SENTRI: Jurnal Riset Ilmiah
https://ejournal.nusantaraglobal.ac.id/index.php/sentri
Email: sentri@nusantaraglobal.ac.id
DOI: https://doi.org/10.55681/sentri.v5i1.5397

Vol. 5, No. 1, January 2026
e-ISSN: 2963-1130
pp. 455-464

Politeness Strategies Used in English Talk Shows: A Pragmatic Perspective

Dhyta Ekanaafi[1*], Wiwiek Afifah[1]
[1]English Literature Program (Linguistics), Faculty of Literature and Language, Universitas Ahmad Dahlan, Bantul, Special Region of Yogyakarta, 55191, Indonesia

*Corresponding Author's e-mail: dhytaekanaafi01@gmail.com

Article History:
Received: December 16, 2025
Revised: December 29, 2025
Accepted: January 31, 2026

Keywords:
politeness strategies, talk shows, pragmatics, face-threatening acts, media discourse

Abstract: *This study explores the use of politeness strategies in English talk shows from a pragmatic perspective, focusing on how hosts and guests manage face-threatening acts (FTAs) in public, semi-formal communication settings. Drawing on Brown and Levinson's (1987) politeness theory, the study analyzed 276 utterances from three selected episodes of three popular talk shows: The Ellen DeGeneres Show (featuring Michelle Obama), The Tonight Show Starring Jimmy Fallon (featuring Selena Gomez), and The Graham Norton Show (featuring Adele). Each utterance was categorized according to four politeness strategies: bald on-record, positive politeness, negative politeness, and off-record. The findings reveal that positive politeness emerged as the most frequently used strategy (51.4%), reflecting the need to establish friendliness, reduce social distance, and maintain audience engagement in entertainment-oriented public discourse. Negative politeness accounted for 24.6%, followed by off-record strategies (13%) and bald on-record strategies (10.9%). These results suggest that politeness in media discourse serves not only interpersonal functions but also supports genre conventions and audience expectations. This study contributes to pragmatics and media discourse by providing empirical insights into how linguistic strategies are adapted to manage face, engage audiences, and construct public persona in talk show interactions.*

Copyright © 2026, The Author(s).
This is an open access article under the CC–BY-SA license

How to cite: Ekanaafi, D., & Afifah, W. (2026). Politeness Strategies Used in English Talk Shows: A Pragmatic Perspective. *SENTRI: Jurnal Riset Ilmiah*, *5*(1), 455–464. https://doi.org/10.55681/sentri.v5i1.5397

INTRODUCTION

Language functions not only as a medium for exchanging information but also as a resource for managing interpersonal relationships, particularly in public and performative settings such as television talk shows. In spoken discourse, speakers continuously negotiate meaning, alignment, and social harmony through pragmatic choices, including the use of politeness strategies. Pragmatics, as the study of language in context, provides an appropriate framework for examining how such strategies are employed to manage face, power, and identity in mediated interactions.

Politeness theory, most prominently formulated by Brown and Levinson (1987), explains how speakers mitigate face-threatening acts (FTAs) through strategies such as bald on-record, positive politeness, negative politeness, and off-record. These strategies have been widely examined in interpersonal, institutional, and cross-cultural communication. However, research on politeness strategies in English-language talk

shows remains limited, particularly in studies that compare programs shaped by different cultural conventions within Anglo-American media.

Talk shows represent a hybrid communicative genre in which formal interviewing practices intersect with informal conversation. Hosts are required to balance entertainment with interpersonal sensitivity while managing both their own face and that of their guests in front of a mass audience. This challenge becomes more complex when cultural norms influence how politeness, humor, and indirectness are realized in interaction. American and British talk shows, for instance, differ in their conversational styles and expectations. American talk shows tend to emphasize explicit friendliness, emotional openness, and supportive humor, whereas British talk shows often rely more on irony, understatement, and indirect teasing as socially acceptable interactional norms.

This cultural distinction is evident in programs such as *The Ellen DeGeneres Show* and *The Tonight Show Starring Jimmy Fallon* from the United States, compared with *The Graham Norton Show* from the United Kingdom. While Ellen DeGeneres and Jimmy Fallon frequently employ positive politeness through compliments, inclusive language, and overt expressions of enthusiasm, Graham Norton commonly utilizes off-record strategies characterized by wit, sarcasm, and shared irony. These differences suggest that politeness strategies are not only pragmatic choices but also reflections of culturally embedded communicative styles.

Despite the popularity of talk shows and their significance as sites of public discourse, previous studies have rarely offered quantitative comparisons of politeness strategy distribution across shows rooted in different cultural backgrounds. This gap limits our understanding of how politeness operates within media discourse shaped by both institutional demands and cultural expectations.

Therefore, this study aims to analyze the use of politeness strategies in three widely watched English talk shows from the United States and the United Kingdom. Specifically, it seeks to (1) identify and classify the types of politeness strategies employed, (2) examine their distribution and frequency, and (3) explore how these strategies function in relation to the cultural and performative demands of each talk show format. By adopting a pragmatic perspective, this study contributes to a deeper understanding of how politeness is adapted and recontextualized in contemporary media interactions, where language functions simultaneously as communication, performance, and cultural expression.

LITERATURE REVIEW

Politeness as a pragmatic phenomenon has long been central to the analysis of language use in social contexts. Brown and Levinson's (1987) theory remains one of the most influential models, proposing that speakers manage FTAs by employing strategies such as bald on-record, positive politeness, negative politeness, and off-record. These strategies are context-sensitive, influenced by the relationship between interlocutors, power differentials, and the nature of the communicative act. [1]

Holmes (1995) and Watts (2003) have emphasized that politeness not only serves to prevent conflict but also strengthens social bonds and enacts identity. [3], [2] Locher (2004), in her institutional analysis, highlights that the interpretation of politeness strategies is context-dependent, and what may be considered polite in one context may not be perceived similarly in another. [4] These views underscore the importance of analyzing politeness within its specific discourse setting, such as media talk.

Although politeness has been studied extensively in interpersonal and institutional interactions, its manifestation in media discourse particularly in talk shows has not received equal scholarly attention. Blum-Kulka (1997) noted that media interactions are unique in that they blend spontaneity with performance, requiring strategic language use that addresses both the interlocutor and the audience. [5] Talk shows especially present a complex scenario where politeness strategies may serve dual purposes: managing face between host and guest, and reinforcing the host's public persona.

Existing research on talk shows has often focused on discourse structure, humor, or ideology (Tolson, 2006; Fairclough, 1995), but few have systematically quantified the types and frequency of politeness strategies used across different shows. [6], [14] This study aims to extend the current literature by not only identifying strategy types, but also presenting a comparative analysis that reveals pragmatic tendencies across different talk show formats. By integrating both qualitative interpretation and quantitative frequency analysis, this research contributes to a more comprehensive understanding of politeness in public discourse and its role in shaping communicative effectiveness, social image, and viewer engagement.

Theoretical developments following Brown and Levinson's (1987) seminal model have expanded the conceptual understanding of politeness beyond universality and individual strategy choice. [1] Leech (1983) proposed the Politeness Principle, which emphasizes maximizing politeness and minimizing impoliteness to promote social harmony. [7] His model introduces six maxims tact, generosity, approbation, modesty, agreement, and sympathy that illuminate how politeness functions not only to avoid conflict but also to express empathy and cooperation. In media discourse, these maxims become especially relevant when hosts navigate sensitive topics or engage with high-profile guests, where maintaining face extends to managing public image.

In addition to Leech's framework, Goffman's (1967) Face Theory remains foundational to understanding politeness as a socially constructed performance. [8] According to Goffman, face represents the positive social value individuals claim for themselves, which is constantly negotiated in interaction. In talk shows, this negotiation is intensified because participants perform dual roles as conversational partners and as entertainers under public scrutiny. The need to maintain both personal and institutional face aligns with what Locher and Watts (2005) later describe as relational work, emphasizing the ongoing process of constructing relationships through linguistic choices rather than static politeness categories. [9]

Recent studies have extended these theories to contemporary media and digital interactions. For instance, Lorenzo-Dus (2009) analyzed British television interviews and found that politeness strategies are used strategically to manage asymmetry between interviewer and interviewee. [11] Similarly, Eelen (2001) critiqued the traditional dichotomy between politeness and impoliteness, arguing for a more dynamic view that accounts for irony and humor two essential features in talk show discourse. [12] These perspectives highlight that politeness in public media is not purely about maintaining decorum but about negotiating identity and power through performance.

Furthermore, Lakoff's (1973) early work on politeness rules clarity, brevity, and consideration also provides a useful lens for analyzing media talk. Hosts must balance clarity for the audience with consideration for guests' comfort, often adapting their questioning style accordingly. [13] For example, when hosts employ indirectness or humor

to approach potentially uncomfortable topics, they adhere to Lakoff's principles while sustaining engagement and entertainment.

Empirical research on politeness in media talk has begun to explore these nuanced dimensions. Tolson (2006) conceptualized talk shows as a form of mediated conversation, where authenticity is simulated through informal language, laughter, and mutual teasing. [6] Similarly, Fairclough (1995) viewed media discourse as an ideological practice that constructs social relations and values. [13] Combining these perspectives suggests that politeness is not a mere reflection of courtesy but a communicative strategy embedded in power relations, genre conventions, and audience expectations.

In summary, the review of relevant literature reveals that politeness in media discourse is multidimensional it operates at interpersonal, institutional, and performative levels. While traditional theories such as Brown and Levinson (1987) provide structural categorization, contemporary approaches highlight the flexible, negotiated, and context-sensitive nature of politeness. [1] This theoretical grounding supports the present study's exploration of how politeness strategies function pragmatically within the hybrid communicative environment of English talk shows.

METHODOLOGY

This research adopts a qualitative descriptive design grounded in pragmatic analysis, aiming to identify and interpret politeness strategies used in English-language talk shows. A qualitative approach was considered appropriate because it allows for an in-depth and contextualized examination of linguistic behavior as it naturally occurs in real-time, face-sensitive interactions. Pragmatics provides a relevant analytical framework to explore how speakers manage interpersonal relationships, mitigate face-threatening acts (FTAs), and achieve communicative goals within public conversational settings such as talk shows.

The data for this study were drawn from three internationally broadcast English talk shows, namely *The Ellen DeGeneres Show*, *The Tonight Show Starring Jimmy Fallon*, and *The Graham Norton Show*. These programs were selected purposively due to their high popularity, extensive global audience, and reliance on spontaneous conversational English. From each talk show, one episode was chosen, resulting in a total of three episodes with durations ranging from 25 to 45 minutes. The selection of episodes was based on their rich interactional content, particularly segments containing humor, personal questioning, teasing, or evaluative comments that potentially involve face-threatening acts.

The sampling technique employed in this study was purposive sampling. Rather than selecting utterances randomly, the analysis focused specifically on interview segments that exhibited a high density of potential FTAs. This approach was adopted to ensure that the data were relevant to the research objectives, which center on the identification and analysis of politeness strategies used to manage face in interaction. Utterances were selected based on their pragmatic function, such as making requests, offering criticism, initiating teasing, interrupting, or addressing sensitive personal topics.

Data collection involved several systematic stages. First, video materials were retrieved from publicly accessible platforms, including YouTube and official talk show websites. The selected episodes were manually transcribed with attention to dialogue exchanges between hosts and guests. In addition to verbal data, non-verbal features such as pauses, laughter, overlaps, changes in tone, and interruptions were noted, as these elements provide important pragmatic cues. From the complete transcriptions, a total of

276 utterances were identified through purposive selection as containing potential face-threatening acts. These utterances constituted the primary units of analysis in this study.

The analytical process employed content-based pragmatic analysis with reference to Brown and Levinson's (1987) politeness strategy framework. Each selected utterance was examined to determine the presence and type of FTA, including requests, teasing, criticisms, or interruptions. The utterances were then classified into one of four politeness strategies: bald on-record, positive politeness, negative politeness, or off-record. Contextual interpretation was also applied by considering the situational context, including speaker relationships, the institutional setting of the talk show, and the communicative purpose of the utterance, such as humor, topic transition, or disagreement. To identify broader patterns, the frequency of each politeness strategy was tabulated.

To ensure methodological rigor and credibility, a multi-stage coding process was applied. After the initial coding, the data were re-analyzed after a two-week interval using a double-coding technique to enhance consistency and reduce subjectivity. Investigator triangulation was conducted by involving two additional linguistics researchers who independently reviewed the coding results. Discrepancies were resolved through discussion, resulting in an inter-rater agreement rate of approximately 90 percent, which supports the reliability of the analysis.

Contextual and multimodal factors were also incorporated into the analysis. Audience laughter, facial expressions, gestures, and vocal intonation were treated as pragmatic resources that could reinforce or modify politeness strategies, particularly in humorous or emotionally sensitive interactions. This perspective aligns with contemporary pragmatic views that regard politeness as an interactional and embodied phenomenon.

Ethical considerations were addressed through the responsible use of publicly available media content. As the study did not involve direct interaction with human participants, formal ethical approval was not required. All data sources were appropriately acknowledged, and intellectual property norms were observed. Overall, this methodological design integrates qualitative interpretation with limited quantitative frequency analysis, allowing for a focused and credible examination of politeness strategies in English talk show discourse.

RESULTS AND DISCUSSION

This section presents the findings of the study based on the analysis of politeness strategies employed in selected English talk shows, followed by a discussion of the patterns, functions, and implications of these strategies within the context of media discourse.

4.1 Results

The analysis of selected episodes from *The Ellen DeGeneres Show*, *The Tonight Show Starring Jimmy Fallon*, and *The Graham Norton Show* revealed a range of politeness strategies employed by hosts and guests during face-sensitive interactions. A total of 276 utterances containing potential face-threatening acts (FTAs) were identified and classified based on Brown and Levinson's (1987) politeness framework. The overall distribution of strategies is presented in Table 1.

Tabel 1. Number of the Politeness Found

Politeness Strategy	Frequency	Percentage
Positive Politeness	142	51.4%
Negative Politeness	68	24.6%
Off-Record	36	13.0%
Bald On-Record	30	10.9%
Total	276	100%

a. Positive Politeness

Positive politeness emerged as the most frequently employed strategy, accounting for 51.4% of the total data. Linguistically, this strategy was realized through explicit compliments, expressions of approval, shared humor, and inclusive language forms. Utterances such as *"You look amazing!"* or *"That's such a great story"* functioned not only as evaluative comments but also as devices to affirm the guest's positive face by expressing admiration and emotional alignment.

Inclusive expressions such as *"Let's talk about that together"* or *"We all love that, right?"* further reduced social distance by positioning the host and guest within a shared interactional space. In *The Ellen DeGeneres Show*, positive politeness was frequently combined with humor and light teasing, which softened potentially face-threatening questions and reframed them as friendly engagement. This indicates that positive politeness in talk shows operates as a relational strategy that supports both conversational intimacy and audience involvement.

b. Negative Politeness

Negative politeness strategies accounted for 24.6% of the data and were predominantly used when hosts addressed sensitive or personal topics. Linguistic realizations of this strategy included hedging expressions, modal verbs, and question softeners such as *"I hope you don't mind me asking"* or *"Would you be comfortable sharing…"*. These forms function to minimize imposition and acknowledge the guest's right to autonomy.

In *The Tonight Show Starring Jimmy Fallon*, negative politeness was particularly evident when discussions involved emotional experiences or private matters. By framing questions indirectly and allowing guests the option to withhold information, the host mitigated the potential threat to negative face. This suggests that negative politeness serves as a pragmatic mechanism to balance curiosity with respect within the public setting of televised interviews.

c. Off-Record Strategy

Off-record strategies represented 13% of the total utterances and were typically realized through irony, understatement, metaphor, and indirect allusion. Rather than stating meanings explicitly, speakers relied on shared cultural knowledge and contextual cues to convey intent. For example, references to past controversies or embarrassing events

were often hinted at rather than directly mentioned, allowing both host and guest to maintain face.

This strategy was most prominent in *The Graham Norton Show*, where humor and irony are central to the program's interactional style. By leaving interpretations open, off-record utterances invited audience participation while reducing the risk of overt face threat. These findings demonstrate that off-record politeness functions not only as a face-saving device but also as a resource for entertainment and audience engagement.

d. Bald On-Record

Bald on-record strategies were the least frequent (10.9%) and primarily appeared in procedural or non-threatening contexts. Utterances such as *"Let's take a break"* or *"Please welcome our next guest"* were delivered without mitigation, reflecting their institutional function rather than interpersonal intent. In the talk show context, such directness was not interpreted as impolite because it aligned with audience expectations and production constraints.

This indicates that bald on-record strategies in media discourse are pragmatically acceptable when they serve organizational purposes and do not target the interlocutor's face directly.

e. Contextual Variations

Differences were observed across the three talk shows:

1) The Ellen Show used more positive politeness, emphasizing warmth and friendliness.
2) The Tonight Show balanced positive and negative politeness, particularly in emotionally charged discussions.
3) The Graham Norton Show featured more off-record strategies, reflecting its humorous and ironic tone.

Overall, the results indicate that politeness strategies are highly context-sensitive and shaped by the show's genre, host persona, and audience expectations. Hosts navigate a dual role as conversational partners and institutional representatives, requiring strategic adaptation of linguistic choices to manage face while sustaining entertainment value.

4.2 Discussion

The findings demonstrate that positive politeness is the most frequently employed strategy (51.4%) in English talk shows, underscoring the importance of maintaining social solidarity and creating a relaxed conversational tone in public media settings. This supports Holmes (1995), who emphasized that positive politeness functions as a key relational tool in semi-formal spoken discourse. In talk show interactions, however, this relational work extends beyond the immediate host–guest relationship to include the audience as an implicit participant. Hosts employ positive politeness not only to establish rapport with guests but also to signal warmth, friendliness, and accessibility to viewers, thereby sustaining audience engagement.

The significant presence of negative politeness strategies (24.6%) highlights hosts' pragmatic awareness of sensitive topics under public scrutiny. When addressing personal experiences, emotional issues, or controversial matters, hosts frequently use hedging and indirect questioning to minimize imposition. This aligns with Brown and Levinson's notion of respecting the addressee's negative face. At the same time, such linguistic caution reflects sensitivity to audience perception, as overly intrusive or blunt questioning may be evaluated negatively by viewers. In *The Tonight Show Starring Jimmy Fallon*, for instance,

indirect phrasing allows the host to appear respectful and empathetic, reinforcing a socially acceptable public image shaped by audience expectations.

The use of off-record strategies (13%) further demonstrates the audience's influence on host language choices. Off-record politeness, characterized by irony, understatement, and implication, enables hosts to address potentially face-threatening topics while allowing the audience to interpret meanings collaboratively. In *The Graham Norton Show*, indirect allusions and shared humor often rely on audience laughter as a cue that the implied meaning has been successfully received. In this sense, the audience functions as an interpretive partner, shaping how far hosts can go in teasing, joking, or referencing sensitive issues without explicit verbalization.

Although bald on-record strategies appear less frequently (10.9%), their pragmatic acceptability is also linked to audience awareness. Direct utterances such as transitions or announcements are expected within the institutional framework of televised discourse and are not perceived as impolite because audiences recognize their procedural function. As Locher and Watts (2005) argue, politeness must be understood contextually; in media settings, audience familiarity with genre conventions legitimizes certain direct forms that would otherwise be face-threatening in ordinary conversation.

Variation across the three talk shows further illustrates how audience orientation influences politeness strategy selection. *The Ellen DeGeneres Show* employs extensive positive politeness to cultivate an atmosphere of emotional warmth that resonates with audience expectations of empathy and positivity. *The Tonight Show* balances positive and negative politeness to manage both entertainment and sensitivity, reflecting an awareness of audience evaluation of moral appropriateness. In contrast, *The Graham Norton Show* relies heavily on off-record strategies, drawing on a shared understanding between host, guests, and audience that values irony and collective humor.

Beyond interpersonal face management, these patterns indicate that hosts design their utterances with a dual audience in mind: the immediate conversational partner and the broader viewing public. Audience reactions, such as laughter, applause, or silence, function as real-time feedback that can reinforce or constrain host language choices. Laughter, in particular, operates as a nonverbal politeness cue, validating humorous or indirect utterances and signaling their social acceptability. Conversely, hesitation or lack of response may prompt hosts to rephrase or soften their statements, demonstrating pragmatic reflexivity shaped by audience presence.

From a broader pragmatic perspective, talk shows exemplify how politeness in media discourse is negotiated at the intersection of interpersonal interaction and public performance. Hosts must continuously balance authenticity with audience approval, adjusting their language to maintain credibility, likability, and moral alignment with social norms. This confirms that politeness in talk shows is not solely a matter of mitigating face-threatening acts but also a strategic response to audience expectations and evaluative judgment.

Overall, the discussion highlights that politeness in English talk shows emerges from a dynamic interaction among hosts, guests, and audiences. Linguistic choices are shaped not only by relational considerations but also by the performative demands of mass media, where audience presence plays a crucial role in guiding how politeness strategies are selected, interpreted, and sustained within televised discourse.

CONCLUSION

This study has examined the application of politeness strategies in English talk shows from a pragmatic perspective using Brown and Levinson's (1987) theoretical framework. Based on the analysis of three episodes from three widely known talk shows, a total of 276 utterances containing potential face-threatening acts (FTAs) were identified and classified.

The findings indicate that positive politeness was the most frequently employed strategy (51.4%), highlighting its central role in fostering a friendly and engaging interactional atmosphere suitable for both interpersonal rapport and audience entertainment. Negative politeness (24.6%) was predominantly used when addressing sensitive or personal topics, reflecting speakers' awareness of maintaining autonomy and respect. Off-record strategies (13%) enabled indirectness that supported humor and subtle evaluation, while bald on-record strategies (10.9%) primarily served procedural or institutional functions, demonstrating that directness is not inherently impolite within mediated discourse.

Beyond these distributions, the findings suggest that linguistic strategies used in mass media do not merely reflect existing norms of politeness but actively contribute to shaping and reinforcing social standards of polite behavior in contemporary society. As talk shows reach wide audiences and repeatedly model particular interactional styles, the politeness strategies employed by hosts and guests function as implicit references for acceptable ways of speaking, joking, disagreeing, and addressing sensitive issues in public. Through repeated exposure, audiences may internalize these patterns as socially appropriate forms of interaction.

In this sense, politeness in talk shows operates as a form of social practice that influences how politeness is perceived, evaluated, and reproduced beyond the media context. The dominance of positive politeness, for example, promotes values of friendliness, openness, and emotional accessibility, while the strategic use of indirectness and humor legitimizes subtle forms of criticism without overt confrontation. Such patterns contribute to the construction of contemporary politeness norms that prioritize relational harmony, entertainment value, and face sensitivity in public communication.

The variation observed across American and British talk shows further demonstrates that media discourse mediates culturally grounded politeness standards. The warmth and expressiveness characteristic of American programs and the irony-driven indirectness of British formats reflect different cultural expectations, which are subsequently circulated and normalized through mass media. This reinforces the view that politeness is not universal but socially and culturally constructed through repeated mediated interactions.

Overall, this research contributes to pragmatics and media discourse studies by illustrating how politeness strategies function not only at the interpersonal level but also at the societal level, where mass media plays a significant role in shaping norms of public interaction. Practically, these insights may benefit media practitioners, educators, and communication professionals by raising awareness of how language choices in public platforms influence broader perceptions of civility, respect, and social appropriateness. Ultimately, the study affirms that politeness remains a dynamic and influential element of modern communication, serving both as a pragmatic tool for face management and as a mechanism through which social politeness standards are continuously constructed and negotiated in an increasingly mediated world.

REFERENCES:

[1] Brown, Penelope, and Stephen C. Levinson. *Politeness: Some Universals in Language Usage*. 2nd ed. Cambridge: Cambridge University Press, 1987.
[2] Watts, Richard J. *Politeness*. Cambridge: Cambridge University Press, 2003.
[3] Holmes, Janet. *Women, Men and Politeness*. London: Longman, 1995.
[4] Locher, Miriam A. *Power and Politeness in Action: Disagreements in Oral Communication*. Berlin: Mouton de Gruyter, 2004.
[5] Blum-Kulka, Shoshana. *Dinner Talk: Cultural Patterns of Sociability and Socialization in Family Discourse*. Hillsdale, NJ: Lawrence Erlbaum Associates, 1997.
[6] Tolson, Andrew. *Media Talk: Spoken Discourse on TV and Radio*. Edinburgh: Edinburgh University Press, 2006.
[7] Leech, Geoffrey. *Principles of Pragmatics*. London: Longman, 1983.
[8] Goffman, Erving. *Interaction Ritual: Essays on Face-to-Face Behavior*. New York: Doubleday Anchor, 1967.
[9] Locher, Miriam A., and Richard J. Watts. "Politeness Theory and Relational Work." *Journal of Politeness Research* 1, no. 1 (2005): 9–33. https://doi.org/10.1515/jplr.2005.1.1.9.
[10] Mey, Jacob L. *Pragmatics: An Introduction*. 2nd ed. Oxford: Blackwell Publishing, 2001
[11] Lorenzo-Dus, Nuria. *Television Discourse: Analysing Language in the Media*. Basingstoke: Palgrave Macmillan, 2009.
[12] Eelen, Gino. *A Critique of Politeness Theories*. Manchester: St. Jerome Publishing, 2001.
[13] Lakoff, Robin. "The Logic of Politeness: Or, Minding Your P's and Q's." In *Papers from the Ninth Regional Meeting of the Chicago Linguistic Society*, edited by Claudia Corum, T. Cedric Smith-Stark, and Ann Weiser, 292–305. Chicago: University of Chicago Press, 1973.
[14] Fairclough, Norman. *Media Discourse*. London: Edward Arnold, 1995.
[15] Yule, George. *Pragmatics*. Oxford: Oxford University Press, 1996.