are romance, action, and motivational movies. Since the difference was clear, conducting this current research was considered necessary. This present study was aimed on tackling the following research questions:

1. What types of politeness strategies are used in directive speech act in the dialogues in the *Peaky Blinders* season 6?
2. What types of directive speech acts are utilized in the dialogues in the *Peaky Blinders* season 6?
3. How do social factors such as gender and occupation of the speakers and listeners influence

the use of politeness strategies in directive speech acts in the dialogues of the Peaky Blinders season 6?.

## Literature Review

### Pragmatics

The field of linguistics known as pragmatics is devoted to the analysis of language use in context and the meaning that speakers and listeners communicate in specific circumstances. It looks at how speakers and listeners make meaning of language use by utilizing both linguistic and non-linguistic information, as well as how context affects how language is understood. It highlights how the context can impact meaning and how the speaker's intentions are important when communicating (Yanti et al., 2021).

According to Yule (1996), pragmatics is the study of meaning in context and how language interpretation is influenced by context. When someone says, "I'm starving," for instance, the context in which they use it may determine what they mean. It is likely to be taken as an indication of hunger if it is said informally among friends. It might, however, indicate something else in a formal context, such as conveying a hunger pang. Grundy (2008) highlights the significance of context in pragmatics as well. He contends that speakers and listeners make sense of language use by utilizing both linguistic and non-linguistic information, and that context is a significant factor in defining the meaning of language. For instance, non-verbal clues like gestures and facial expressions can be used by speakers to convey meaning during a conversation.

### Socio-pragmatics

Socio-pragmatics is a subfield of linguistics that studies the relationship between language use and social elements such as cultural norms, social environment, and individual characteristics. Leech's (1983) research looked at how language use is tied to social context and how speakers use language to convey social meaning. His most significant addition to socio-pragmatics is the concept of politeness, which relates to expressing concern for the other person's feelings and appearance. Another prominent scholar in socio-pragmatics, Haugh (2007), has focused on the relationship between language use and social power, specifically how speakers use language to develop or negotiate power relationships. His idea of impoliteness describes the deliberate use of words to attain social goals. Socio-pragmatics is an important subject of study that can shed light on the complex relationship between language use and social issues.

### Politeness

The foundation of the politeness theory proposed by Brown and Levinson (1987) is the idea of face. Face is the term used to describe the positive social value that people place on their own self-worth and self-esteem. People utilize language, either their own or that of others, to keep and protect their faces, claim Brown and Levinson. They contend that acts that put the speaker's or the addressee's face in danger are impositions, and that politeness serves to lessen their harmful effects.

Conversely, Yule (1996) suggests that politeness serves as a means of controlling language-based power dynamics. He contends that strategies of politeness are employed to balance power dynamics and lessen the effects of power imbalances between speakers. Meanwhile, according to Grice (1975), the foundation of civility is the idea of conversational implicature. He contends that politeness is a type of indirectness and that humans use language to communicate meaning. He asserts that being polite is a means of avoiding direct conflict or

offense while yet demonstrating respect and regard for the thoughts, feelings, and views of others.

These three theories of politeness are not mutually exclusive, but rather complementary. Brown and Levinson's theory focuses on the concept of face, while Yule's theory focuses on power relationships. Grice's theory focuses on indirectness and the role of conversational implicature in politeness.

According to Brown (in Lindayana et al., 2018), being polite might be understood as an effort to keep speakers and conversation partners from disagreeing. It basically comes down to acting in a way that shows appropriate regard for interactors' social standing and relationships, as well as taking into account others' opinions about how they should be treated during encounters.

## Research Method

This study used a qualitative and quantitative research design. Qualitative research is a methodological technique focused at examining and comprehending complicated phenomena by detailed study of textual, visual, or observational data (Creswell, 2015:211). Because the purpose of this study was to investigate politeness strategies in directive speech acts within a television series, a qualitative research design would be useful in capturing the nuanced aspects of interpersonal communication portrayed by characters in the selected television series' dialogues. This study delves into the richness of dialogue exchanges, investigating the complexities of language use, social dynamics, and contextual elements that influence politeness strategy. Content analysis was one qualitative method that worked well for this investigation. Content analysis is the process of carefully evaluating text or media content to uncover recurring themes, patterns, and meanings. This study systematically evaluated dialogue sequences featuring directed speech acts in the selected television series, coding and categorizing instances of politeness tactics employed by characters. This study used qualitative content analysis to explore the variety of politeness strategies used, determine underlying motives or social norms driving language use, and detect variations between characters, episodes, or circumstances.

Additionally, quantitative research uses numerical data and statistical analysis to quantify frequencies, relationships, patterns, and trends in a study setting (Creswell, 2015:13). In examining politeness strategies in directive speech actions within a television series, this research methodology focuses on systematically quantifying the frequency and dominating politeness techniques employed by characters. Content coding, also known as dialogue transcript coding, is a quantitative approach appropriate for this research. This study created a coding scheme to categorize and quantify instances of directive speech acts and associated politeness tactics used by characters in a television series. By systematically coding dialogue data using predefined criteria, this study can generate quantitative data on the prevalence of politeness strategies, their distribution across characters or episodes, and potential correlations with contextual variables like character traits or narrative arcs.

Furthermore, this study used quantitative techniques to investigate patterns and connections in the coded data. This study statistically examined the frequency of various politeness strategies, compared their distribution among characters or circumstances, and investigated possible links between politeness strategies and character traits or narrative contexts.

The data for this study included all of the directive speech acts uttered by the characters in the targeted television series 'The Peaky Blinders' season 6. These series contain six episodes, each lasting approximately fifty minutes. This series was chosen because it demonstrated the

employment of directive speech and politeness strategies in the characters' dialogue. Furthermore, television programs have a tremendous impact on viewers' perceptions of daily life, ultimately molding their ability to use directive language. A keen viewer has the capacity to detect hidden details that the normal person misses. Cinema, regarded as the seventh art alongside photography, architecture, literature, theater, painting, and music, has arisen as a deep influence in contemporary human life, serving as both a strong medium and an artistic expression.

They were acquired from the script of the television series "The Peaky Blinders" season 6 through observation and documenting procedures. The observation was carried out by viewing the television series repeatedly. Documentation was accomplished by taking notes on the dialogues included in the television series. Several steps were necessary to complete this: (1) First, the sixth season of the television series "The Peaky Blinders" was viewed, (2) Second, while watching The Peaky Blinders, notes were taken on the scripts of the characters' dialogues that included directed speech acts, (3) All dialogue scripts that used directive speech acts and politeness were identified from the noted script (4) Following that, all of the previously given talks were classified into several sorts of directive speech act and politeness method (5) Finally, all of the dialogues categorized in the data were evaluated and explained using Searle's (1979) and Brown and Levinson's (1987) theories, as well as socio-pragmatic analysis.

The speech situation for this research was based on three parameters:  $\pm$  Power (P),  $\pm$  Solidarity (S), and  $\pm$  Public setting (Pb) (obtained from Gunawan (2003) in Wilian (2023)). Power, here, means the authority that a person has over other people in terms of age, position, power, wealth, nobility and many more. While, solidarity refers to the relationship or familiarity between the speaker and the interlocutor. Public setting (+Pb) refers to the place in which communications occur, which is a public place. While, (-Pb) refers to a non-public place.

The analysis of the data was also based on four primary speech situations. These situations given were as follows:

Situation 1 is a situation where the addressee who receives the directive speech act is more senior than the addresser (+P), the relationship between these addresser and addressee are not close or they are unfamiliar to each other (-S).

Situation 2 is a situation where the addressee who receives the directive speech act is more senior than the addresser (+P), the relationship between these addresser and addressee are already close or they are familiar to each other (+S).

Situation 3 is a situation where the addressee who receives the directive speech act is more junior or in an equal position with the addresser (-P), the relationship between these addresser and addressee are not close or they are unfamiliar to each other (-S).

Situation 4 is a situation where the addressee who receives the directive speech act is more junior or in an equal position with the addresser (-P), the relationship between these addresser and addressee are already close or they are familiar to each other (+S).

Each of the situation above was detailed into two sub-situations as follows:

Situation 1 was detailed into situation 1 + public (1Pb) and situation 1 – public (1NPb).

Situation 2 was detailed into situation 2 + public (2Pb) and situation 2 – public (2NPb).

Situation 3 was detailed into situation 3 + public (3Pb) and situation 3 – public (3NPb).

Situation 4 was detailed into situation 4 + public (4Pb) and situation 4 – public (4NPb).

## HASIL DAN PEMBAHASAN

### Types of Politeness Strategies

The data for this study were gathered from the characters' dialogues in the published screenplay of the Peaky Blinders television series season 6. It consists of six episodes, each of which lasts roughly 59 minutes. This television series was chosen because it features a large number of directive speech acts and politeness tactics. According to the dialogues in the written script, 117 speech events (SE) were discovered to include directive speech acts and politeness strategies. The statistics shown below are divided into four types of politeness strategy based on Brown and Levinson's (1987) theory. They are bald on-record, positive, negative, and off-record politeness strategies. The identification of various types of politeness strategies was done through observation and note-taking. To deal with the first research question which is the inquiry of the types of politeness strategies utilized in the dialogues in the Peaky Blinders season 6, the table below is provided.

**Tabel 1. Types of Politeness Strategies**

No	Categories	Sub-strategies	Frequencies	Percentages
1.	Bald-on record politeness	Both S and H know efficiency is needed	21	54%
		S is powerful and not fear of H's non-cooperation	32	
		S wants to be rude and does not care of face-saving act	2	
		Doing FTA in H's interest	8	
2.	Positive politeness	Notice, attend to H	2	22.2%
		Assert or Presuppose S's knowledge and concern for H's wants	2	
		Be optimistic	1	
		Include Both S and H in the activity	8	
		Give (or ask for) reasons	9	
		Assume or assert reciprocity	1	
		Give gifts to H for some X	3	
3.	Negative Politeness	Be conventionally indirect	5	21.3%
		Question, Hedge	17	
		Give Deference	1	
		Apologize	2	
4.	Off record politeness	Give association clue	3	2.5%
Total			117	100%

The table above shows that each type of politeness strategy has its own sub-strategies. Bald on-record politeness strategy, with a 54% proportion, dominates the findings. It appears in

63 speech events (SE). The lowest number is the off-record politeness, which has a proportion of 2.5% and appears in only three speech events. Furthermore, the last two strategies, positive and negative politeness, are in the center. Both of them appear in 26 and 25 speech events in the dialogues of the characters in the chosen television series. Based on the table, it can be claimed that the characters in the dialogues of the *Peaky Blinders* season 6 are mostly employing direct imperative utterances when telling the interlocutors to do something. To explain the categories on the table above, here is one example of each of the politeness strategies found in the data:

### **Bald on record Sub-strategy 1: Both S and H know efficiency is needed.**

This is the condition in which the participants recognize the importance of optimal communication efficiency. It is possible that there are channel noises or that the speakers are under a lot of pressure to talk as efficiently as possible.

(SE8) Tommy: Listen very carefully. (S1. 1NPb)

(SE20) Johnny Dogs: I tried my best. He hid some junk in his sock.

Tommy: OK. Move along. (S4. 4Pb)

From the illustrations above, the first utterance (SE8) happens in a non-public place and the conversers do not familiar with each other (S1). While, the second utterance (SE20) appears in a public place, but the two speakers have been familiar with each other (S4). The first utterance occurs in a conversation between character Tommy and a policeman in France. They are conversing via a telephone. In contrast, the second utterance takes place in the midst of a big ceremony in a dialogue between character Johnny and Tommy. These illustrations depict that the same strategy is employed within the same urgent situation, but it is spoken to interlocutors with different social relationship.

### **Positive Politeness Sub-strategy 1: Notice, Attend to H (interest, wants, needs, and goods)**

This sub-strategy involves the speaker paying attention and discussing the hearer's interests, desires, requirements, and goods. It is frequently done to create a nice mood and make the listener happy. The speaker is paying attention to the hearer's positive expressions.

(SE47) Esme: Put your gun away, Thomas, there's children around. You only found me cause I let you find me. I heard you were looking, and I'm curious. (S2. 2Pb)

(SE75) Nelson: Sing it. Sing it. I love that song. (S4. 4NPb)

From the instances above, there are two expressions, which are (SE47) and (SE75). The first example (SE47) occurs in a public place. The participants of the dialogues are familiar with each other. Here the receiver of the directive speech act is more senior than the speaker (S2). On the other hand, the second expression (SE75) appears in a non-public place. The interlocutors of the conversation are already familiar with each other. Here, the receiver of the directive speech act is seen to be equal with the speaker (S4).

### **Negative Politeness Sub-strategy 1: Be conventionally indirect**

This strategy involves the speaker striving to meet the hearer's negative face needs by making an imperative speech while remaining indirect. Thus, the speaker's statement is indirect, reducing the FTA.

(SE3) Tommy: I need to prepare the room. Can you show me where? (S3. 3Pb)

(SE34) Ruby: Can you stop the voices? (S2. 2NPb)  
Lizzy: There are no voices, my love.

There are two utterances from the instances above. The first utterance (SE3) occurs in a public place. The conversers involved in the dialogues are not familiar with each other. The person who receives the directive speech act is seen to be more junior or in an equal position with the addresser (S3). However, the second dialogue (SE34) appears in a non-public place. The participants involved in the conversation are already close to one another. The receiver of the directive speech act is perceived to be more senior than the speaker (S2).

### Off record Sub-strategy 2: Give association clues

This strategy involves the speaker attempting to do a face-threatening behavior by expressing a clue connected to the action that the hearer must complete. The speaker does this to escape the consequences of delivering the FTA. The clue could be stated about the speaker and hearer's mutual knowledge or something predictable inside the context.

(SE71) A butler: We assumed, at this late hour, you would've had dinner. There are drinks and sandwiches, if you want. (S1. 1NPb)  
Nelson: We are not here to eat.

SE103) Diana: Oswald has fucked your wife, so my suggestion is about balance and proportion. It would be only fair. (S4. 4Pb)

There are two occurrences seen above. The first utterance (SE71) occurs in a nonpublic setting. The participants in the discussions are not close to each other. The individuals who get the directed speech act appear to be more senior than the speaker (S1). However, the second discourse (SE103) takes place in a public setting. The interlocutor in the discourse is already close to each other. The recipient of the directive speech act is seen to be junior or equal to the addresser (S4).

### Type of Directive Speech Acts

The data reported below are divided into many sorts of directive speech acts as proposed by Searle's (1979) theory. These include asking, recommending, requesting, ordering, demanding, allowing, praying, welcoming, and many more. Observation and note-taking were used to identify the different sorts of directed speech acts used in the dialogues of the selected object in this study. A table is provided below to address the second research question, which is an investigation into the sorts of directive speech acts used in the conversations in *Peaky Blinders* season 6.

**Tabel 2. Type of Directive Speech Acts**

No	Categories	Frequency	Percentage
1	Requesting	39	33,3%
2	Ordering	53	45,2%



3	Suggesting	12	10,3%
4	Permitting	1	0.9%
5	Praying	1	0.9%
6	Inviting	11	9.4%
Total		117	100%

According to the table above, the category of ordering has the biggest number of occurrences, accounting for 45.2% of the total findings. It can also be noticed that the asking category has the second greatest percentage (33.3%) of the total findings. Furthermore, the types of suggesting and inviting follow the sequence, with 10,3% and 9,4%, respectively. Furthermore, permitting and praying are the categories with the fewest occurrences. Both contribute 0.9% of the total findings. According to the research, the most common directive speech acts are ordering and requesting. To explain the categories in the table above, beneath are the utterance examples of each of the category of the directive speech acts:

### Requesting

Searle (1979) defines a directive speech act of requesting as a form of illocutionary act used by the speaker to persuade the addressee to do something. It is a method for expressing the speaker's goals and making the world fit the words through the addressee. It is an expression of a wish. As mentioned in the table above, a directive speech act of requesting has 39 frequencies, indicating that it appears 39 times in the data. Here are a few instances of request utterances observed in the research data:

(SE1) Tommy: I'll have a glass of water, please!

(SE8) Tommy: Listen very carefully

From the two illustrations displayed above, both (SE1) and (SE8) are directive speech act of requesting. These are the expression of a wish. The character desires the listener to do something for him. In (SE1) character Tommy is speaking to a bartender in a bar in France. Tommy is expecting the bartender to give him a glass of water. In addition, in (SE8) Tommy is having a dialogue with a policeman through a telephone. He wishes the policeman to listen to him as he wants to report a crime in the conversation.

### Ordering

According to Searle (1979), a directive speech act of ordering is a type of illocutionary act in which the speaker commands or instructs someone to undertake a specific action. It indicates that the speaker wants the interlocutor to do something for them. In terms of command and instruct, it is reasonable to assume that this type of language is usually used by a higher-ranking official to a lower-ranking one. According to the findings in the table, this form of directive speech act occurs the most frequently, 53 times in the data. The following are some examples of the ordering expressions included in the data for this research:

(SE7) Tommy: This time, don't burn it!

(SE43) Diana: Go to the door and take her coat.

Servant: Yes, ma'am.

Based on the two instances presented above, both (SE7) and (SE43) are directive speech act of ordering. These are the expression of command or instruction given to an addressee who usually belongs to a lower position than the speaker. The characters wish the listener to do something for them. In (SE7) Tommy is speaking to a drunk man whom he previously fought in a bar. His intention is to tell the drunk man not to burn the business card he gave. Moreover, dialogue in (SE43) occurs between Diana and her house's servant. Her intention is to instruct her butler to go to the door and take the guest's coat.

### Suggesting

According to Searle's (1979) view, a directive speech act of suggesting is an illocutionary act used by the speaker to persuade the converser to take a specific course of action. It is a directive speech act in which the speaker conveys a desire to recommend something to the listener. The results in the table show that this sort of directive speech act appears 12 times in the data. Several examples of directed speech acts are provided below:

(SE2) Bartender: Maybe you should take your water into the hall.

(SE17) Tommy: Why don't you sit down and have a listen, eh?

Referring to the two examples shown above, both (SE2) and (SE17) are directive speech act of suggesting. These are the expression of asking an interlocutor to consider to do a certain course of action in the future. The characters want the listener to do something for them. In (SE2), the bartender is talking to Tommy Shelby who is drinking a glass of mineral water. Additionally, in (SE17), Tommy is having a dialogue with his friend and business colleague, Alfi Solomon.

### Permitting

In accordance with Searle's (1979) view, a directive speech of permitting is an illocutionary act used by the speaker to provide permission to the interlocutors. It is a special type of directive speech act that allows the listener to take a certain action. According to the findings above, this form of directive speech act occurs only during a speech event (SE). The percentage represents only 0.9% of the total data. Here is an example of the use of the directive speech act of permitting:

(SE71) A butler: We assumed, at this late hour, you would've had dinner. There are drinks and sandwiches, if you want.

Nelson: We are not here to eat.

According to the one example given above, the utterance (SE71) is directive speech act of permitting. This is the expression of allowing an interlocutor to do an action in the future. The characters want the listener to do something in the future. In the example above (SE71), the butler is speaking to Tommy's business partners. They are Jack Nelson, Laura McKee, Mosley, and Diana. The butler is allowing the guests to have the beverage and the food.

### Praying

According to Searle (1979), prayer is one of the verbs used to denote directing speech acts. It is an illocutionary act in which the speaker asks the Higher Power to do something. In a prayer, a speaker may employ this directive speech act to request assistance, direction, protection, or healing. This form of speech expresses the speaker's desire to have the Higher

Power intervene in his or other people's life. The findings above show that this form of directed speech act appears in only one speech event (SE). The percentage represents only 0.9% of the total data. Here is an example of the use of directive speech in the process of praying:

(SE41) Tommy: To see what's inside. Wait till you see. God knows what's inside. God help her.

Based on the illustration presented above, the utterance (SE41) is directive speech act of praying. This is the expression of asking the Higher Power to do an action in the future to intervene the person's lives. The character wants the listener to do something in the future. The illustration (SE41) presents character Tommy who is speaking to God, the Higher Power, to tell God to help his daughter.

### **Inviting**

According to Searle's (1979) view, invite is included in the directive speech act. It is an illocutionary act in which the speaker asks the hearer to perform something. In this context, inviting is the act of asking interlocutors to join the speaker in doing a specific action or activity. It is an activity in which the addresser requests that the addressee join him or her in carrying out a certain action. The preceding findings show that this sort of directive speech act occurs in 11 speech events (SE), accounting for 9.4% of the total data in this study. Examples of the expressions are shown below.

(SE46) Diana: Let's drink whisky and wait for the American.

(SE52) Ada: My brother sends his apologies for not being here and would like to invite all of you to his home for a meeting.

From the two examples displayed above, both (SE46) and (SE52) are directive speech act of inviting. These are the expression of asking an interlocutor to join the addresser to involve in an action or activity in the future. The characters want the listener to do something with them. From example (SE46), the female character Diana is speaking to Ada Thorne who is a guest in her house. Moreover, instance (SE52), Ada is speaking to all the guests in Diana's house to invite them to come to Tommy's house.

### **The Influence of Gender and Occupation Social Factors on the Use of Politeness Strategy**

The tables below address the third study question, which is about how gender and occupation social characteristics influence the use of politeness approach in dialogues in Peaky Blinders season 6. The first table below is separated into two gender categories, male and female, and the second into two sorts of vocations, high and low. The numbers in the table show the number of speech events (SE) in which politeness methods are used based on the two social parameters.

**Tabel 3. Politeness Strategies based on Gender Social Factor**

No	Politeness Strategies	Social Factor			
		Gender			
		Male to Male	Male to Female	Female to Male	Female to Female
1	Bald on-record politeness	39	11	9	5
2	Positive politeness	10	5	8	3
3	Negative politeness	10	6	4	5
4	Off record politeness	2	1	1	0
<b>Total</b>		61	23	22	13
		117			

According to the table, males are more likely to use politeness techniques. Female characters utilize fewer politeness tactics than masculine characters do. The most commonly employed politeness strategy by male characters as the speaker is bald on record, with 50 instances, among other strategies. Negative and positive politeness strategies take second and third place, respectively, with 16 and 15 instances. The least number of occurrences, with two frequencies, correspond to the off-record strategy.

Furthermore, the most frequently used politeness strategy by female characters is bald on record. It appears in 14 speech occurrences. Positive and negative politeness strategies follow the first strategy, with occurrences in 11 and 9 speech events. Off record comes in last, appearing in only one speaking event. Female characters appear to use more positive politeness strategies than negative ones.

**Tabel 4. Politeness Strategies based on Occupation Social Factor**

No	Politeness Strategies	Social Factor			
		Occupation			
		High to high	High to low	Low to high	Low to low
1	Bald-on record politeness	15	41	2	5
2	Positive politeness	14	5	6	1
3	Negative politeness	17	5	3	0
4	Off record politeness	1	0	2	0
<b>Total</b>		47	51	13	6
		117			

Based on the research data, there were 14 characters who belong to higher occupation, and 26 characters that possess lower occupation positions. The table shows that characters with high occupations appear to dominate the use of the majority of politeness strategies. The data shows that high profession characters exhibit bald on record politeness in 56 speech occurrences. Negative and positive politeness are closely related, occurring in 22 and 19 speech occurrences respectively. Off record strategy is in last place, with only one occurrence.

Furthermore, characters with lower occupations use the politeness strategies less frequently than characters with higher occupations do. Spoken by characters with low occupations, bald on record, and positive politeness strategy rank first since they occur in 7 speech occasions. With three appearances in speech events, the negative politeness strategy moves up to the next rank. Off record strategy has the fewest appearances, appearing in only two speech events.

## Conclusions

The study aims to examine and characterize the many types of directive speech acts and politeness strategies, as well as to explain how social variables such as gender and occupation influence the usage of politeness strategies in *Peaky Blinders* season 6. This research's design consisted of both qualitative and quantitative methods. The data was analyzed using a socio-pragmatic framework.

To tackle the first research question, numerous types of politeness strategies were found in the data. The strategies were bald on-record politeness (54%), positive politeness (22.2%), negative politeness (21.3%) and off-record politeness (2.5%). The pervasive use of bald on-record politeness strategy shows that the characters in the dialogues of the *Peaky Blinders* season 6 utilizes direct imperative utterance more than other strategies when conveying a speech act to the conversers. The study discloses that male characters utilize the politeness strategies more than that of female characters. Both male and female characters most likely to use positive politeness to the interlocutors they respect and if they would like to obtain something from them, either goods or services. The numerous numbers of the utilization of bald on-record are most likely to be caused by the genre of the television series itself, which are historical, crime and drama story.

Dealing with the second research question, several types of directive speech acts were found in the data. They were requesting (33.3%), ordering (45.2%), suggesting (10.3%), permitting (0.9%), praying (0.9%), and inviting (9.4%). The findings illustrate that ordering and requesting types of directive speech acts are the most dominant directive speech acts according to the data. It means that the characters in the selected source of data most likely to utilize speech act to express a wish and to give instruction to the interlocutors.

Regarding the third research question, there were a number of data concerning the utilization of the politeness strategies based on gender social factor. The male characters in the dialogues are most likely to utilize bald on-record politeness strategy, which occurs in 50 speech events among other strategies. It also happens to the female character that bald on-record politeness appears in 14 speech events which is the most dominant strategy among the others. Dealing with occupation social factor, several interactions have been found. They occur between characters with high and low occupation. Between the high occupation characters, they seem to utilize more negative politeness strategy among other strategies occurring in 17 speech events. Additionally, when the high occupation characters speak to the low occupation ones, they mostly employ bald on-record politeness strategy happening in 41 speech events. On the other hand,

low occupation characters apply more positive politeness strategy when they converse with the higher occupation characters befalling in 6 speech events. Between the low occupation characters, they utilize bald on-record politeness ensuing in 5 speech events. Since the targeted television series from which the data were obtained were produced reflecting historical story of England in the past, it is most likely that the culture depicts that English people foster efficiency in speaking. It is displayed by the numerous numbers of bald on-record politeness strategy which is used to deliver speech act to the interlocutor as effective as possible in the dialogues of the *Peaky Blinders* season 6.

Furthermore, referring to the predetermined paradigm in data collection section, more than 50% of the data were found to happen in a non-public location and the relationship between the addresser and the addressee are dominated by situation three and four regarding to the condition where the receivers of the directive speech acts are more junior or in an equal position with the speakers. From 117 speech events found in the data, there were 68 speech events where the interlocutors are already familiar with each other. While, there were 49 speech events where the participants are not close to one another.

Finally, based on the study's findings and analyses, it may be used to teach language function and cross-cultural communication to readers and anyone interested in studying and researching English, sociolinguistics, socio-pragmatics, and pragmatics through the use of politeness strategies and directive speech acts in everyday interpersonal interactions.

### **Conflicts of Interest**

The authors have disclosed no conflicts of interest.

### **Author's Affiliation**

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