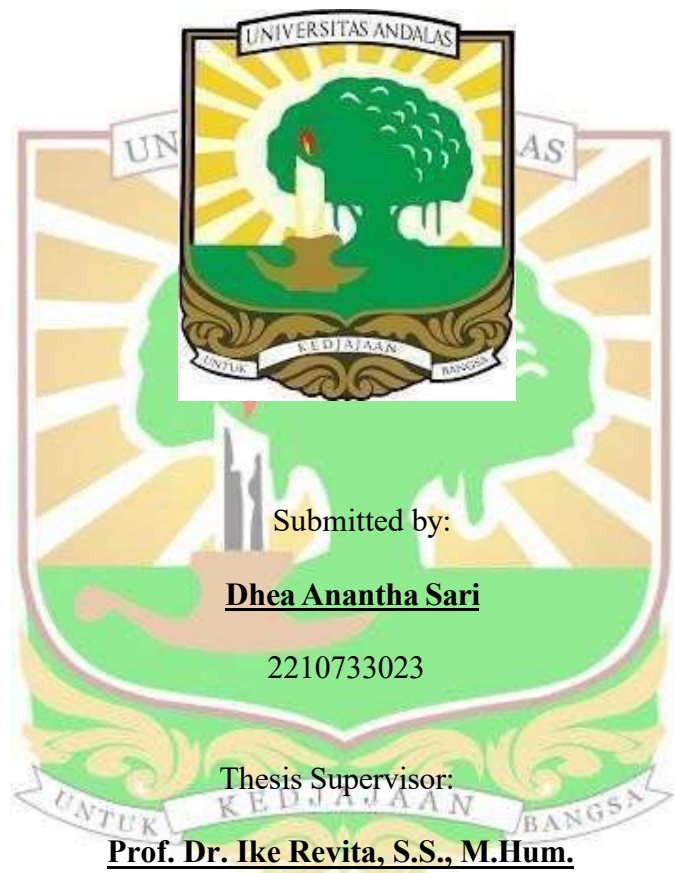


**INTERPERSONAL PRAGMATICS AND EMOTIONAL
RESILIENCE THROUGH THE STUDY OF POLITENESS IN
WHERE THE CRAWDADS SING NOVEL**

AN UNDERGRADUATE THESIS

***Submitted in Partial Fulfillment of the Requirements
for the Degree of Sarjana Humaniora***



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ENGLISH LITERATURE STUDY PROGRAM
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APPROVAL PAGE

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THROUGH THE STUDY OF POLITENESS IN WHERE THE CRAWDADS
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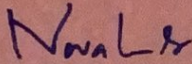
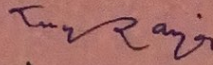
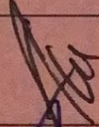
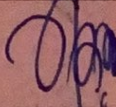
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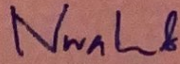
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DECLARATION OF ORIGINALITY

I hereby declare that this thesis, entitled "Interpersonal Pragmatics and Emotional Resilience through the Study of Politeness in *Where the Crawdads Sing* Novel," has not been submitted yet, either in the same or in a different form, except for those that are referred to in this thesis and mentioned in this bibliography. This thesis was submitted to Andalas University as the result of my work under the guidance of Prof. Dr. Ike Revita, S.S., M.Hum. This thesis is submitted in partial fulfilment of the Sarjana Humaniora degree requirement.

Padang, 24 June 2026



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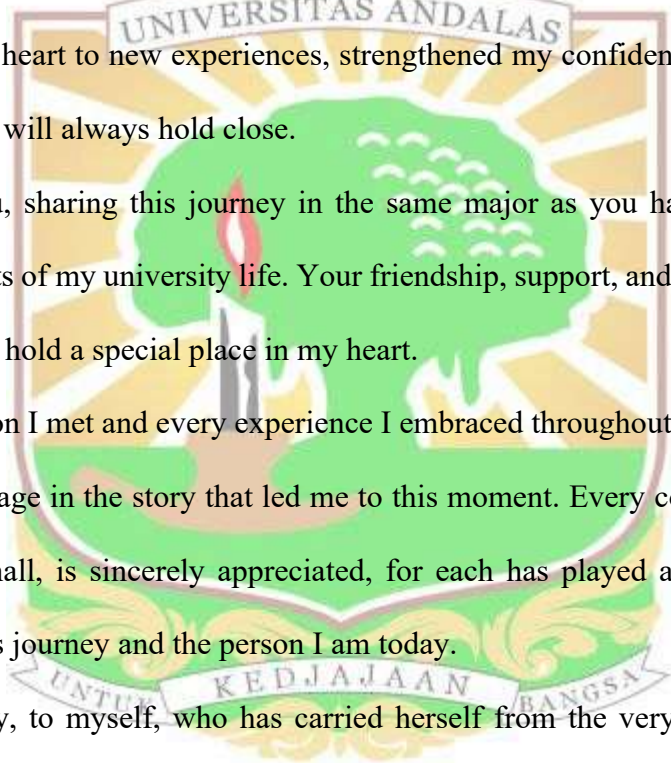
DEDICATION

In writing this thesis, I would like to dedicate it to the people who have filled my journey with endless love, support, prayers, and strength. Completing this thesis was no easy task, and there were many times when I felt uncertain and struggled. This thesis is not solely inked upon pages shaped by my effort, but also the unwavering support of those who walked beside me through every chapter. Therefore, I would like to dedicate this thesis to:

1. The love of my life, my soul, my beloved, or best mentioned as parents, Desri Marlianis (Mama) and Busran Bahar (Ayah), for being my patron, the heartbeat behind every dream I pursue, and the roots that keep me grounded with love, strength, and endless prayers.
2. The two people who loved me from afar, Papa and Mama, while distance kept us apart, your sincere prayers became the greatest gift and the strongest support you could ever give me.
3. To my beloved brothers, Reyhan and Ridho, no matter how difficult this journey became, I always found comfort in knowing that I had two brothers who never stopped believing in me. Your love, support, and encouragement will forever hold a special place in my heart.
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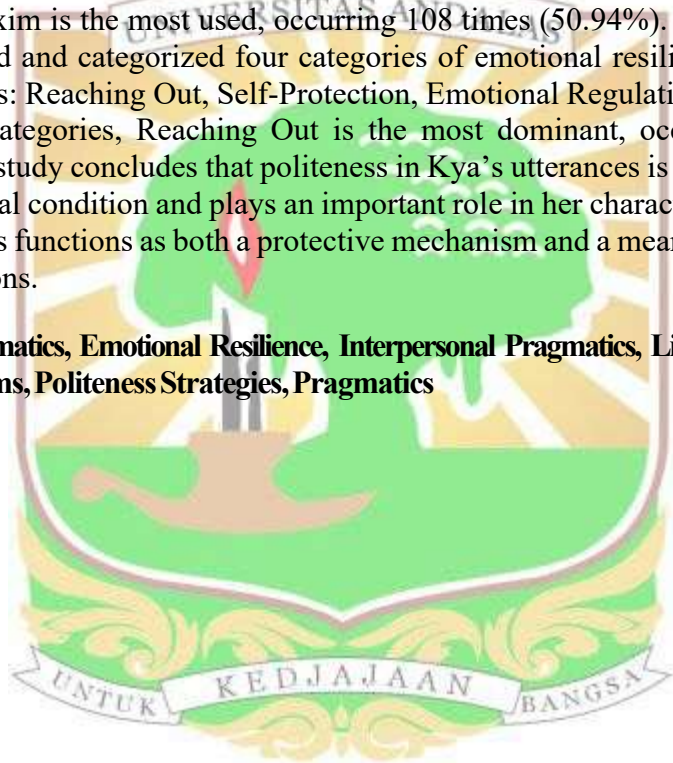
Deep and sincere gratitude extends to my thesis supervisor, Prof. Dr. Ike Revita, S.S., M.Hum., who has patiently guided, supported, and provided valuable knowledge during my thesis journey. I am grateful for the time, guidance, advice, trust, and suggestions you have given me, which have enabled me to reach this point. It has been a worthwhile experience for me to expand my understanding of linguistics, pragmatics, and politeness throughout my time in this field.

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ABSTRACT

This research examines the study of pragmatics on the use of politeness strategies and politeness principles in the novel 'Where the Crawdads Sing'. This study aims to identify the politeness strategies and types of maxims that are used by characters in the dialogues and lines of the poem written by Kya in the novel. This study uses a qualitative, descriptive-analytical approach with related theory in the scope of a pragmatic framework with Politeness Strategies by Brown and Levinson (1987) and the Principle of Politeness by Leech (1983). The data were analyzed by identifying Politeness Strategies (positive politeness, negative politeness, bald-on-record, and off-record). The data were derived from the total 212 data points identified by the researcher in all of Kya's utterances as the main character in the novel *Where the Crawdads Sing*, 86 (approximately 20%) were selected and analyzed, representing each category of politeness strategies and principles. From all the data analyzed, the results found that the negative politeness strategy is the most frequently used, which occurs 83 times (39.15%), and the tact maxim is the most used, occurring 108 times (50.94%). Furthermore, the researcher found and categorized four categories of emotional resilience reflected in Kya's utterances: Reaching Out, Self-Protection, Emotional Regulation, and Survival. Among these categories, Reaching Out is the most dominant, occurring 93 times (43.87%). This study concludes that politeness in Kya's utterances is closely related to her psychological condition and plays an important role in her character development, where politeness functions as both a protective mechanism and a means of maintaining social connections.

Keywords: Pragmatics, Emotional Resilience, Interpersonal Pragmatics, Literary Pragmatics, Politeness Maxims, Politeness Strategies, Pragmatics



ABSTRAK

Penelitian ini membahas aspek pragmatik terkait penggunaan strategi kesantunan dan prinsip-prinsip kesantunan dalam novel *'Where the Crawdads Sing'*. Penelitian ini bertujuan untuk mengidentifikasi strategi kesantunan dan jenis-jenis maksim yang digunakan oleh para tokoh dalam dialog serta bait-bait puisi yang ditulis oleh Kya dalam novel tersebut. Penelitian ini menggunakan pendekatan kualitatif deskriptif-analitis yang didukung oleh teori-teori terkait dalam kerangka kerja pragmatis, khususnya Strategi Kesantunan menurut Brown dan Levinson (1987) serta Prinsip Kesantunan menurut Leech (1983). Data dianalisis dengan mengidentifikasi strategi kesantunan (*positive politeness, negative politeness, bald-on-record, and off-record*). Data tersebut diperoleh dari total 212 titik data yang diidentifikasi oleh peneliti dalam seluruh ucapan Kya sebagai tokoh utama dalam novel *'Where the Crawdads Sing'*, 86 di antaranya (sekitar 20%) dipilih dan dianalisis, yang mewakili setiap kategori strategi dan prinsip kesantunan. Berdasarkan semua data yang dianalisis, hasil penelitian menunjukkan bahwa *negative politeness strategy* adalah yang paling sering digunakan, yaitu sebanyak 83 kali (39,15%), sedangkan *tact maxim* adalah yang paling sering digunakan, yaitu sebanyak 108 kali (50,94%). Selain itu, peneliti menemukan dan mengelompokkan empat kategori ketahanan emosional yang tercermin dalam ucapan-ucapan Kya: Mencari Dukungan, Perlindungan Diri, Pengaturan Emosi, dan Bertahan Hidup. Di antara kategori-kategori tersebut, Mencari Dukungan merupakan yang paling dominan, dengan frekuensi kemunculan sebanyak 93 kali (43,87%). Penelitian ini menyimpulkan bahwa kesantunan dalam ucapan Kya berkaitan erat dengan kondisi psikologisnya dan memainkan peran penting dalam perkembangan karakternya, di mana kesantunan berfungsi ganda sebagai mekanisme perlindungan sekaligus sarana untuk mempertahankan hubungan sosial.

Kata kunci: Ketahanan Emosional, Maksim Kesantunan, Pragmatik, Pragmatik Interpersonal, Pragmatik Sastra, Strategi Kesantunan



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CHAPTER 1

INTRODUCTION

1.1 Background of the Research

As social creatures and human beings, people need a tool to conduct interactions, to communicate and engage, and the thing is called language. Language is not merely a means of conveying or directing information, but it also plays a crucial role in shaping power dynamics, emotional boundaries, and interpersonal interactions. Interpersonal interaction focuses on the subfield of pragmatics, which emphasizes how individuals use language to manage social interactions, express emotions, and maintain face (Locher & Watts, 2005, p. 10; Culper, 2011, p. 3).

Pragmatics is one of the branches of linguistics concerned with how meaning is interpreted through context, speaker intention, and social interaction. Yule (1996) explains that pragmatics focuses on how listeners interpret meaning based on what speakers imply rather than only the literal meaning of an utterance. In relation to interpersonal communication, Goffman (1967) introduced the concept of face, referring to an individual's positive social value or self-image that a person presents in social interactions. This concept was further developed by Brown and Levinson (1987) through their politeness theory, which explains that speakers use language to manage relationships, maintain their own face, and protect others' face from face-threatening acts.

Therefore, meaning in communication is not only influenced by linguistic forms but also by how speakers negotiate social relationships through language. Pragmatics has developed into an interdisciplinary field with contributions from philosophy of language, linguistics, sociology, and the study of language use in various situations. Furthermore, Leech (1983) introduced the Principles of Politeness,

which complement this perspective by emphasizing how speakers use language to maintain harmony and cooperation in social interactions.

Many things could be analyzed, especially in pragmatics analysis, and one of the interesting things to be analyzed is a novel. The most influential theories in this field are the Politeness Theory by Brown and Levinson (1987). In this case, the author wants to analyze the study of politeness because the politeness strategies are connected with how people communicate with each other. This study categorizes politeness strategies into four types: bald-on-record, positive politeness, negative politeness, and off-record (Brown & Levinson, 1987, pp. 68-70). Politeness is not purely superficial. It reflects deeper emotional and psychological dynamics, especially when the characters are placed in emotionally intense situations that are analyzed with interpersonal pragmatics and emotional resilience studies to understand relational work performed through language and emotional effect. Then, Leech (1983) proposed several principles of politeness, including the tact maxim, generosity maxim, approbation maxim, modesty maxim, agreement maxim, and sympathy maxim, which guide speakers to minimize expressions that might be considered impolite and maximize those that foster respect and consideration for others.

In general, Saussure (1916) argues that the relation between a signifier and a signified in the linguistic system is arbitrary. However, Short (1996) states that linguistic choices in literature are not arbitrary because literary language demonstrates that language choice is motivated, where writers choose forms to convey emotion, implied meaning, and interpretation. Thus, the author also uses literary pragmatics, where the complex situations through narrative texts are emphasized. They reflect psychological depth, social positioning, and thematic

function in the novel (Short, 1996; Simpson, 2004).

This research centers on the character 'Kya Clark' from the novel *Where the Crawdads Sing* (Owens, 2018), set in the American South during the 1950s – 1960s, which presents an interesting case study to examine the intersection of language use, emotional resilience, and interpersonal engagement. The novel portrays Kya as an emotionally and physically isolated youngster who has been shunned and abandoned, and learns to survive. She makes practical decisions while engaging with others because of her limited social exposure and frequent experiences of abandonment, emotional trauma, and social isolation. Because of this, Kya's journey provides a wealth of material for examining how language may be used as a tentative connecting tool, a psychological shield, and a sort of silent resistance. Murliati, (2013) claims that acting in a way that considers the feelings of others is the meaning of politeness. It can be significantly analyzed how politeness strategies show up in their interactions in the selected dialogues and lines.

What inspires this topic is the way Kya, despite social isolation and emotional difficulties, uses language in subtle yet powerful ways to express vulnerability, build trust, and protect herself. This research intends to explore how language functions not only as a communication tool but also as a psychological and emotional shield, reflecting the interpersonal pragmatics and emotional resilience manifested in her interactions, especially in the context of emotional trauma and social isolation. This study aims to contribute to the growing interest in pragmatics, offering insight into how fictional characters mirror real-life language behavior in socially complex and emotionally intense environments.

Moreover, the emotional appeal of *Where the Crawdads Sing* has resonated widely among readers and critics, becoming a bestseller and receiving praise for its

lyrical prose and psychological depth. The themes of isolation, trauma, resilience, and healing are many and often explored through narrative events in literature, but deeper analysis through linguistics is lacking. This makes the researcher challenged to analyze the novel through a linguistic field, particularly a pragmatic lens. Here, clearly that allows readers to understand how fictional language can reflect real-life interpersonal behavior, especially in social fields and emotionally charged environments. By examining the interpersonal and emotional dimensions of politeness in Kya's journey, this research aims to shape a broader understanding of how language is used not just to speak, but to survive.

Delia Owens' novel *Where the Crawdads Sing* tells the story of Kya Clark, a young girl who grew up alone in the marshes of North Carolina after being abandoned by her family. Her mother, Ma, left the family when Kya was still a child, while her father, Pa, grew increasingly distant and eventually disappeared. Her siblings, including Jodie, also left the marshes, leaving Kya to fend for herself. Kya later forms supportive relationships with Jumpin' and Mabel, who treat her kindly and offer help when she faces difficulties. Tate Walker becomes Kya's close friend and teaches her to read, while Chase Andrews enters her life as a romantic interest, a relationship that later leads to conflict. Through these relationships, Kya experiences neglect, support, love, and hardship, which shape her emotional resilience and personal growth.

1.2 Research Questions

1. What types of politeness are employed in Kya's interpersonal dialogues and her emotional resilience situations?
2. What are the principles of politeness in Kya's dialogues and lines of the poem that are embedded through literary pragmatics?

1.3 Objective of the Research

This study aims to identify the politeness strategies and types of maxims that are used by characters in the dialogues and lines of the poem written by Kya in the novel. Furthermore, the writer finds out the data with literary pragmatics theory, such as the politeness principles, which construct broader themes of isolation, vulnerability, and trust. By conducting this study, the author can answer the two research questions above:

1. To identify and categorize four kinds of types of politeness used by Kya in her interactions that also reflect her emotional resilience.
2. To examine Kya's diction in politeness principles reflects her emotional resilience within the framework of literary pragmatics.

1.4 Focus of the Research

This study focuses on the pragmatic elements within selected contexts involving Kya Clark in *Where the Crawdads Sing* (Owens, 2018). In this research, the researcher focuses on identifying the types of politeness and examining the choice of words used by characters in certain situations as she navigates social interaction and emotional survival, concentrating on how powerful language is as a linguistic field used in literary work through literary pragmatics in politeness that focuses on politeness principles named six maxims of politeness.

The analysis is limited to Kya's utterance and lines of the poem in the novel that contain significant interpersonal expressions involving key relationships (e.g., with Tate, Jumpin', Mabel, Chase, and courtroom interactions) to uncover language use as a tool for managing relationships and expressing vulnerability. The study focuses on the following elements:

1. The focus is categorization of four kinds of politeness strategies that

reflect the relationship between emotional resilience and linguistic choice, especially in interpersonal language.

2. The focus on literary pragmatics theory is reflected through the principle of politeness in Kya's choice of words, with an emphasis on the six maxims of politeness.

1.5 Method of the Research

In conducting the library research, the researcher uses a qualitative, descriptive-analytical approach with related theory in the scope of a pragmatic framework. The approach is grounded in interpersonal pragmatics (Locher & Watts, 2005; Culpeper, 2011) and emotional resilience (Rachmad, 2022) performed by using politeness theory (Brown & Levinson, 1987) and the politeness principles by (Leech, 1983) that also considered by literary pragmatics theory by (Sell, 2014) that emphasizing how language take crucial role in literary field, and constructs relational work in literary language. The source is the novel *Where the Crawdads Sing* (Owens, 2018), which is analyzed to identify and interpret linguistic expressions of politeness strategies as enacted by the protagonist, Kya.

The strategies are contextualized within her psychological development and social position, particularly regarding emotional resilience amidst neglect, marginalization, and trauma. This analysis focuses on dialogues and lines of the poem that reveal Kya's interactions with other characters. Thus, analyze the situations in which politeness strategies and politeness principles are employed to maintain interaction, solidarity, and emotional vulnerability.

Moreover, a contextual interpretation of language in light of interpersonal relationships, social norms, and emotional survival strategies. This analytical procedure includes careful readings of selected dialogues, identification of

politeness strategies using Brown and Levinson's taxonomy (positive politeness, negative politeness, bald-on-record, off-record), and classification of politeness principles using Leech's theory focused on six politeness maxims (tact, generosity, approbation, modesty, agreement, and sympathy proposed to assess what is reflection of Kya's emotional coping and construction of her social identity through literary language.

1.5.1 Data & Source of Data

Data is the linguistic material that contains the phenomena analyzed using the chosen theories. Data is a collection of proven information and is also the center of research. Silverman (2013) stated that data is any set of materials that provides evidence for language patterns, meanings, and interactional behaviors. The data for this research was collected from the dialogues and lines of the poem in the novel *Where the Crawdads Sing* (Owens, 2018).

The source of data refers to the origin from which the research data is collected, and researcher gather information to conduct their research. In qualitative research, it may include media transcripts, conversations, literary works, and recordings, depending on the focus of the research (Creswell, 2013, p. 45)

The source of data for this research is the choice of words of Kya's dialogues with other characters and the poems that were written by the main character along her journey in the novel, *Where the Crawdads Sing* (Owens, 2018)

1.5.2 Data Collection

To conduct the research, the author needs all the information from the data. The author found 212 data points containing the politeness field. From the 212 data points, 20% of them were presented in the analysis section, but all of the data were

also shown and categorized in the results and findings section.

In the process of collecting the data, the researcher needs to re-read, then collect the selected dialogues and lines of the poem from the novel *Where the Crawdads Sing* by Delia, which involve significant interpersonal pragmatics and emotional resilience that occur in this research. And so, the source of the data is an essential element in the lines that contain markers of the study of politeness. In every step of collecting the data, use methods and theoretical frameworks to code and categorize the data.

The reason this data selection will be collected is based on the consideration that the novel *Where the Crawdads Sing* contains rich pragmatic interactions between characters, especially those related to the pragmatics framework, such as the study of politeness in interpersonal relationships and emotional management. The conversations in this novel reflect social dynamics, emotional tension, and character adaptation in the face of threatening actions. By analyzing data that meets the above criteria, researchers can reveal how politeness strategies contribute to the formation of character emotional resilience and pragmatics in the literary field, while providing relevant empirical evidence to answer research questions.

1.5.3 Data Analysis

Data analysis can be defined as a process of systematically searching and organizing data to uncover patterns, themes, and relationships (Creswell, 2013). The data analysis in this study involves the systematic identification, categorization, and interpretation of linguistic features, particularly interpersonal pragmatics and emotional resilience, within the politeness field evident in Kya's dialogues and lines in *Where the Crawdads Sing*.

To analyze each of the dialogues and lines of the poem, the first section

showed the politeness strategy grounded in the grounded theory of politeness by Brown and Levinson (1987), which focuses on the categorization of politeness strategies, where following Brown and Levinson's taxonomy: positive politeness, negative politeness, bald-on-record, and off-record. In the second section, all of the data analyzed using Leech's politeness principle focuses on six politeness maxims: tact, generosity, approbation, modesty, agreement, and sympathy. Thus, all of the data is treated equally.

Moreover, while politeness strategies and politeness maxims are analyzed in both dialogues and poems, Literary Pragmatics is employed only in the analysis of Kya's poems. This additional framework is used to uncover implied meanings and emotional representations embedded in the literary texts.

To be clearer, all the data collected considers contextual factors such as interpersonal relations, emotional resilience, and social distance that influence Kya's linguistic choices, which contribute to broader narrative themes such as emotion, isolation, trust, and survival that are considered by literary pragmatics theory, where the dialogue and lines performed in the literary field analyzed through a linguistic lens.

In addition to identifying, classifying politeness strategies, and categorizing the politeness principles, this analytical approach ensures that the study also examines their deeper interpersonal and psychological roles within the literary context.

1.5.4 Presenting the Result of Analysis

The results of the analysis are presented in a descriptive interpretation and a structured categorization theory of politeness, based on Brown and Levinson's (1987), which examines the politeness principles based on Leech (1983) of Kya's

diction from dialogues and the poems that contain the politeness field through the lens of literary pragmatics (Sell, 1991).

This study is divided into two main sections. The first one is an analysis of the data collected from Kya's utterances in dialogue with other characters. Thus, the second section is the analysis of the data collected from Kya's lines of the poem written in the novel *Where the Crawdads Sing*.

Foremost, all the data in this research were analyzed by the politeness field, which includes politeness strategies to answer the first research question and politeness principles to answer the second research question. In this analysis, there are Kya's utterances and lines of the poem from the novel that are analyzed to determine the use of four categories of politeness strategies and classification of six maxims of politeness principles. The data of the examples discussed in a narrative context highlight how the linguistic choices reflect emotional tension or attempts at interpersonal connection, which communicate with broader themes such as isolation, trust, and vulnerability.

To enhance and support the understanding and make this research clear, a table of categorization was constructed to display key components of each analysis. The table includes:

- a. The discussion from dialogue and lines of the poem from the novel,
- b. The types of politeness strategy applied,
- c. Politeness principles
- d. Emotional resilience situation

From this table, it is evident that Kya's linguistic choices and study of politeness are shown clearly. Her politeness aspect depends on her interpersonal relationship with the interlocutor and her emotional state. It also becomes clear that

Kya's diction allows the literary language to reflect linguistic features from Kya's language choice.

In addition, the two tables display the frequency and percentage of each of the politeness strategies and politeness principles. Here is the formula for calculating the percentages found in the dialogue and lines of the poem from the novel *Where the Crawdads Sing*.

$$Result = \frac{\text{Number of discussion}}{\text{All data}} \times 100\%$$

1.6 Definition of Key Terms

A few essential terms are used throughout this research to guide the analysis:

- | | |
|---------------------------|---|
| Interpersonal Pragmatics: | The subfield of pragmatics that focuses on how language is used in social interaction and how human relationships are accomplished and perform relational work in interactions, including the management of politeness, identity, and emotional expression (Locher & Watts, 2005). |
| Emotional Resilience: | The ability to recover from emotional struggles, which is reflected in language and behavior. Emotional resilience refers to an individual's capacity to adapt and maintain psychological stability in the face of emotional challenges (American Psychological Association, 2020). |
| Literary Pragmatics: | The application of pragmatic theories to literary texts, focusing on how language use in fiction influences the character's intentions (Sell, R. D., 2014). |
| Contextual Meaning: | This term describes how an utterance's meaning is contingent upon the particular context in which it is used, particularly the social context between the speaker and the listener. In pragmatics, meaning is always interpreted within a context (Levinson, S. C, 1983). |

CHAPTER 2

LITERATURE REVIEW

2.1 Theoretical Framework

2.1.1 Pragmatics

Pragmatics is one branch of linguistics that studies the meaning of speech. According to Levinson (1983), “pragmatics is defined as the examination of the elements of the connection between language and context that are pertinent to grammar composition.” As Yule (1996) pragmatics is defined as the examination of what the speaker intends to convey. Pragmatics always the interpretation of what people mean in a given scenario and how the environment affects what is said, even though it is the study of contextual meaning. This description states that the main emphasis is on the interaction between language and context-dependent language usage norms.

Crystal argues that pragmatics involves examining language through the viewpoint of its users, emphasizing the decisions they take and the limitations they encounter while using language in social contexts, and the impact of their language use on other communication partners. (Crystal, 1997, p. 301). So, according to experts, pragmatics is the study of language use in authentic communication, focusing on the interaction between speakers, listeners, language forms, and social and situational contexts

2.1.2 Interpersonal Pragmatics

The term “interpersonal pragmatics” is used to refer to the analysis of the relational aspects of interactions between individuals who influence and are influenced by their understanding of culture, society, and their interpretations of

themselves and others. Interpersonal pragmatics can draw on approaches and research findings from cognitive psychology, social cognition, and cognitive linguistics to explain how individuals create meaning and understand their identities, roles, and interpersonal relationships.

This research uses the lens of interpersonal pragmatics to examine these tactics in a dynamic social environment. According to Locher and Watts (2005), this discipline focuses on the continuous negotiation of interpersonal relationships through dialogues and how language is used to perform relational activities. This method emphasizes the social and emotional richness present in every contact, going beyond the act of speaking in isolation.

2.1.3 Emotional Resilience

In linguistics, particularly interpersonal pragmatics, emotional resilience can be observed as a language-use strategy that influences discourse actions in communication. Emotional resilience is defined by the American Psychological Association (APA, 2020) as 'the ability to adapt well when facing trauma, tragedy, threats, or considerable stress, which illustrates that emotional strength is not just an inherent trait but rather an action that can be developed by anyone, forming the habits of a person's behavior and thinking.'

Yoesoep Edhie Rachmad also introduced the Theory of Emotional Resilience in 2022. This theory was developed to help people learn how to become emotionally resilient when facing obstacles in life. Emotional resilience is crucial for maintaining mental health and performance in a world filled with stress and rapid change. Rachmad created this theory to provide recommendations on how to enhance emotional resilience so that people can handle stress and life challenges

more effectively.

2.1.4 Politeness

In linguistic pragmatics, politeness is not merely a matter of good manners, good communication, but a strategic use of language to mitigate threats between speaker and hearer. A central theory guiding this research is the theory of politeness by Brown & Levinson (1987). The most influential theory of Brown and Levinson states that politeness is motivated by face and universal to the use of language in social contexts.

According to Brown and Levinson, every communicative act has the potential to threaten the interlocutor's face, and speakers often employ politeness strategies to minimize this threat. In this study, politeness theory serves as a foundational framework to examine how characters use language to maintain social interaction within reflect with interpersonal communication and emotional states.

2.1.5. Politeness Strategies

According to Brown & Levinson (1978), everyone has two "face" aspirations in common. They differentiate between two universal face types: negative face, which is the need to behave freely without imposition, and positive face, which is the desire to be loved and accepted. Thus, according to Brown and Levinson, these strategies can be grouped into four main categories: "on-record," "positive politeness," "negative politeness," and "off-record." These techniques serve as tools for managing social interactions, particularly in situations involving strong emotions or power dynamics.

a. Bald on Record

This strategy is applied when the speaker does nothing or tries to reduce the threat risk. the risk of threats. It involves speaking in a direct, clear, and unambiguous way. For instance, in the article by Ike Revita and Rovika Trioclarise (2017), the example of an utterance in Women Trafficking,

Ikut aja sama mbak! Toh bapak mu sudah mengizinkan kok.

'Go with me! Your father let you go

This utterance is uttered by a young woman who asks the listener to join her in working in Jakarta. The speaker then uses the politeness strategy “bald on record” to ensure that the listener will be okay with it. The use of this strategy is a type of trick to emphasize the speake’s intention, accompanied by a clear imperative sentence to clarify and indirectly urge the girl.

b. Positive Politeness

Positive politeness is a human’s desire to be approved of and appreciated by others. This strategy aims to show how close the relationship is between the speaker and their interlocutor. Brown and Levinson (1987, p. 70) state that positive politeness is an attempt to improve the positive image of the recipient, which is oriented by a speaker towards the positive self-imagery that the speaker claims for himself. For example,

“The dress works perfectly on you, babe!”

This utterance is an example of a compliment that uses the Positive Politeness strategy.

c. Negative Politeness

This strategy is a tactic to protect or improve the interlocutor’s bad reputation. Brown and Levinson stated that in this strategy, there is a distance between the speaker

and the hearer (1987, p.129). For example,

“I just want to ask you if I can borrow a single sheet of paper” (Brown and Levinson, 1987, p. 177).

To make their request seem less difficult and more manageable, the speaker lightens the load on the listener. They also make careful demands to make sure the hearer can accomplish their request.

d. Off Record

Off record insists on saying something indirectly or ambiguously, and the speaker's intention is implied rather than explicitly stated. This strategy is employed when the speaker intends to threaten the interlocutor's face but refuses to accept accountability. For instance,

“It's cold in here” (Brown and Levinson, 1987, p. 215).

From the example, the speaker wants the hearer to close the window by saying the atmosphere is cold.

2.1.6 Politeness Principles

Based on the Leech Politeness Principle (1983), it is a determining factor in human communication, proposed by Leech and complementing Grice's Cooperative Principle. This principle stipulates that participants in a conversation should strive to minimize unfriendliness and maximize friendliness to maintain social balance and harmony. This principle explains why speakers often deviate from directness (i.e., violate Grice's maxims) for social reasons. In Leech's framework, a maxim is a guideline that conversation participants follow to reach a desired goal (in this case, politeness). Leech breaks down the broader Principle of Politeness into six specific

maxims (Tact, Generosity, Approbation, Modesty, Agreement, and Sympathy).

a. Tact

This maxim is crucial in directive requests and commissive offers. The goal of this maxim is to make the hearer feel good by minimizing cost to others, and on the other hand, maximizing benefit to others.

For example:

Hosts: **Let's eat** these cakes

Guest: These cakes are **very delicious**. Who does make these cakes?

(Leech, 1983, p.107)

In utterance 1), the speaker maximizes the listener's benefit by praising the guest for eating some of the cake. In utterance 2), the speaker maximizes the listener's benefit by responding to the host and asking who made the cake.

b. Generosity

This type of maxim focuses on the speaker's own actions, especially in directives and commissives. The speaker should prioritize the hearer's interest rather than their own.

For example:

Susan: Let me lend you my phone

Devi: **You need your phone more**

(Leech, 1983, p.133)

Both utterances show that the speakers try to maximize the advantages of their listener by offering something, lending her phone, and offering the phone.

c. Approbation

This maxim applies to minimize the belief that expresses dispraise of others, maximize the expression of belief that expresses approval of others.

For example:

Speaker A: What a marvelous meal you cooked!

Speaker B: **That's a nice haircut** you got, where did you get it!

(Leech, 1983, p.135)

It can be seen that in the utterance above (1), the speaker appreciates the smell of the meal that the addressee cooked. In utterance (2), the speaker gives an accolade to the hairstyle of the addressee

d. Modesty

This maxim aims to increase the expression of self-criticism and decrease the display of self-praise. For example:

Speaker A: Please accept this small gift as a token of our esteem.

Speaker B: **How stupid of me!**

(Leech, 1983, p.136)

In utterance (1), speaker A gives more praise to speaker B by giving small gifts. Then, (2) speaker B maximizes the expression of dispraise to self by saying that they are stupid. Both of them speakers are used polite ways in communication

e. Agreement

This maxim applies to maximize the expression of agreement between self and other, and also applies to the expression of disagreement between self and other.

For example:

Speaker A: The book is incredibly well written.

Speaker B: **Yes, well written as a whole**, but there are some rather boring patches, don't you think?

(Leech, 1983, p.138)

It is clearly seen that in both utterances, there is some agreement that the weather is really hot. In utterance (1), speaker A shows that they like the book.

Then in the utterance (2), speaker B agreed with that assumption. Speaker B also adds their assumption about the book.

f. Sympathy

This maxim is to minimize antipathy with others and maximize sympathy with others.

For example:

Speaker A (an accident)

Speaker B: **I'm terribly** sorry to hear about your cat.

(Leech, 1983, p.139)

In the example above, the speaker A has had an accident with her/his cat. Then, speaker B expresses her politeness by maximizing sympathy for others. If the hearer did not maximize sympathy for others, it would be considered an impolite way.

2.1.7 Literary Pragmatics

While considering fictional language as data for pragmatic inquiry, literary pragmatics (Sell, R. D., 2014) links linguistic research to character psychology and narrative themes. To analyze Kya's linguistic behavior, this study also considers the idea of emotional resilience, which defines resilience as the capacity to adjust to and bounce back from emotional difficulties (American Psychological Association, 2020). Meanwhile, according article by Sinha (2021) highlights that they provide important insights into literary texts. He suggests that "literary pragmatics applies the theories of pragmatics for the interpretation of literary languages" and additionally that "literature has a special communicative context and, therefore, it has its pragmatic specificities." For example, in the poem from Dorothy Parker's "One Perfect Rose" that Simpson uses in his discussion:

*Why is it no one ever sent me yet
One perfect limousine, do you
suppose? Ah no, it's always just
my luck to get One perfect rose."*

This line marks a pragmatic shift. These lines give rise to pragmatic expectations of honesty and idealized romance. From a pragmatic perspective, this shift is interpreted as transforming the apparent expressive utterance into a form of satire, in which the intended meaning is contrary to the literal form.

2.1.8 Context

Context is an important component in human interaction and can influence how written or spoken words are understood. To understand the context of a statement, Leech (1983, p. 13) states that the "speaker," who produces the statement, and the "listener," who receives it, must take into account several features of the situation. According to Leech, the social or physical environment shared between the speaker and the listener is part of the context.

In this analysis, context is helpful to investigate how language functions not only to communicate but to protect, resist, and express complex emotional worlds that explore between language, emotion, and identity. Context, social relationships, time, location, and cultural background all influence the meaning of what is said. The true meaning of a sentence may not be conveyed properly if the context is not comprehended (Brown and Levinson, 1983, pp. 22–23).

2.2 Review of Related Studies

In this research, the author finds that several academics have published their findings on related studies.

Firstly, in the article *Where the Crawdads Sing*, Asif (2024) examines how characters utilize language to express emotion, form connections, and generate

narrative meaning using Roman Jakobson's six language functions: referential, emotional, conative, phatic, poetic, and metalingual. By showing that a fictional conversation, when examined via linguistic theory, reveals intricate elements of identity, isolation, and interpersonal meaning, this study supports the relevance of literary pragmatics. However, it uses a broad linguistic lens and lacks a focused analysis of politeness or emotional resilience, which limits its depth in interpreting the strategic use of language for emotional survival as a core aspect of the present research.

Moreover, the thesis by Mega Tri Handayani (2022) explores politeness strategies used by female characters in the *Little Women* movie, emphasizing how language choices reflect gendered expectations, power relations, and societal positions. By applying Brown and Levinson's theory, it demonstrates how pragmatic elements shape character interaction. Nonetheless, the study tends to focus primarily on sociocultural roles and gender, without addressing how internal emotional states (such as trauma or resilience) influence pragmatic choices. It does not examine politeness as a form of emotional strategy, which this research seeks to investigate through a combination of pragmatics and emotional resilience frameworks.

Furthermore, an article by Isabella et al. (2022) examined how the movie *Tinkerbell* used Brown and Levinson's (1987) politeness techniques. Four categories of politeness methods were found in their study: off-record, bald-on-record, positive politeness, and negative politeness. Of those, positive politeness was the most frequently used. This study confirms that pragmatic factors such as status and emotional closeness encourage linguistic behavior by showing that social distance and relative power have a significant impact on the choice of approach.

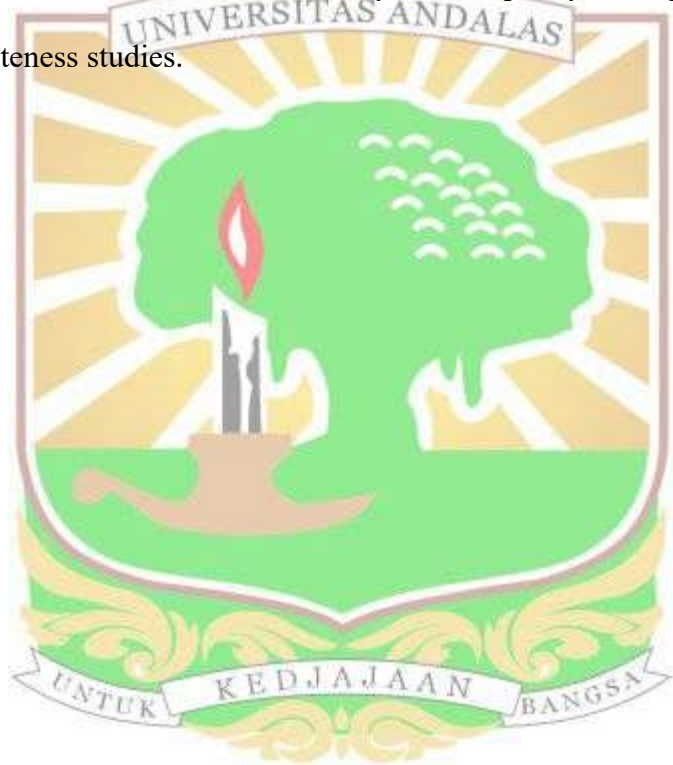
However, the limitation of this study lies in its focus on surface-level categorization without deeper interpretation of the “psychological or emotional motivations” behind the characters’ use of language, nor does it connect politeness strategies to broader emotional or social consequences, a gap this current study aims to explore.

In another article, Revita et al. (2022) found that four female characters in *the Imperfect the Series* mostly used the principles of kindness, agreement, and compassion in their interactions when analyzing their politeness strategies. By analyzing the principles used by female characters in *Imperfect the Series*, Revita et al. (2022) provide in-depth information about politeness strategies. However, their research mainly focuses on determining which principles appear most frequently without delving into deeper interpersonal or psychological aspects. How politeness techniques support emotional resilience or the development of interpersonal bonds in more complex literary situations is not discussed in the analysis.

Additionally, the article by Rachmad (2022) emphasized that the “Emotional Resilience Theory” was proposed to describe how people adjust and preserve psychological stability in the face of social and emotional stress. While conceptually valuable, this study was theoretical and lacked “textual or linguistic analysis”, especially within fictional narratives. It does not explore how emotional resilience can be reflected through language, which limits its applicability in literary or pragmatic analysis. This research intends to bridge that gap by applying emotional resilience theory to a literary context using interpersonal pragmatics.

Then, previous studies have extensively discussed the function of language in literature (Asif, 2024), politeness strategies (Handayani, 2022; Revita et al, 2022; Isabella et al., 2022), and theoretical aspects of emotional resilience (Rachmad, 2022). However, all of these studies have limitations in deeply connecting the

language strategies with the psychological aspects of fictional characters. This study is different because it specifically combines interpersonal pragmatics and emotional resilience to analyze how the character Kya uses politeness strategies as a form of emotional coping mechanism. The strength of this study lies in its approach, which connects linguistics, psychology, and literature to examine the function of language not only as a tool for communication but also as a means of self-protection and identity-building. Furthermore, the linguistic choices analyzed through this novel demonstrate that literature can also be analyzed complexly through pragmatics, particularly politeness studies.



CHAPTER 3

AN ANALYSIS OF INTERPERSONAL PRAGMATICS AND EMOTIONAL RESILIENCE THROUGH THE STUDY OF POLITENESS IN WHERE THE CRAWDADS SING NOVEL

3. 1 Introduction

In this chapter, the researcher focuses on analyzing the types of politeness strategies and the principle of politeness through the choice of words that the main character uses in the novel. The data that will be analyzed are taken from all of Kya's utterances to other characters and the lines of the poem written by Kya in the novel *Where the Crawdads Sing* (2018). The primary analysis tools for the categorization of politeness strategies is a theory by Brown and Levinson (1987), and the categorization of politeness principles proposed by Leech (1983).

Furthermore, after the utterances and lines by the main character, Kya, were identified into four types of politeness strategies and then regarding analyzing the politeness field related to interpersonal and emotional resilience in this novel used by the main character, the writer also found out that six maxims with the framework of literary pragmatics by Roger D. Sell in 2014 from the data categorized with politeness strategies, which focuses on identifying what is the most relevant politeness principle used in each data. The categorization of types of politeness strategies and politeness principles is presented in a descriptive paragraph, and the tables will show a conclusion on what are the most dominantly used politeness strategies and what are the main politeness principles. Thus, each of the data was categorized into four kinds of emotional resilience situations that were found by the researcher. There is one sample of data for each of the categories of emotional resilience.

In the process of examining the data, the writer found 190 relevant utterances and 22 lines of the poems, for a total of the data is 212 data points used by the main character

in the novel *Where the Crawdads Sing* by Delia Owens, 2018.

3.2 Data Analysis

In this section, there are 20% for each sub-analysis, with 43 data points for politeness strategies and 43 data points for politeness maxims, and there are four sample for four categorizations of Emotional Resilience. The total number of data points presented in the analysis is 90 data points. Each of them breaks down from the context, why the data is considered as politeness, politeness strategy, politeness principles, and emotional resilience of the main character, called Kya.

3.2.1 Politeness Strategies Used by Kya in *Where the Crawdads Sing* Novel

After in-depth observation and analysis using the framework of interpersonal pragmatics and emotional resilience through the study of politeness strategy by Brown and Levinson in 1987, a total of 212 politeness strategies were found in all of Kya's utterances as the main character in the novel *Where the Crawdads Sing*. The following section will discuss four types of politeness strategies: positive politeness, negative politeness, bald on-record politeness, and off-record politeness.

3.2.1.1 Positive Politeness Strategy

Dialogue 1

Kya: **"Tate, I appreciate you teaching me to read and all those things you gave me. (48) But why'd you do it? Don't you have a girlfriend or somebody like that?"**

Tate: "Nah, well, sometimes I do. I had one, but not now. I like being out here in the quiet, and I like the way you're so interested in the marsh, Kya. Most people don't pay it any attention except to fish. They think it's wasteland that should be drained and developed. People don't understand that most sea creatures, including the very ones they eat need the marsh."

Kya and Tate are having a conversation about their personal relationship, where Kya is curious about her presence, why Tate teaches her to read, and why he is always good to her. Kya expresses gratitude and vulnerability in asking a little personal question to Tate. Tate responds by explaining to her with appreciation and relates to Mars.

In this dialogue, it is very clear that this section is rich in politeness strategies that speakers implied politely in building the interaction according to Brown and Levinson's Politeness Theory (1987). Kya uses politeness strategies and tries to be polite before asking the sensitive questions. Through this conversation, Kya uses positive politeness strategies. In data (48), Kya said to Tate, ***"Tate, I appreciate you teaching me to read and all those things you gave me,"*** which shows how happy she is and uses a compliment for Tate politely, which acknowledges Tate's positive face. The way Kya speaks to Tate is classified as a positive politeness strategy, in which the listener hopes to be liked and valued by the speaker. It is a polite attempt to soften the personal questions that are about to be asked.

Dialogue 2

Kya : ***"Okay. Thank you, that'd be fine. Bye, Jumpin'."*** (12)
Jumpin': "That so, well then. Ya do the same from me, if ya please. Bye yourself, Miss Kya."

The utterance occurs when Kya and Jumpin' have a conversation at the end of transactional interaction that takes place in an informal setting where Kya negotiates access to sell goods. Because Kya was in a marginalized position, she carefully avoided conflict within the community. Politeness was used to maintain social harmony, which might otherwise be disrupted by differences in social status. In these interactions, it appears that Kya used polite expressions that helped her gain acceptance and sympathy from Jumpin'.

According to Brown Levinson (1987), politeness strategies are used to protect both the speaker's and hearer's face, especially in a social distance situation. Kya's utterance, ***"Okay. Thank you, that'd be fine. Bye, Jumpin',"*** it reflects positive politeness because it depicts friendliness, approval, and solidarity in this conversation. By expressing gratitude at first with ***"Thank you"*** and then mentioning Jumpin's nickname, Kya tries to

be liked and appreciated. Her calm gratitude and polite farewell demonstrate emotional self-control and her ability to adapt. This is clearly in line with Brown and Levinson's strategy of positive politeness, which serves to reduce distance and foster interpersonal closeness.

Dialogue 3

Tate: "Hey, Kya. What're you doing? I was just going out to your place."

Kya: "**Hey, Tate. It's good to see you.**" She tried to sound normal, but her stomach twisted tightly. (38)

In this context, Tate suddenly comes across Kya and greets her warmly, saying that he is on his way to visit her place. In data (38), Kya answers as she is trying to sound normal despite feeling nervous inside. From an interpersonal pragmatic perspective, Kya's words serve as a relational strategy to maintain harmony and positive interaction even though she feels uncomfortable inside. Her ability to remain friendly, even when she is going through emotional turmoil, demonstrates her emotional resilience and her efforts to maintain meaningful relationships.

According to Brown and Levinson's theory, Kya's utterance uses a Positive Politeness strategy because she expresses friendliness and emphasizes closeness through warm greetings, "**Nice to meet you**". This strategy pays attention to Tate's positive face by expressing agreement and mutual connection. Instead of creating distance, it reinforces solidarity and mutual comfort. In this way, Kya's greeting shows how politeness functions not only as linguistic courtesy but also as a relational tool shaped by interpersonal pragmatics and her persistent efforts to maintain meaningful relationships.

Dialogue 4

Tate: "My mother and little sister died in a car wreck over in Asheville. My sister's name was Carianne."

Kya: "**Oh. I'm so sorry, Tate. I bet your ma was real nice and pretty.**" (53)

In this case, Tate shared about the traumatic loss of his mom and sister, creating a really emotionally sensitive situation. Kya responded, “Oh. I’m so sorry, Tate. I’m sure your mom was a really nice and beautiful person,” showing empathy and emotional support right away. Although Kya has faced neglect and hardship throughout her life, she has responded with compassion rather than by withdrawing emotionally.

Based on Brown and Levinson's theory, Kya’s response uses a Positive Politeness strategy because she pays attention to Tate’s “positive face” by showing empathy, solidarity, and shared emotional understanding. By expressing sympathy and affirming positive things about his mother, she enhances interpersonal closeness and reduces emotional distance. Her response emphasizes relational warmth and support rather than formalities or distance. In short, Kya employs Positive Politeness through emotional harmony and reinforcement in the interaction.

Dialogue 5

Tate: “I think they went to Asheville to buy my birthday present. There was this certain bike I wanted, had to have it. The Western Auto didn’t carry them, so I think they went to Asheville to buy that bike for me.”

Kya: “*That doesn’t make it your fault,*” she said. (55)

In this context, Tate expresses guilt by implying that his mother and sister may have gone to Asheville to buy his birthday present before the fatal accident occurred. His statement reveals self-blame and emotional vulnerability. Kya responds, “*It’s not your fault,*” directly rejecting his guilt and offering comfort. From an interpersonal pragmatic perspective, this statement serves as an expression of empathy and support. Kya presents herself as someone who understands her emotional state and is trying to ease her emotional burden.

According to Brown and Levinson’s theory, Kya’s statement uses a Positive Politeness strategy, as she shows solidarity, concern, and emotional closeness by directly responding to Tate’s feelings and protecting his positive image. She affirmed her self-worth

and reduced her guilt, thus strengthening the interpersonal bond between them. Although this analysis focuses on politeness strategies, her remarks are also closely related to Leech's Principle, as they express concern and emotional support in response to the misfortune that befell her. In conclusion, Kya's response demonstrates Positive Politeness through comfort and solidarity, while also reflecting her interpersonal pragmatism and emotional resilience.

Dialogue 6

Jodie: "I left you, a little girl, alone to survive in a swamp with a madman. I don't expect you to forgive me, ever."

Kya: "***Jodie, it's okay. You were just a kid yourself. What could you do?***" (120)

In this data (120), Jodie feels guilty for leaving Kya alone when she was little and does not expect forgiveness. Kya replies, "***Jodie, it's okay. You were just a child yourself. What could you have done?***" to comfort and reduce his guilt. From an interpersonal pragmatic perspective, Kya's response is intended to restore emotional balance and maintain their sibling bond.

Based on Brown and Levinson, here, Kya's response uses a Positive Politeness strategy because she pays attention to Jodie's "positive face" by showing understanding and solidarity. By justifying her past actions, she protects Jodie's identity and strengthens their closeness. Despite her painful childhood, Kya chooses empathy over resentment, reflecting her emotional resilience and maturity. Thus, her politeness functions as a relational strategy shaped by her powerful character in the novel *Where the Crawdads Sing*.

Dialogue 7

Jodie: "I'm so sorry, Kya."

Kya: "***I can't tell you how much I wanted to see you again.***" (128)

In this context, Jodie apologizes to Kya for leaving her in the past, expressing her regret and emotional vulnerability. Kya responds, "***I can't tell you how much I want to see you again,***" shifting the focus from guilt to affection and longing. From a pragmatic

interpersonal perspective, Kya's response serves to repair their emotional connection and reduce emotional distance. Instead of emphasizing her pain, Kya highlights her desire to reunite, showing forgiveness and emotional warmth.

Here, it is very clear that Kya is applying Brown and Levinson's theory by using the Positive Politeness strategy, as this strategy depicts the warmth, solidarity, and emotional closeness that exists between them. By emphasizing how much she misses him, she focuses attention on Jodie's positive qualities and strengthens the bond with her brother. Her politeness functions as a relational strategy that restores closeness and mutual understanding.

Dialogue 8

Jodie: I'd like to see you as often as I can get up here. Knowing you're okay is all I ever wanted in my life."

Kya: ***"I'd like that, Jodie. Please come whenever you can."*** (135)

At this point, Jodie expresses her sincere desire to visit Kya more often and reassures him that knowing Kya is safe is always important to her. Her statement conveys affection and a renewed commitment to their sibling relationship. Kya responds, ***"I'm glad to hear that, Jodie. Please come whenever you can,"*** which openly welcomes her presence and reciprocates her intentions. From a pragmatic interpersonal perspective, Kya's response actually strengthened their bond and challenged the shared understanding they had established. Rather than maintaining an emotional distance due to past neglect, Kya chose to re-engage in the relationship, reflecting her emotional resilience and her readiness to rebuild family ties.

According to Brown and Levinson's theory, Kya's statement uses a Positive Politeness strategy because it expresses agreement, warmth, and solidarity. By affirming ***"I like that"*** and inviting her to come anytime, she pays attention to Jodie's positive face and reinforces mutual affection. Her response emphasizes inclusion and emotional closeness, thereby reducing the social distance between them. Thus, her polite demeanor serves as a

relational strategy shaped by interpersonal pragmatism and her strong ability to maintain meaningful bonds.

Dialogue 9

Kya: She whispered, ***“It’s like never having seen the stars, then suddenly seeing them.”***
(140)

Tate: “Would you like some coffee?” he asked softly.

In data (140), Kya whispers, ***“It’s like never having seen the stars, then suddenly seeing them,”*** to express how meaningful the moment feels to her. She uses simple but beautiful imagery to show happiness and amazement. From an interpersonal pragmatic perspective, her words help build emotional closeness with Tate. Instead of hiding her feelings, she shares them openly. Through her life of loneliness and abandonment, this shows her emotional resilience, as she allows herself to feel joy and connection even after experiencing pain.

Based on Brown and Levinson’s theory, Kya’s utterance uses a Positive Politeness strategy because it shows warmth, appreciation, and emotional closeness. By comparing the moment to seeing stars for the first time, she highlights how important Tate is to her. This reduces the distance between them and strengthens their relationship. Her polite and affectionate way of speaking reflects how she values relationships and shows her growth in making trust despite her difficult past.

Dialogue 10

Tate: “Kya, you look good. I’ve been so worried. Thank you for seeing me. Sit down.”
They sat opposite each other while Jacob stood in the corner reading a newspaper with considerate concentration.

Kya: ***“Hello, Tate. Thanks for the books you brought.”*** She acted calm, but her heart pulled into pieces. (155)

Here, Tate warmly welcomes Kya and shows that he has been worried about her. Kya replies, ***“Hello, Tate. Thank you for the books you brought.”*** Although the story suggests

that she is emotionally shaken inside, she speaks calmly and politely. Her response is categorized as politeness because she chooses to greet him warmly and express gratitude rather than show her hurt feelings. By saying thank you for the books, she focuses on appreciation and keeps the interaction polite and warm, even though she feels tense.

In Brown and Levinson's theory, Kya's words reflect Positive Politeness because she shows warmth, appreciation, and a desire to maintain closeness. She pays attention to Tate's positive face by praising his efforts in bringing the books. Her words help maintain balance in their relationship and avoid conflict. This also shows Kya's emotional condition. Throughout her life, she has passed neglect and loneliness, but she has learned to control her emotions and respond with maturity. Instead of reacting emotionally, she protects the relationship through polite and thoughtful communication.

Dialogue 11

Tate: "What else can I do for you?"

Kya: ***"Maybe you could feed the gulls if you're out my way."*** (156)

In dialogue, Tate offers Kya help by asking what else he can do for her. Kya replies, ***"Maybe you could feed the seagulls if you pass by my house."*** Kya's answer sounds gentle and thoughtful. She does not directly command him or ask for help. Instead, she used the word "maybe" and added "if you pass by here," which showed that she did not want to burden him. This was considered polite because she made her request so gently and felt respectful.

According to Brown and Levinson's theory, Kya's utterance reflects Positive Politeness because she maintains closeness and shared understanding with Tate. She accepts his willingness to help but expresses it in a way that values their relationship rather than authority. Here, her utterance helps keep the balance in their interaction and shows mutual care. This also connects to Kya's emotional resilience. After living on her own for so long, she had grown accustomed to fending for herself, but gradually she learned to accept help

without losing her self-respect. Her polite and thoughtful requests demonstrated her personal growth, as she was able to rely on others while maintaining her relationships and self-respect.

Dialogue 12

Kya : ***“Hey, Jumpin’, I’m just letting you know I’m home. Got back yesterday.”*** He said nothing as he walked toward her. (172)

Jumpin’: “Miss Kya. I” What is it? What’s wrong?”

In this scene, Kya meets Jumpin’ after returning home and says, ***“Hey, Jumpin’, I’m just letting you know I’m home. Got back yesterday.”*** She chooses to greet him warmly and share information about her return. This is categorized as politeness because she makes an effort to acknowledge him and keep him informed, even though she could have stayed quiet. By saying she is “just letting you know,” she also avoids sounding dramatic or demanding attention, which keeps the interaction comfortable.

Based on Brown and Levinson’s theory, her utterance shows Positive Politeness because she expresses friendliness and a sense of closeness. She reduces social distance by greeting him directly and speaking in a natural, familiar way. Her utterances help maintain harmony and show trust between them that so close with an interpersonal pragmatics lens. Throughout her life, Kya has faced loneliness and rejection, yet she continues to build and maintain supportive relationships.

Dialogue 13

Tate: “Kya, do you love me? You’ve never spoken those words to me.”

Kya: ***“I’ve always loved you. Even as a child—in a time I don’t remember—I already loved you.”*** She dipped her head. (189)

In this moment, Tate directly asks Kya if she loves him and points out that she has never said it before. This creates an emotionally serious and vulnerable situation. Kya replies, ***“I’ve always loved you. Even as a child—in a time I don’t remember—I already loved you.”*** Her answer is honest and deeply personal. It is categorized as politeness because she

responds openly and reassures Tate instead of avoiding the question. By clearly expressing her feelings, she gives him emotional security and shows that his love is returned. Her lowered head also suggests sincerity and emotional depth.

It is very clear here that Kya applies the theory of Brown and Levinson, where Kya's response reflects Positive Politeness because she reinforces closeness and emotional connection. She focused on Tate's "positive side" by reaffirming her love and dispelling his doubts. Her words fostered closeness and mutual understanding in their relationship. Throughout her life, Kya struggled with feelings of neglect and isolation, which made it difficult for her to express her feelings. However, at this moment, she demonstrates emotional resilience by choosing vulnerability and trust. This shows polite and sincere acknowledgment, performing growth as she slowly heals from past wounds, allowing herself to love fully and maintain a deep emotional bond despite her painful past.

Poem 1

To the Feather Boy (200)

Thank you
From the Marsh Girl

(Owens 2018, Chapter 31, p. 189)

This sort of poem appears as Kya's indirect message to Tate, whom she calls "*The Feather Boy*". This poem appears as a brief written expression by Kya addressed to Tate, who is mentioned, and it functions as a reflective communicative act rather than spoken dialogue. It reflects their long emotional history, where Tate taught her about feathers, nature, and reading. This poem makes a perfect finding of interpersonal pragmatics, emotional resilience through politeness.

In data (200), "*To the Feather Boy*". This line shows politeness as a means of safely expressing interpersonal meaning without exposing emotional vulnerability directly. Politeness here serves to reduce the emotional risk inherent in acknowledging

relational bonds. It is also a positive politeness strategy, according to Brown & Levinson (1987), for creating common ground and bridging emotional distance. In addition to Brown and Levinson's theory, from the perspective of literary pragmatics by Roger D. Sell, the poem is also described as a pragmatic act embedded within the literary text, where meaning derives not only from lexical content but also from the narrative context and is closely tied to the psychology of the characters as well as the relationship with the reader. Kya uses an affectionate address that emphasizes closeness.

Poem 2

...
***"Only you know
How one side of a moment (196)***
Is stretched by loneliness
For miles
To the other edge,
And how much sky
Is in one breath
When time slides backward
From the sand."

In the first two lines, ***"Only you know / How one side of a moment,"*** the speaker directly addresses "you," creating a personal and intimate tone. In the context of Kya's life, this line reflects her deep emotional connection with someone who understands her loneliness. It can be categorized as politeness because it shows closeness and understanding rather than distance. By saying "Only you know," Kya gives special value to the addressee, suggesting trust and emotional importance. The line does not create conflict or distance; instead, it builds intimacy and appreciation, which reflects a polite and warm interpersonal stance.

Based on Brown and Levinson's theory, this expression shows Positive Politeness because it seeks solidarity and shared feelings. The phrase "Only you know" highlights closeness, which attends to the hearer's positive face. Even though this is poetry, it can still be discussed within literary pragmatics, since the poem functions as communication between

speaker and implied listener. Through the poetic language, Kya strengthens emotional bonding and shows trust. From an interpersonal pragmatic lens, this depicts how she manages relationships through warmth and emotional openness. These lines also reflect her emotional resilience as she still seeks connection and expresses intimacy in a gentle, meaningful way that considering her life of isolation,

Poem 3

Child to child
Eye to eye
We grew as one,
Sharing souls.
Wing by wing,
Leaf by leaf
You left this world,
You died before the child.
My friend, the Wild. (199)

In this data (199), the last line, “***My friend, the Wild,***” Kya addresses nature as a close companion. In the context of her life, the marsh and the wild have always been her safe place when people left her. Calling the Wild “my friend” shows affection, closeness, and emotional attachment. It can be categorized as politeness because she uses warm and inclusive language to express solidarity. Instead of describing nature in a distant way, she gives it a personal identity. This creates a sense of respect and appreciation, which reflects a positive and intimate relationship.

Based on Brown and Levinson’s theory, this line shows Positive Politeness because it emphasizes closeness and shared identity. By using the word “friend,” Kya reduces distance and highlights emotional bonding. In terms of literary pragmatics, even though this is poetry, it still functions as communication between the speaker and an implied addressee, in this case, the Wild itself. Linguistically, the choice of an address term carries interpersonal meaning. From an interpersonal pragmatic perspective, this shows how Kya builds connections to survive emotionally. Based on her journey in *Where the Crawdads Sing*, when

human relationships failed her, nature became her emotional support. This sentence reflects her resilience as she transforms loneliness into a sense of togetherness and demonstrates her strength through the way she speaks and interacts with the world around her.

Poem 4

The Firefly
Luring him was as easy
As flashing valentines.
But like a lady firefly
They hid a secret call to die.
A final touch,
Unfinished;
The last step, a trap.
Down, down he falls,
His eyes still holding mine
Until they see another world.
I saw them change.
First a question,
Then an answer,
Finally an end.

*And love itself passing
To whatever it was before it began. A.H (212)*

In the lines “*And love itself passing / To whatever it was before it began,*” Kya describes love fading in a calm and reflective way. Instead of blaming or expressing anger, she talks about love as something natural that comes and goes. This can be seen as Positive Politeness because she maintains respect and emotional balance. She avoids attacking the other person and chooses soft, universal words, which keeps harmony and dignity in the relationship.

Based on Brown and Levinson’s theory, Positive Politeness focuses on maintaining connection and protecting positive face. Through literary pragmatics, these poetic lines still function as interpersonal communication, showing how Kya manages meaning through language. From an interpersonal pragmatic view, her calm acceptance of love’s ending reflects emotional resilience. Despite her painful experiences in *Where the Crawdads Sing*, she expresses loss with maturity, showing strength through controlled and thoughtful

language.

3.2.1.2 Negative Politeness Strategy

Dialogue 1

Kya : ***“Can you pay me cash money and some gas throwed in?” (11)*** She pointed to the bags.
Jumpin’: “Yessiree, you sho’ do. They fresh?”

In this data (11), Kya is selling her goods to Jumpin’ and asks, ***“Can you pay me cash money and some gas throwed in?”*** She needs money and fuel, but she still frames her request as a question. This shows politeness because she does not demand payment directly. Even though she depends on this exchange to survive, she gives Jumpin’ the option to agree or refuse. By using “Can you...,” she softens the request and avoids sounding forceful, which makes the interaction respectful and balanced.

Here, Kya implies the theory of Brown and Levinson, which is Negative Politeness, because Kya minimizes imposition and respects the hearer’s freedom to choose. She protects Jumpin’s negative face by not assuming he must give her what she asks. From an interpersonal pragmatic view, her language helps maintain a good working relationship based on mutual respect. Throughout her journey in *Where the Crawdads Sing*, Kya learns to fend for herself, yet she also comes to realize the importance of communicating thoughtfully. Her polite way of asking for things demonstrates her emotional resilience; she is able to be independent and strong while remaining considerate when speaking to others.

Dialogue 2

Kya : ***“Jumpin’,” she said softly, “this is more than those fish woulda cost. This could be a month’s fish.” (18)***
Jumpin’: “Well now, what’a folks gonna do with old clothes layin’ ’round the house? If they got these things extra, and ya need ’em, and ya got fish, and they need fish, then that’s the deal. Ya gotta take ’em now, ’cause I ain’t got room for that junk ’round here.”

In this data (18), her words show that she realizes the exchange is not equal. This is

categorized as politeness because she does not simply accept the help without comment. Instead, she gently points out that the payment is too much, showing respect and consideration for Jumpin'. By saying it softly, she avoids sounding ungrateful or accusing him, which keeps the interaction respectful.

According to Brown and Levinson's theory, this reflects Negative Politeness because Kya tries to reduce the burden she might place on Jumpin'. She shows awareness that his help might cost him something, so she carefully acknowledges it. From an interpersonal pragmatic point of view, her words help maintain a balance in their relationship, indicating that she does not wish to take advantage of his kindness. This also reflects Kya's emotional resilience. Although she is struggling to survive and needs help, she maintains her dignity and shows respect for others through her thoughtful choice of words.

Dialogue 3

Kya: ... ***"I didn't know a sentence could be so full."***(23)

Tate: He smiled. "That's a very good sentence. Not all words hold that much."

In this situation, Tate is teaching Kya how to read and understand sentences. After reading one line, Kya says, "I didn't know a sentence could be so full." Her response shows surprise and appreciation for the meaning in the sentence. This utterance can be categorized as politeness because Kya speaks in a humble way and admits that she did not know this before. Instead of acting confident, she openly recognizes her lack of knowledge. This makes the interaction respectful and shows that she values Tate's help in teaching her.

Based on Brown and Levinson's theory, Kya's statement reflects Negative Politeness because she avoids sounding too certain or imposing her opinion. By saying "I didn't know," she softens her statement and shows modesty in the conversation. This strategy helps foster comfortable interactions among them. In the context of interpersonal pragmatics, his words demonstrate how language is used to build mutually supportive relationships during the

learning process. His attentive and humble manner of speaking also reflects his personal growth, as he learns to communicate respectfully while building trust with Tate.

Dialogue 4

Tate: "It's besides, not 'sides, and it's polite to greet people before asking a favor."

Kya: ***"Good afternoon, Mr. Tate,"*** (27) she said, making a little curtsy. He caught a glimpse of the spunk and sass somewhere inside.

This conversation shows Tate correcting Kya's language and teaching her social norms, and Kya tries to respond by greeting him politely. It shows that she is learning not only language but also social etiquette. Kya greets Tate politely, even though she is still socially awkward, and she learns how to interact with other people after being isolated for almost the rest of her life.

In this interaction, she uses a formal greeting in data (27), ***"Good afternoon, Mr. Tate,"***. She speaks politely to Tate to avoid sounding demanding after Tate gave her a little advice about how to greet people. According to Brown and Levinson's (1987) Politeness Theory, this utterance of Kya can be categorized as a negative politeness strategy because it shows a formal address and maintains distance to respect the hearer. Kya's emotion in that situation depicts that she is nervous when talking to Tate, but she is brave as she tries to speak confidently to Tate.

Dialogue 5

Tate: "Kya, you ever thought of just going back to school? It wouldn't kill you, and they might leave you alone if you did."

Kya: ***"They must've figured out I'm alone, and if I go, they'll grab me, put me in a home."*** (31)

In this context, Tate suggests that Kya should go back to school because it might help her situation. Kya replies, ***"They must've figured out I'm alone, and if I go, they'll grab me, put me in a home."*** Her response explains her fear without directly rejecting Tate's suggestion in a harsh way. Instead of saying "no" or arguing with him, she calmly shares her

concern about what might happen if she returns to school. This can be categorized as politeness because she answers carefully and respectfully, giving a reason for her decision while still acknowledging Tate's concern.

According to Brown and Levinson's theory, this reflects Negative Politeness because Kya avoids directly disagreeing with Tate and instead softens her response by explaining her situation. She appreciated Tate's advice but stood her ground, citing personal reasons. This strategy helped keep the conversation comfortable and avoid conflict. From a pragmatic interpersonal perspective, it shows how she managed her relationship with Tate through careful communication. It also reflects her emotional resilience, as her response was rooted in past experiences of abandonment and a fear of separation, which shaped the way she carefully expressed her thoughts.

Dialogue 6

Kya: ***"I don't have anything for you,"*** (61) she said, as he held the present out for her.

"I didn't know it's Christmas."

Tate: "It's not." He smiled. "Not by a long shot," he lied. "Come on, it's not much."

In this scene, Tate gives Kya a gift, but Kya replies, ***"I don't have anything for you... I didn't know it was Christmas."*** Her reaction shows surprise and a bit of discomfort because she hadn't prepared anything in return. This statement can be categorized as a form of politeness because Kya tries to explain her situation rather than simply accepting the gift without saying anything. By telling Tate that she didn't know it was Christmas today, she shows concern for the imbalance in the exchange and doesn't want to appear ungrateful or rude.

Based on Brown and Levinson's theory, this shows negative politeness because Kya is trying to reduce the potential for awkwardness or tension in the interaction. She explains the situation to show that she did not intentionally disregard social norms when giving the gift. In the context of interpersonal pragmatics, her response helps maintain respect and

balance in her relationship with Tate. Her careful choice of words also reflects her emotional resilience. Although she grew up in an isolated environment and is unfamiliar with many social traditions, she still strives to communicate respectfully and maintain harmony in her interactions.

Dialogue 7

Tate: "Not long. A few weeks."

Kya: ***"But why? I thought college started in the fall."*** (71)

Tate: "I got accepted for a job in a biology lab on campus. I can't pass that up. So I'm starting summer quarter."

In this conversation, Tate tells Kya that he's leaving soon to start working at the biology lab on campus. Kya replies, ***"But why? I thought classes didn't start until the fall."*** Her response shows surprise and confusion at Tate's sudden plan. However, instead of questioning him in a harsh or emotional tone, she politely asks for an explanation. This can be categorized as politeness because she expresses her feelings through a question, rather than by directly criticizing or opposing Tate's decision. Her tone conveys curiosity and concern while still respecting Tate's choice.

In Brown and Levinson's theory, this reflects Negative Politeness because Kya softens her reaction by asking a question rather than making a direct statement. By doing so, she avoids imposing her opinion and gives Tate space to explain the situation. From an interpersonal pragmatic perspective, Kya's utterance helps maintain a respectful and balanced interaction between them. Her careful way of speaking also demonstrates her emotional resilience. Although she may feel worried that Tate is leaving, she controls her reaction and communicates calmly, which helps keep their relationship stable.

Dialogue 8

Kya: ***"You don't have to wear it if you don't want to."*** (83) .

Chase: "Thank ya, Kya," he said. He looked at it, and then he put it on over his head, fingering the shell as it rested against his throat. "Course I'll wear it."

Here, Kya gives Chase a shell necklace. After giving the gift, she says, ***“You don’t have to wear it if you don’t want to.”*** Her words show that she does not want to pressure him to accept or use the gift. Instead of expecting him to wear it, she gives him the freedom to decide. This can be categorized as politeness because Kya tries to avoid making Chase feel forced or uncomfortable. Her statement shows consideration for his feelings and keeps the interaction respectful.

According to Brown and Levinson’s theory, this reflects Negative Politeness because Kya minimizes imposition and respects the hearer’s freedom of choice. By saying ***“you don’t have to,”*** she protects Chase’s negative face and reduces any pressure that might come from receiving a gift. In pragmatics lens, her words help maintain a comfortable and balanced interaction. This also reflects Kya’s emotional resilience. Having experienced rejection and loneliness in her life, she becomes careful in expressing her feelings. Instead of demanding attention or approval, she communicates in a gentle way that respects the other person’s space.

Dialogue 9

Kya: ***“Tate, I think you should leave now.” (108)*** She threw several quick glances at the channel. What if Chase arrived with Tate here?

Tate: “Kya, please, just for a few minutes. I really want to see your collections again.”

In this situation, Kya asks Tate to leave when she starts worrying that Chase might come and see the two of them together. She says, ***“Tate, I think you should go now.”*** Although the situation makes her anxious, she doesn’t directly order him to leave. Instead, she softened her request by saying ***“I think you should,”*** which sounds more considerate and less forceful. This can be categorized as politeness because she is trying to protect Tate’s feelings while still expressing her concern. Her choice of words shows that she wants Tate to leave, but she communicates it respectfully.

This reflects Negative Politeness in Brown Levinson's theory, because Kya minimizes the imposition of her request. By using a hedging expression like *"I think,"* she reduces the direct pressure on Tate and respects his freedom to respond. In terms of interpersonal pragmatics, this utterance helps balance their interaction even during a tense moment. Kya's careful language also reflects her emotional resilience. Throughout her life, she has learned to manage difficult situations quietly and protect relationships through controlled and thoughtful communication.

Dialogue 10

Jodie: "Ma was isolated and alone. Under those circumstances people behave differently."
Kya: Kya made a soft groan. ***"Please don't talk to me about isolation. (125)"*** No one has to tell me how it changes a person. I have lived it.

In this conversation, Jodie describes how her mother lived in isolation and implies that such circumstances can change a person. Kya responds, ***"Please don't talk to me about isolation. No one needs to tell me how it changes a person. I've been through it."*** Her response reveals strong emotion because the topic is closely tied to her painful past. However, even as she disagrees and feels hurt, she expresses her reaction in a controlled manner. By using the word "please," she softened her refusal and showed that she didn't want to sound entirely confrontational. Her response kept within the bounds of politeness.

According to Brown and Levinson's theory, this reflects Negative Politeness because Kya is trying to reduce the direct impact of her disagreement. The use of the word "please" serves as a softening expression, which tempers the statement and shows respect for the listener in the conversation. Kya's utterances demonstrate how personal experiences influence the way she communicates. Even when discussing painful memories, she chooses her words carefully to manage the situation. This also reflects Kya's emotional resilience. Having experienced profound loneliness and neglect, she can speak honestly about her experiences while still managing her emotions.

Dialogue 11

Jodie: "I guess some things can't be explained, only forgiven or not. I don't know the answer. Maybe there isn't one. I'm sorry to bring you this bad news."

Kya: "***I've had no family, no news of family for most of my life. (127)*** Now within a few minutes I've found a brother and lost my mother."

In this moment, Kya responds to the difficult news that Jodie has just shared about their mother. She says, "***I've had no family, no news of family for most of my life.***" Her statement reflects the shock and emotional weight she feels at that time. Even so, she did not vent her anger or blame Jodie. Instead, she expressed her thoughts calmly and wisely. This can be seen as a form of courtesy, as she conveyed her feelings while still respecting the person who delivered the painful news.

According to Brown and Levinson, this response shows Negative Politeness because Kya avoids threatening Jodie's feelings and chooses to focus on her own experience. By framing her words this way, she keeps the conversation respectful and controlled. From an interpersonal pragmatic perspective, this careful expression helps maintain balance in their interaction, while still communicating with maturity.

Dialogue 12

Kya: "I never thought I'd see you again. ***I thought you were gone forever.***" (136)

Jodie: "I'll always be here, I promise. Whenever I move, I'll send my new address. If you ever need me, you write or call, you hear?"

The utterance occurred when Kya finally met Jodie again after many years of separation. Her words show surprise and the deep feeling she has carried for a long time. Even though she experienced abandonment in the past, she does not accuse or blame Jodie. This can be categorized as politeness because she communicates her emotions without attacking the other person.

If we dive into the theory, this reflects Negative Politeness because Kya avoids making direct accusations that could threaten Jodie's feelings. She focuses on her own

thoughts by saying “I thought,” which softens the statement and reduces potential conflict. From an interpersonal pragmatic perspective, her careful wording helps maintain harmony in the conversation while they reconnect as siblings. This also shows Kya’s emotional resilience. After living alone for so long, she is still able to face the past and express her feelings.

Dialogue 13

Kya: **“Tate, please, you have to forget me.” (157)**

Tate: “I have never and will never forget you, Kya.”

In this data (157), Kya asks Tate to forget her by saying, **“Tate, please, you have to forget me.”** She says this during a difficult moment when she believes distancing herself from Tate is the best choice. Even though the situation is emotional, she does not speak harshly. Instead, she uses the word “please,” which makes the statement softer and shows respect for Tate’s feelings. This can be categorized as politeness because she tried to communicate something painful in a careful and considerate way, rather than hurting him directly.

According to Brown and Levinson’s theory, this utterance reflects Negative Politeness because Kya attempts to reduce the pressure of her request by using a polite marker like “please.” This strategy helps protect the hearer’s face and keeps the interaction respectful even in a sensitive situation. Her utterance shows how she manages the relationship through careful language.

Dialogue 14

Kya: “You know I’m different. I don’t fit with other people. I cannot be part of you world. **Please, can’t you understand, I’m afraid to be close with anybody ever again. I can’t.**” (159)

Tate: “I don’t blame you, Kya, but . . .”

In this moment, Kya tries to explain to Tate why she cannot be close to him. In data

(159), her words show fear and insecurity after everything she has experienced in her life. She explains her feelings and uses the word “please,” which softens the statement. This makes her utterance polite because she is trying to protect Tate’s feelings while expressing her own limits.

From Brown and Levinson’s perspective, this utterance reflects Negative Politeness because Kya tries to reduce the impact of her refusal. By explaining her personal fear and using “please,” she minimizes the threat to Tate’s feelings and avoids sounding confrontational. In terms of interpersonal pragmatics, her language shows how personal experiences shape the way she communicates. After years of loneliness and abandonment, Kya becomes careful about emotional attachment.

Dialogue 15

Kya: ***“I never asked people for anything. Maybe now they’ll leave me alone.” (180)***
Jodie took her few belongings into the house and made tea in the old pot. He sat at the table and waited.

Kya says to Jodie in this exchange, ***“I never asked people for anything.”*** Maybe they’ll leave me alone now. Her statements demonstrate that she has always made an effort to live on her own, independent of other people. Instead of accusing others of treating him badly, she simply recounted her experience. She didn’t impose her will on Jodie or ask for pity, so her statement came across as polite thanks to her calm and composed tone.

Based on Brown and Levinson’s theory, this reflects negative politeness because Kya emphasizes independence and avoids creating obligations for others. She communicates her emotions thoughtfully, which also demonstrates her emotional strength, even in the face of adversity.

Poem 1

“I must let go now. (193)
Let you go.

Love is too often
The answer for staying.
Too seldom the reason
For going.
I drop the line
And watch you drift away.
“All along
You thought
The fiery current
Of your lover’s breast
Pulled you to the deep.
But it was my heart-tide
Releasing you
To float adrift
With seaweed.”

In this poem, Kya writes, “*I must let you go now.*” The line shows a moment where she accepts that someone she loves cannot stay with her. Instead of blaming the other person or forcing them to remain, she chooses to release them. This expression sounds gentle and restrained, which makes it polite. Kya does not demand anything from the other person; she simply acknowledges the separation and respects their freedom.

From the perspective of negative politeness in Brown and Levinson’s theory, the line shows respect for the other person’s autonomy. By saying she must “let go,” Kya reduces any pressure or obligation in the relationship. In literary pragmatics, even though this is a poem, the language still reflects how meaning is shaped through social interaction and emotion. The line also connects to interpersonal pragmatics, because it shows Kya’s careful way of expressing difficult feelings.

Poem 2

To the Feather Boy
Thank you
From the Marsh Girl (202)

In this short note, Kya writes “*From the Marsh Girl,*” instead of using her personal name. The line appears when she gives thanks to Tate, the “Feather Boy.” By choosing this phrase, Kya keeps a certain distance and refers to herself in a simple, indirect way. This can

be seen as polite because she does not place herself at the center of attention. Instead, she presents herself modestly and avoids sounding too direct or personal.

From the perspective of negative politeness in Brown and Levinson's theory, Kya's wording shows humility and distance. By calling herself "the Marsh Girl," she reduces imposition and keeps the interaction modest. In literary pragmatics, even a short poetic line can show how language reflects social meaning and relationships. The phrase also connects with interpersonal pragmatics, because it reflects how Kya sees herself after growing up isolated in the marsh.

3.2.1.3. Bald on-Record Politeness Strategy

Dialogue 1

Pa: "She ain't comin' back, so ya can just forget 'bout that." Carrying a poke, he shuffled toward the boat.

Kya: "***That isn't true,***" (10) Kya hollered at his back, her fists bunched at her sides. She watched him leaving, then shouted at the empty lagoon, "Ain't isn't even a word!"

In this dialogue, Pa tells Kya that her mother will not come back. Kya immediately responds, "***That isn't true,***" while shouting at him. Her reaction is direct and emotional because she cannot accept what her father says. As a child who still hopes her mother will return, Kya expresses her disagreement openly without softening her words.

The utterance is categorized as **bald on record** because she speaks in a very straightforward way, without using indirect language or politeness markers. Based on Brown and Levinson's politeness theory, bald on record occurs when a speaker delivers a message clearly and directly, without trying to reduce the impact on the listener's face. Kya's statement shows this strategy because she simply rejects Pa's claim. This moment reflects Kya's emotional state as a child facing abandonment. Her direct response shows honesty and strong feelings rather than social caution.

Dialogue 2

Tate: “What, so you plan to live alone in the marsh forever?”

Kya: ***“Better than going to a foster home. (30)”***

Here, Tate questions Kya about her choice to live alone in the marsh. Kya answers, ***“Better than going to a foster home.”*** Her response is very short and firm, showing a clear preference without any hesitation. She does not try to soften her words or explain them politely. Instead, she directly states what she believes, based on her fear and past experience.

This response is categorized as bald on record because she speaks straightforwardly without diminishing the impact of her statement. According to Brown and Levinson’s theory, bald on record is used when a speaker expresses something clearly and directly, without concern for politeness strategies that soften the message. Kya’s reply fits this because she openly rejects the idea of a foster home. In terms of interpersonal pragmatics, her directness reflects how her life in isolation shapes her communication style.

Dialogue 3

Kya: ***“Am I your girlfriend now?” (56)*** she asked.

Tate: He smiled. “Do you want to be?”

Kya asks Tate, ***“Am I your girlfriend now?”*** when their relationship starts to become closer. Her question is very direct and shows that she wants a clear answer about their status. She does not hide her feelings or use indirect language. Instead, she goes straight to the point. Even though the topic is personal, she chooses to express it openly without softening her words.

This data serves as an example of why such statements are categorized as “on the record,” as they occur when a speaker conveys a message clearly without employing strategies to soften its impact. Kya’s question reflects this, as she directly asked about the relationship without hesitation. In terms of interpersonal pragmatics, this shows how Kya communicates honestly despite her limited social experience.

Dialogue 4

Kya : ***“What do you want with me? Tell me the truth.” (87)***

Chase: “Look, I’m not gonna lie. You’re gorgeous, free, wild as a dang gale. The other day, I wanted to get as close as I could.

Kya directly asks Chase, “What do you want with me? Tell me the truth.” Her question comes from doubt about his intentions. Instead of guessing or staying silent, she chooses to confront the situation clearly. The way she speaks is very direct and does not include softening words or hesitation.

Here, her utterance is categorized as bald on record, as she expresses exactly what she wants to know without trying to make it less strong. According to Brown and Levinson’s theory, the term “bald on record” is used when a speaker conveys a message clearly and without filtering. Kya’s question fits this description because she openly demands honesty from Chase. This demonstrates how Kya deals with uncertainty in relationships, and given her past experiences, it makes her more cautious yet also more forthright in protecting herself from being hurt again.

Dialogue 5

Kya: ***“What do you want now, Tate?” (107)***

Tate: “If only you could, some way, forgive me.” He breathed in and waited.

In this scene, Tate comes back and tries to reconnect with Kya, asking for forgiveness. Kya responds, ***“What do you want now, Tate?”*** Her question sounds sharp and shows that she is still hurt. She does not soften her words or hide her feelings. Instead, she directly asks his purpose. This makes her utterance categorized as bald on record, because she expresses her thoughts clearly without using polite markers to reduce the impact.

According to Brown and Levinson, bald on record is used when a speaker delivers a message in a direct and unmitigated way. Kya’s question reflects this because she does not try to protect Tate’s feelings, but focuses on getting a clear answer. In terms of interpersonal

pragmatics, this shows she becomes more guarded and prefers directness because of her past. This also emphasizes her emotional resilience, because even though she is hurt, she is able to face Tate and express her feelings honestly without avoiding the situation.

Dialogue 6

Jodie : “Ma was isolated and alone. Under those circumstances people behave differently.”

Kya : “Please don’t talk to me about isolation. No one has to tell me how it changes a person. ***I have lived it. I am isolation,***” (126) Kya whispered with a slight edge.

Jodie tries to explain their mother’s situation, but Kya responds strongly: “***Please don’t talk to me about isolation... I have lived it. I am isolated.***” Her words come from deep personal pain. Even though she uses “please,” the overall tone is firm and intense. She does not soften her message or hold back her feelings. Instead, she directly rejects Jodie’s explanation and emphasizes her own experience.

This makes the utterance categorized as bald on record, because she speaks openly and emotionally without reducing the force of her statement. Kya’s response fits this because she prioritizes expressing her truth over maintaining politeness. This shows how her isolated life has shaped the way she communicates, and she speaks honestly and candidly about her suffering. On the other hand, it also reflects her emotional resilience. She can confront and express her identity, which has been shaped by loneliness, even though this creates tension in her interactions.

Dialogue 7

Tate: “I love you, Kya, you know that. You’ve known it for a long time.”

Kya: “***You left me like all the others,***” (187) she said.

In this conversation, Tate expresses his love, but Kya answers, “***You left me like all the others.***” Her response shows hurt and disappointment from her past. She does not hide her feelings or try to soften the message. Instead, she directly points out what he did and how

it affected her.

This is categorized as bald on record because Kya speaks in a clear and honest way without using polite strategies to reduce the impact of her words. Kya's statement fits this because she openly expresses her pain without filtering it. In terms of interpersonal pragmatics, this shows how her past experiences of abandonment shape her communication. It also reflects her emotional resilience, because she can confront Tate and speak honestly about her feelings instead of avoiding the situation.

3.2.1.4. Off-Record Politeness Strategy

Dialogue 1

Kya: "Tate, I appreciate your teaching me to read and all those things you gave me. But why'd you do it? ***Don't you have a girlfriend or somebody like that?***" (50)

Tate: "Nah—well, sometimes I do. I had one, but not now. I like being out here in the quiet and I like the way you're so interested in the marsh, Kya..."

Kya talks to Tate after he has helped her learn to read and given her attention. She says, ***"I appreciate your teaching me... But why did you do it? Don't you have a girlfriend or someone like that?"*** Instead of directly asking about his feelings toward her, Kya uses indirect questions. She talks about his actions first, then brings up the idea of a girlfriend. This makes her statement polite because she does not openly express her curiosity about their relationship, but hints at it carefully.

According to Brown and Levinson's theory, this reflects off-record politeness because Kya expresses her intention indirectly and leaves room for interpretation. She does not directly ask, ***"Do you like me?"*** but uses a softer, less direct approach. In terms of interpersonal pragmatics, this shows how Kya manages uncertainty in a relationship by being cautious with her words. After growing up alone, she is not used to expressing feelings openly, so she chooses an indirect way.

Dialogue 2

Kya: *“I’ve lived alone almost all my life, not two months! And I didn’t think, I knew a whole town was against me.” (183)*

Jodie: “Kya, don’t let this horrible thing drive you further from people.

In data (183), Kya responds to Jodie by saying, *“I’ve lived alone almost all my life... I knew a whole town was against me.”* Her words come from frustration and long-term pain, but she does not directly blame anyone in front of her. Instead, she talks about her experience in a general way. This makes her utterance feel indirect because she is not clearly accusing Jodie or demanding anything from him. That is why it can be seen as politeness, and she expresses strong feelings, but still keeps some distance in how she delivers them.

This reflects Brown and Levinson’s theory of “off-the-record politeness,” as Kya conveys her meaning indirectly. She implies the depth of her pain and how isolated she feels without directly attacking others. It also demonstrates how Kya uses language to express her emotions while still protecting herself. Her indirect way of speaking reflects her emotional resilience; she shares her pain, but does so in a way that avoids open conflict and maintains control over the interaction.

Dialogue 3

Kya: *“We are married. Like the geese,” (190)* she said.
Tate: “Okay. I can live with that.”

Here, Kya says to Tate, *“We are married. Like the geese.”* Instead of directly asking for a formal commitment, she uses a comparison with nature. The image of geese suggests loyalty and lifelong partnership, but she does not explain it directly or seriously. This makes her utterance polite because she avoids putting pressure on Tate. She expresses her idea of a relationship in a soft and indirect way, letting him understand the meaning by himself.

According to Brown and Levinson’s theory, this is off-record politeness because Kya communicates her intention through metaphor rather than a clear request. She leaves space for

interpretation, so Tate is free to accept or respond without feeling forced. In terms of interpersonal pragmatics, this shows how Kya builds her connection with nature to express feelings she finds hard to say directly. It also relates to her emotional resilience. After everything she has been through, she still builds closeness, but carefully and safely, which protects her from rejection.

3.2.2 Politeness Principles Used by Kya in *Where the Crawdads Sing* Novel

3.2.2.1. Tact Maxim

Dialogue 1

Kya: ***“Can I go out fishin’ with ya sometime?” (9)***

Pa: “So ya wanta go fishin’?”

In data (9), Kya speaks to her father, asking, ***“Can I go fishing with you sometime?”*** Her request was made in a gentle and considerate tone, without a trace of arrogance or pressure, thus giving her father the freedom to accept or decline.

This strategy reflects the Tact Principle, which demonstrates respect and avoids imposing one’s will on the interlocutor. In Leech’s theory of politeness, the Tact Principle emphasizes reducing pressure on others; Kya’s use of the modal verb “Can I” lends a sense of politeness and humility to her request. Furthermore, this communicative approach highlights her emotional resilience, making it easier to convey her needs in a controlled manner amidst a tense family atmosphere.

Dialogue 2

Kya : ***“Ya buy smoked fish, Jumpin’? I got some here.” (14)***

Jumpin’: “Well, I declare, ya sho’ did, Miss Kya. Tell ya what: I’ll take ’em on consignment like. If I sell ’em, ya get the money; if I don’t, ya get ’em back like they is. That do?”

In this data, Kya approaches Jumpin’ to offer him some smoked fish that she has prepared herself. Her statement is delivered directly without using any softening expressions or indirect hints. This situation shows that Kya’s main intention is purely

transactional: selling her fish to survive.

According to Leech's Principles of Politeness, this statement reflects the Tactical Maxim, because Kya minimizes the burden on the listener by presenting her offer as a question rather than a command. By asking rather than commanding, she reduces the potential burden on Jumpin', even though the request itself is very direct. Although this utterance is categorized as Bald on Record in politeness strategy (Brown & Levinson), it does not always indicate impoliteness. Instead, the directness is explained by the urgency of the situation and the existing closeness between the speakers.

Dialogue 3

Kya: "I'll take 'em, then. *But you tell 'em thank you, will you? (19)* And I'll smoke more fish and bring it in soon as I can."

Jumpin': "Okay then, Miss Kya. That'll be fine. Ya bring in fish when ya git 'em."

Kya is at Jumpin's place after receiving clothes, and she accepts help from people from Jumpin'. She knows that what she gets is more than what she can immediately repay with her fish. Because of that, she feels the need to respond properly. She is not only accepting the help, but also making sure her gratitude reaches the people who gave it. Her words show that she wants to express gratitude to the people who gave the items, even though she is not speaking to them directly.

In this data, it shows that she is careful not to burden Jumpin' while still expressing appreciation, which first Tact Maxim. Based on Leech's theory, it focuses on reducing imposition and being considerate toward others. The way Kya made that request was clear because she softened her tone and added politeness by using indirect language. This also demonstrates his emotional resilience. Even though she may have to struggle to survive, she continues to show respect and gratitude in how she communicates with others.

Dialogue 4

Kya: *“Can we meet somewheres else, ’sides here?” (25)*

Tate: “Hey, Kya, good to see you.” Tate greeted her, still sitting at the tiller.

Here, Kya asks Tate, *“Can we meet somewheres else, ’sides here?”* when they are about to spend time together. Her request reflects a desire to change the meeting place, likely because she feels uncomfortable or wants more privacy. However, she does not express this as a demand. Instead, she frames it as a question, allowing Tate the option to agree or refuse.

This demonstrates respect for Tate’s position and avoids directly imposing her preferences. Therefore, the statement can be categorized as a Tact Maxim, as Kya minimizes the imposition in her request. According to Leech’s Principle of Politeness, Tact Maxims emphasize minimizing the burden on the listener and maximizing the benefit. Kya’s use of the modal verb *“can”* serve as a softening device, which softens the request and makes it less urgent. This reflects her awareness of the importance of maintaining a balanced interaction. Although her social experience is still limited, she demonstrates the ability to express her needs politely.

Dialogue 5

Tate: “Well, I hope you don’t plan on living here—the whole thing could collapse on your head.” Tate pushed at the wall. It seemed sturdy enough.

Kya: *“It’s just a hideout. I can stash some food ’case I have to go on the run awhile.” (30)*

Tate shows concern about the safety of Kya’s place, suggesting it might collapse. Kya replied, *“It’s just a hideout. I can stash some food ’case I have to go on the run awhile.”* Her answer didn’t directly dispel Tate’s concerns. Instead, she explained her intentions calmly and composedly. In this way, she avoided creating tension and didn’t force her point of view on Tate.

This data can be categorized as a Tact Maxim, as Kya minimizes potential conflict

and responds in a way that maintains respect for her listener. According to Leech's Politeness Principle, Tactical Maxims relate to reducing the burden and avoiding coercion in interactions. As here, Kya's explanation serves as a de-escalation strategy, allowing her to express her independence without directly opposing Tate.

Dialogue 6

Tate: "Kya, you ever thought of just going back to school? It wouldn't kill you, and they might leave you alone if you did."

Kya: "They must've figured out I'm alone, and if I go, they'll grab me, put me in a home. *Anyway, I'm too old for school now.* (32)

In this case, Tate suggests that Kya return to school, assuming it could improve her situation. Kya responds, "...*Anyway, I'm too old for school now.*" Rather than rejecting Tate's suggestion directly, she provides reasons based on her own fear and experience. By explaining her situation instead of confronting or dismissing Tate, she maintains a respectful tone and avoids creating conflict.

This reflects the Tact Maxim, as she minimizes the potential imposition and responds in a considerate manner. The Tact Maxim emphasizes reducing cost to the hearer and avoiding direct imposition. Here, clearly, Kya's use of explanation functions as a mitigating strategy, allowing her to disagree without threatening Tate's position. From an interpersonal pragmatic perspective, this shows her ability to manage disagreement through careful language. It also reflects her emotional resilience, as her response is shaped by past experiences of fear and abandonment, yet she still communicates her stance in a controlled manner.

Dialogue 7

Tate: "You don't look good. What's wrong?"

Kya: "*I think I'm sick. My stomach's cramping real hard.*" (40)

Tate notices that Kya looks unwell and asks what is wrong. Kya replies, "*I think*

I'm sick. My stomach's cramping real hard." Although she does not directly ask for help, her statement implies a need for care or attention. It is categorized as off-record politeness. This indirect way of expressing her condition allows Tate to respond without feeling forced.

In this case, Kya's utterance aligns with the Tact Maxim because Kya avoids imposing a direct request while still communicating her situation, as Leech's proposed that Tact Maxim is minimizing imposition and allowing the hearer freedom of response. Kya's indirect expression functions as a strategy to reduce the burden on Tate, since she does not explicitly demand assistance. In terms of interpersonal pragmatics, this reflects her cautious communication style, shaped by her isolated life

Dialogue 8

Kya: "*Maybe you should go,*" (41) she said, head down.

Tate: "Maybe I should stay till you're better. Suppose you can't get yourself home?"

Kya is unwell while being with Tate, yet she says, "*Maybe you should go.*" Even in a vulnerable condition, she does not directly ask him to leave. Instead, she uses the modal "*maybe,*" which softens the statement and turns it into a suggestion rather than a command.

Here, Kya is trying to avoid imposing on Tate or making him feel obligated to stay or act. Therefore, Kya's utterance reflects the tact principle, as it minimizes the burden felt by the listener while still respecting the listener's freedom to choose. The Principle of Tact emphasizes the reduction of coercion and respect for the listener's autonomy, based on Leech's theory. Kya's use of indirect and softened language functions as a strategy of negative politeness, allowing her to express her preference without imposing it. This also demonstrates her sensitivity in managing social interactions, even in difficult situations.

Dialogue 9

Tate: “It’ll be okay, Kya. Every girl goes through this just fine. You go on home. I’ll follow way back to make sure you get there.”

Kya: ***“You don’t have to.” (45)***

In this scene, Tate offers to walk Kya home so she can get there safely. Kya replies, ***“You don’t have to.”*** Although it seems simple, her response is indirect. She doesn’t explicitly refuse his help, but rather suggests that it isn’t necessary. This allows Tate to decide whether to continue helping or not. She avoids a direct refusal and reduces the pressure on him.

Her words that are considered as off-record strategies, and here, clearly, it reflects the Tact Maxim, since she minimizes any burden on Tate. Leech’s Politeness Principle, the Tact Maxim focuses on reducing imposition and giving the hearer freedom of action. Kya’s utterance was a softening strategy, showing consideration for Tate’s effort while not demanding anything from him. In terms of interpersonal pragmatics, this highlights her careful way of communicating, especially when she feels vulnerable.

Dialogue 10

Kya: ***“You don’t have to say anything.” (52)***

Tate: “My mother and little sister died in a car wreck over in Asheville. My sister’s name was Carianne.”

In this case, Kya senses that Tate is about to share something personal, so she says, ***“You don’t have to say anything.”*** Her utterance showed sensitivity to Tate’s emotional state. Instead of urging him to speak or ask questions, she actually relieved any pressure for him to explain.

This reflects the Tact Maxim, because Kya tries to reduce the possible emotional burden on Tate and respects his choice to remain silent. According to Leech’s Politeness Principle, the Tact Maxim emphasizes minimizing cost to the hearer, including emotional cost. Kya’s statement functions as a negative politeness strategy, as she protects Tate’s

personal space and autonomy. In terms of interpersonal pragmatics, this shows her ability to read the situation and respond with empathy.

Dialogue 11

Tate: "I'm going to miss you, Kya. Every day, all day."

Kya: ***"You might forget me. When you get busy with all that college stuff and see all those pretty girls."*** (74)

Tate expresses that he will miss Kya, but Kya responds, ***"You might forget me. When you get busy with all that college stuff and see all those pretty girls."*** Rather than directly saying she feels insecure or asking for reassurance, she frames her feeling as a possibility. This indirect way allows her to express doubt without pressuring Tate to respond in a certain way.

It reflected off record politeness, and here, it fits the Tact Maxim, since she avoids imposing emotional demands on him. According to Leech's Politeness Principle, the Tact Maxim involves minimizing cost to the hearer, including emotional obligation. Kya's utterance functions as a soft hint of her fear, not a direct claim or request. In terms of interpersonal pragmatics, this shows her cautious approach in handling close relationships. It also reflects her emotional resilience, as her past experiences of abandonment shape her communication.

Dialogue 12

Kya : ***"Could you please help me find The Principles of Organic Chemistry by Geissman, Invertebrate Zoology of the Coastal Marsh by Jones, and Fundamentals of Ecology by Odum . . ."*** (93)

Librarian: "Oh, my. I see. We'll have to get a library loan from the University of North Carolina at Chapel Hill for these books."

In this scene, Kya visits a library and asks the librarian, ***"Could you please help me find..."*** followed by several academic book titles. As a newcomer in a formal setting, she speaks carefully and respectfully. She does not assume assistance, but frames her request politely using "could you please," which reduces the sense of demand. This shows

that she is aware of the social distance and tries to avoid imposing on the librarian.

Kya's statement reflects a Tactical Maxim, as it minimizes the burden of her request. According to Leech's Principle of Politeness, Tact Maxims emphasize reducing the burden on the listener and maintaining respect in the interaction. Kya's use of modal verbs and politeness markers functions as a strategy of negative politeness, which softens her request and gives the librarian the freedom to respond. This indicates her ability to adjust language based on context. It also shows her emotional resilience, as she confidently engages in a formal environment and communicates her needs respectfully.

Dialogue 13

Kya: ***"I was hoping maybe I could . . . you know, go to some of the parties and things. At least maybe Christmas dinner with your family."*** (102)

Chase: "Kya, look, I've been wantin' to talk ta ya 'bout this.

In data (102), Kya speaks to Chase about wanting to be included in his social environment by saying, ***"I was hoping maybe I could . . . you know, go to some of the parties and things. At least maybe Christmas dinner with your family."*** Her request is expressed in a very careful and hesitant way. She uses phrases like "I was hoping" and "maybe," which made her request sound gentler and showed that she didn't want to force her. Given her isolated background, this moment was particularly meaningful because she was trying to enter a social world that felt foreign to him.

This utterance reflects the Tact Maxim as Leech proposed. She minimizes the imposition of her request and shows sensitivity to Chase's response. Kya's use of hedging expressions functions as a negative politeness strategy, allowing her to express a desire without making a direct demand. This also demonstrates her awareness of social boundaries and her efforts to maintain harmony in her interactions. It also reflects her emotional resilience, as she carefully balances closeness with others while protecting herself from the possibility of rejection.

Dialogue 14

Kya: ***“Please, Tate, you have to go now.” (112)***

Tate: “I know. Thank you for listening to me, for giving me this chance to apologize.”

Kya asks Tate to leave. The situation is tense, and she needs him to leave quickly, yet she still includes ***“please,”*** which softens the force of the request. Instead of giving a blunt command, she frames it in a more considerate way. This shows that even in urgency, she tries to reduce the burden on Tate and maintain respect in the interaction.

Her utterance reflects the Tact Maxim, as she minimizes imposition while expressing a necessary request. The Tact Maxim emphasizes reducing cost to the hearer through mitigation strategies. Kya’s use of ***“please”*** functions as a negative politeness marker, softening what could otherwise be a direct command. In terms of interpersonal pragmatics, this indicates her ability to balance urgency with politeness.

Dialogue 15

Chase: “Well, so here we are,” Chase said.

Kya: ***“I don’t want to interrupt anything. I’ve just come for supplies, then back home.” (113)***

Kya meets Chase and says, ***“I don’t want to interrupt anything. I’ve just come for supplies, then back home.”*** Her utterance shows that she is aware she might be disturbing him. Instead of directly stating her purpose, she first minimizes her presence by saying she does not want to interrupt. This indicates that she is trying to reduce any inconvenience for Chase and keep the interaction brief.

Here, her statement reflects the Tact Maxim, as she avoids imposing and shows consideration for the hearer’s situation. Kya’s strategy works as a form of negative politeness, where she downplays her needs and emphasizes that she will not take up much of his time. In terms of interpersonal pragmatics, this shows her sensitivity to social boundaries and her tendency to limit imposition. It also reflects her emotional resilience, as she manages interactions carefully and maintains self-control even in potentially

uncomfortable situations.

Dialogue 16

Tom: "I'll talk to the sheriff; you shouldn't have mosquitoes in your room."

Kya: **"Please, no, it's okay. (149)** I'm not worried about insects."

Tom offered to take action to improve Kya's situation by speaking to the sheriff about the mosquitoes in her room. Kya replied, **"Please, no, it's okay. I'm not worried about the insects."** Instead of accepting his help, she gently declined it. The use of the words "please" and "it's okay" softened her refusal and showed that she didn't want to inconvenience Tom or make him go to any trouble.

Kya's utterance reflects the Tact Maxim because Kya minimizes the burden on the hearer and avoids imposing further action. The Tact Maxim emphasizes reducing cost to others, even when responding to offers. Kya's utterance functions as a negative politeness strategy, where she declines assistance in a respectful and mitigated way. This also shows her tendency to limit dependence on others and maintain control over her situation. It also reflects her emotional resilience, as she chooses to handle discomfort independently while still preserving politeness in interaction.

Dialogue 17

Kya: **"Please get me out of here. One way or the other." (151)**

Tom: "I'll do my best to get you out, Kya. But don't give up. And please help me. Like I've mentioned before, you need to be engaged, look at the jurors now and then..."

In data (151), Kya is in a highly stressful situation and says to Tom, **"Please get me out of here. One way or the other."** Although the request is urgent and direct, she still includes "please," which softens the force of her demand. This shows that even under pressure, she remains aware of how her words may affect the hearer. By adding this polite marker, she attempts to reduce the imposition of her request.

Her utterance can be linked to the Tact Maxim, as she tries to maintain consideration while asking for significant help. Where the Tact Maxim focuses on

minimizing cost to others, especially in requests. Kya's use of "please" functions as a negative politeness strategy, mitigating the directness of her plea. In terms of interpersonal pragmatics, this reflects her ability to balance urgency with politeness in communication. It also demonstrates her emotional resilience, as she manages fear and vulnerability while still maintaining respectful interaction with others.

Dialogue 18

Jumpin': "That man gotta be horsewhipped, then run outta this town."

Kya: ***"Jumpin', please. You can't tell anybody. (166)*** You know you can't tell the sheriff or anybody. They'd drag me into the sheriff's office and make me describe what happened to a bunch of men. I can't live through that."

In this case, the context is Jumpin' reacts strongly and wants to report what happened, but Kya stops him by saying, ***"Jumpin', please. You can't tell anybody.*** Even though the situation is serious and emotional, Kya still uses ***"please"*** to soften her restriction. She does not simply command him, but frames it as a careful plea while also explaining her reasons. This shows that she is trying to limit the pressure on Jumpin' while protecting herself.

Her utterance reflects the Tact Maxim, as she attempts to reduce the burden of her request despite its urgency. According to Leech's Politeness Principle, the Tact Maxim emphasizes minimizing cost to the hearer in directive acts. Kya's use of ***"please"*** and explanation works as a negative politeness strategy, softening a strong request and acknowledging the imposition. This shows her ability to manage sensitive interactions by balancing urgency and respect. It also reflects her emotional resilience, as she expresses fear and sets boundaries while still maintaining polite communication.

Dialogue 19

Kya: ***"Please promise me you won't tell anybody. (167)*** She ended in a sob.

Jumpin': "Ya right, Miss Kya. I know ya right. Ya don't gotta worry 'bout me doin' anythang to make this thang worse. But how d'ya know he ain't comin' after ya again? And ya a'ways on yo' lonesome out there?"

In this moment, Kya is in a vulnerable emotional state and asks Jumpin', ***"Please promise me you won't tell anybody."*** Although she is desperate, she still frames her request with "please" and uses the form "promise me," which sounds more like a personal appeal than a command. This shows that she is aware her request places responsibility on Jumpin', so she softens it to reduce pressure. The context highlights her fear and need for protection, yet she still maintains a polite way of speaking.

Here, Kya's utterance reflects the Tact Maxim, as she minimizes the imposition while asking for a serious commitment. According to Leech's Politeness Principle, the Tact Maxim focuses on reducing cost to the hearer, especially in requests that involve obligation. Kya's use of politeness markers and indirect requests constitutes a strategy of negative politeness, which softens the tone of her requests. From an interpersonal pragmatic perspective, this demonstrates her ability to manage sensitive interactions, even under emotional pressure. She also expresses her fears and seeks support while remaining careful in her choice of words.

Dialogue 20

Kya: ***"If I decide to go to Greenville, when I come back, maybe I could live out at my reading cabin awhile. I don't think Chase knows about it."*** (169)

Jumpin': "A'right, then. But I wantcha to come in here more of en, I wantcha to come by and let me know how things're goin'. Ya know ya can always come out and stay with Mabel and me, ya know that."

In data (169), Kya is discussing her plan with Jumpin' and says, ***"If I decide to go to Greenville... maybe I could live out at my reading cabin awhile."*** Her statement is not direct or forceful, but expressed with hesitation through phrases like ***"if I decide"*** and ***"maybe."*** This shows that she is careful not to impose her decision or create concern for Jumpin'. Instead of stating it firmly, she softens her plan as a possibility.

This reflects the Tact Maxim, because she minimizes the potential burden of her situation on the hearer and keeps the tone considerate. According to Leech's Principle of

Politeness, the Maxim of Tact emphasizes the importance of reducing the burden on others by using indirect and more subtle expressions. Kya's use of evasive language serves as a strategy of negative politeness, allowing her to reveal her plans without sounding forceful or bossy. This also shows her sensitivity to social interaction and her effort to maintain balance in communication, as she handles uncertainty and fear in a controlled way.

Dialogue 21

Jumpin': "When ya goin' over to Greenville?"

Kya : *"I'm not sure. The editor's letter mentioned late October. I haven't made arrangements, haven't even accepted the invitation."* (171)

In this situation, Jumpin' asks about Kya's plan to go to Greenville, and Kya replied, *"I'm not sure... I haven't made arrangements, haven't even accepted the invitation."* Her answer sounded cautious and noncommittal. Instead of giving a definite answer, she used that uncertainty to avoid raising any hopes or concerns. By describing the situation as undecided, she minimized any burden Jumpin' might bear, such as worry or commitment.

This reflects the Tact Maxim, because she reduces the potential impact of her decision on the hearer. As Leech proposed, the Tact Maxim focuses on minimizing cost to others through indirectness and mitigation. Kya's use of vague and ambiguous expressions is a strategy of negative politeness, which allows her to respond without imposing her will or creating additional obligations. From an interpersonal pragmatic perspective, this demonstrates her awareness of the importance of maintaining balance in interactions. It also reflects her emotional resilience, as she is able to cope with the uncertainties in her life while remaining calm and composed.

Poem 1

"I must let go now. (193)

Let you go.

Love is too often
 The answer for staying.
 Too seldom the reason
 For going.
 I drop the line
 And watch you drift away.
"All along
You thought
 The fiery current
 Of your lover's breast
 Pulled you to the deep.
 But it was my heart-tide
Releasing you
 To float adrift
 With seaweed."

(Owens 2018, Chapter 30, p. 182)

The poem represents Kya's emotional struggle in releasing someone she loves. In the first line of this poem, the speaker announces the emotional separation directly. The data (193) "***I must let go now.***" expresses self-sacrifice and taking full responsibility for the end of the relationship. By making herself the agent of loss, "***I must,***" the speaker (Kya) takes on the emotional burden and protects the recipient of the message from guilt.

For this choice of words, Kya used politeness theory for her poem because she minimized the cost to the hearer or reader, as stated by Brown & Levinson (1987). The message contains negative politeness strategies because it shows a desire to avoid imposition. Kya also shows the politeness principle categorized as the tact maxim because she avoids saying "***you have to leave,***" which would increase the cost to the addressee and protect the hearer from emotional harm.

3.2.2.2. Generosity Maxim

Dialogue 1

Pa: "Nough for a dab more?"

Kya: "***Yessir, there's aplenty.***" (8)

In this conversation, Pa asks Kya about additional servings of food by saying,

“Nough for a dab more?” Kya responds, *“Yessir, there’s aplenty.”* This indicated her willingness to share the food without consideration and shows an intention to prioritize Pa’s comfort over her own needs.

According to Leech’s Politeness Principle, this utterance reflects the Generosity Maxim, which encourages speakers to minimize benefit to themselves and maximize benefit to others. Kya offers more food to Pa without considering personal loss, thus showing this maxim. In terms of Brown and Levinson’s theory, this utterance employs a Positive Politeness strategy, as Kya seeks to maintain harmony and social bonds. In all, Kya’s utterance follows the Generosity Maxim and utilizes Positive Politeness, which suggests that politeness can be achieved through willingness to give emotional closeness.

Dialogue 2

Tate: “Kya, your book is a wonder.” He leaned slightly forward, as if to hug her, but the hardened rinds of her heart held her back.

Kya: Instead she handed him the book. *“Here, Tate. This is for you.” (114)*

In this data (114), after Tate praises her book, Kya responds by giving it to him, saying, *“Here, Tate. This is for you.”* Instead of focusing on her own achievement, she chooses to offer something valuable to Tate. The act of giving, especially something personal like her book, shows her willingness to prioritize the hearer’s benefit over her own. Even without many words, her action communicates warmth and appreciation.

This reflects the Generosity Maxim, because she maximizes benefit to others and minimizes benefit to herself. According to Leech’s Principle of Politeness, the Maxim of Generosity is part of positive politeness, in which the speaker demonstrates goodwill by offering or giving something to the listener. Kya’s words, combined with her actions, serve as a polite offer that strengthens social bonds. In terms of interpersonal pragmatics, this indicates her effort to build closeness with Tate despite her emotional barriers. She expresses care and connection in a simple but meaningful way.

3.2.2.3. Approbation Maxim

Dialogue 1

Mabel: “Well, come back tomorrer and there’ll be a stack here for ya.”

Kya: *“I’m much obliged, Mabel.” (16)*

In this context, Mabel offers Kya further assistance by saying, *“Well, come back tomorrer and there’ll be a stack here for ya.”* Then, Kya responds, *“I’m much obliged, Mabel.”* as a polite expression of gratitude. Here, Kya chooses a formal expression of thanks, which reflects her awareness of social distance.

Based on Leech Politeness Principle, this utterance reflects the Approbation Maxim, which emphasizes maximizing praise of others and minimizing dispraise by saying *“I’m much obliged,”* which implicitly praises Mabel’s goodwill and shows appreciation for her assistance. This exactly aligns with the purpose of Approbation Maxim, and it employs a Negative Politeness Strategy, as it maintains respect and avoids creating further obligation. Kya’s response follows the Approbation Maxim after that utterance indicated the use of Negative Politeness, emphasizing that politeness can be achieved through respectful appreciation.

Dialogue 2

Jumpin’: “Ya hang on there, Miss Kya, I gonna run up the lane a ways, get some chillin to fetch Mabel. Any boat come in, ya tell ’em I’ll be right back.”

Kya: *“I will. Thank you.” (47)*

In this conversation, Jumpin’ offers help by going to Mabel, and Kya responds briefly with, *“I will. Thank you.”* Although it’s so simple, this utterance shows clear appreciation for his effort and concern. Kya acknowledges what Jumpin’ is doing for her rather than focusing on herself. By expressing gratitude, she gives a positive evaluation of the hearer’s action.

This response can be categorized under the Approbation Maxim, as it emphasizes praise toward others. According to Leech’s Politeness Principle, the Approbation Maxim

involves maximizing expressions of approval and minimizing negative judgment. Kya's statement functions as a positive politeness strategy that helps maintain a respectful and supportive interaction. This reflects her ability to maintain social harmony through simple yet meaningful expressions of gratitude, as well as her appreciation for the kindness of others, even in difficult situations.

Dialogue 3

Tate: "I can get more when you need them. Even canvas, from Sea Oaks."

Kya: She dipped her head. ***"Thank you, Tate."*** (60)

Here, Tate offers to provide Kya with more materials, and she responds by dipping her head and saying, ***"Thank you, Tate."*** Although simple, this response carries appreciation and acknowledgment of Tate's kindness. By expressing gratitude, Kya gives a positive evaluation of his action, showing that she values what he has done for her.

This situation aligns with the Approbation Maxim, because she highlights something good about the hearer rather than focusing on herself. According to Leech's Politeness Principle, the Approbation Maxim involves maximizing praise and minimizing criticism toward others. Kya's expression of gratitude serves as a positive politeness strategy, reinforcing a sense of togetherness and respect in the interaction. From an interpersonal pragmatic perspective, this demonstrates her ability to acknowledge and appreciate others' efforts in communication. It also reflects her emotional resilience, as she continues to show warmth and appreciation in relationships despite generally being quiet and reserved.

Dialogue 4

Tate: "Not by a long shot," he lied. "Come on, it's not much."

Kya: Carefully she took the paper off to find a secondhand Webster's dictionary. ***"Oh, Tate, thank you."*** (62)

Tate gives Kya a secondhand dictionary, and she responds, ***"Oh, Tate, thank***

you.” This utterance shows sincere appreciation, especially considering how meaningful the gift is for her learning. Kya does not focus on herself but instead highlights Tate’s kindness and effort. By expressing gratitude directly, she gives a positive evaluation of the hearer’s action.

This response reflects the Approbation Maxim, as it emphasizes praise toward others. Based on Leech’s Politeness Principle, the Approbation Maxim also maximizes praise and minimizes criticism of others. Kya’s expression of thanks functions as a positive politeness strategy that strengthens interpersonal connections. This indicates her awareness of maintaining harmonious interaction through appreciation. This case also reflects her emotional resilience, as she remains capable of expressing gratitude.

Dialogue 5

Chase: “That so?”

Kya: *“I’m sure you know that most stars are too far away for us to see.”* (97)

In this interaction, Kya responds to Chase by saying *“I’m sure you know that most stars are too far away for us to see.”* Instead of positioning herself as more knowledgeable, she assumes that Chase already understands the information. This choice of wording avoids sounding superior and instead gives a subtle form of acknowledgment to the hearer. By attributing knowledge to Chase, Kya presents him in a positive light, which supports a polite and respectful tone.

For this reason, her utterance can be categorized under the Approbation Maxim, as it highlights a positive evaluation of the hearer. Leech’s proposed Politeness Principle, the Approbation Maxim, involves maximizing praise and minimizing expressions that could be interpreted as criticism. Kya’s statement functions as a positive politeness strategy because it maintains the hearer’s positive face by implying competence and shared understanding. From an interpersonal pragmatics perspective, this reflects her

effort to sustain smooth interaction and avoid social tension.

Dialogue 6

Kya : *I'm okay now, Jumpin'. Thank you, and thank Mabel for all you did for me.*" (116)

Jumpin', Mabel: (He stared at her. In another time and place, an old black man and a young white woman might have hugged. But not there, not then. She covered his hand with hers, turned, and motored away. It was the first time she'd seen him speechless).

In this scene, Kya says, *"I'm okay now, Jumpin'.* Thank you, and thank Mabel for all you did for me."*"* Her utterance clearly expresses appreciation not only to Jumpin' but also to Mabel, recognizing their care and support. Instead of focusing on her own recovery, she highlights the kindness of others. This shows that she values their help and acknowledges it openly.

The utterance reflects the Approbation Maxim, because Kya gives a positive evaluation of the hearers' actions. According to Leech's Principle of Politeness, the Maxim of Agreement involves maximizing praise for others and minimizing any negative judgments. Kya's expressions of gratitude serve as a positive politeness strategy, strengthening interpersonal bonds through appreciation. From an interpersonal pragmatic perspective, this demonstrates her ability to maintain respectful and warm communication.

Dialogue 7

Jodie: "Jumpin'! I haven't thought about him for years. Is he still around?"

Kya: *"Jumpin' has been my best friend, for years my only friend. My only family unless you count herring gulls."* (129)

In this conversation, Kya explains Jumpin's role in her life by saying, *"Jumpin' has been my best friend, for years my only friend. My only family..."* Through this statement, she openly values and elevates Jumpin's importance, presenting him in a highly positive way. Rather than focusing on her loneliness, she emphasizes his loyalty and

support. This shows that Kya is not only informing Jodie, but also expressing appreciation and respect for Jumpin’.

For this reason, the utterance reflects the Approbation Maxim, as it highlights praise toward another person. Leech introduced the Principle of Agreement, which emphasizes the importance of maximizing praise for others and minimizing criticism. Kya’s statement serves as a positive politeness strategy because it strengthens social bonds by acknowledging the listener’s worth, even when discussing a third party. This shows her ability to build and maintain relationships through appreciation. Then, she recognizes meaningful connections in her life despite long periods of isolation.

Dialogue 8

Kya: ***“I had no idea there were so many and so beautiful,”*** (139) she said, still looking.
Tate: He identified some odd species, then stepped back, watching her.

In this moment, Kya responds to what Tate had shown her by saying, ***“I had no idea there were so many and so beautiful,”*** Although she was describing the objects, her response indirectly expressed appreciation for Tate’s efforts to introduce and explain them. Her choice of words expressed admiration and amazement, reflecting positively on Tate’s knowledge and guidance. In doing so, she created a warm and respectful interaction.

This utterance can be categorized under the Approbation Maxim, as it conveys a positive evaluation toward the hearer. The Approbation Maxim by Leech’s theory involves maximizing praise and minimizing negative evaluation of others. Kya’s expression of admiration functions as a form of positive politeness, reinforcing solidarity and appreciation in the interaction. This shows her ability to build connections through subtle praise rather than direct compliments, and as she remains open to learning, then, she capable of expressing genuine appreciation despite her isolated background.

Dialogue 9

Kya: *It's fine. I liked having him here. Please, will you let him in whenever you see him after supper? Or anytime.*" (152)

Jacob: "'Course I can. I'll do that, Miz Clark; I sho' will. Can see he'd be mighty good comp'ny."

In data (152), Kya says, *It's fine. I liked having him here. Please, will you let him in whenever you see him...*" Her utterance shows appreciation for the person being discussed and also trust toward Jacob. By saying she "liked having him," Kya expresses a positive evaluation, which indirectly reflects respect and approval in the interaction. At the same time, the polite request with "please" softens her intention and maintains a friendly tone.

This makes the utterance fall under the Approbation Maxim, as it highlights positive regard toward others. The Approbation Maxim focuses on maximizing praise and minimizing negative judgment. Kya's statement serves as a positive courtesy strategy because it fosters a sense of togetherness through expressions of appreciation and respectful language. This demonstrates her awareness of the importance of maintaining harmonious communication when making requests. It also reflects her emotional resilience, as she continues to show trust and positive feelings toward others despite having experienced isolation in the past.

Dialogue 10

Tate: "You just forget about this nonsense and continue your amazing work."

Kya: *"Thank you for the things you brought me."* (179)

In this situation, Kya responds to Tate's support by saying, *"Thank you for the things you brought me."* Her utterance directly expresses appreciation for Tate's effort and care. Rather than focusing on her own situation, she highlights his contribution, which shows respect and acknowledgment. This simple expression of gratitude gives a positive evaluation of the hearer's action.

Kya utterance can be categorized under the Approbation Maxim, as it emphasizes praise toward others. According to Leech's Politeness Principle, the Approbation Maxim involves maximizing praise and minimizing criticism of the hearer. Kya's statement functions as a positive politeness strategy that strengthens interpersonal connections through appreciation. This indicates her ability to maintain harmonious interaction by recognizing others' kindness. It also reflects her emotional resilience, as she continues to show gratitude and value supportive relationships despite the difficulties she faces.

3.2.2.4. Modesty Maxim

Dialogue 1

Chase: "I have to drive over to Asheville in a few days to buy goods for the store. I was thinkin', why don't ya come with me?"

Kya: ***"But that's a large town. There'd be lots of people. And I don't have the right clothes, or don't even know what the right clothes are, and . . ."*** (100)

In this situation, Chase invites Kya to go with him to Asheville, a place that feels unfamiliar and socially demanding for her. Kya responds by saying, ***"But that's a large town. There'd be lots of people. And I don't have the right clothes, or don't even know what the right clothes are, and . . ."*** Instead of directly refusing, she lowers herself and highlights her own limitations. She presents herself as someone who lacks knowledge and proper appearance.

Here, Kya shows that her words reflect the Modesty Maxim, as she downplays praise of herself and emphasizes her own limitations. Based on Leech's Politeness Principle, the Modesty Maxim involves minimizing praise of self and maximizing dispraise of self. Kya's response functions as a negative politeness strategy, as she avoids imposing rejection directly and instead uses self-deprecation to maintain the hearer's face. This shows her careful way of managing interaction in a socially sensitive moment. It also reflects her emotional resilience, as her modesty is shaped by her isolation.

Dialogue 2

Tate: “Kya, I’m so sorry about leaving you. Please, can’t you forgive me?”

Kya: ***“I don’t know how to, Tate”. (110)***

In this moment, Tate apologizes and asks for forgiveness, but Kya responds with, *“I don’t know how to, Tate.”* Instead of rejecting him directly or blaming him, she shifts the focus to herself by expressing inability rather than refusal. This makes her response softer and less threatening to Tate’s feelings.

By presenting forgiveness as something she cannot do, rather than something she will not do, Kya minimizes confrontation. For this reason, her utterance reflects the Modesty Maxim, as she lowers her own position and avoids appearing emotionally dominant. According to Leech’s Politeness Principle, the Modesty Maxim involves minimizing self-praise and often highlighting one’s own limitations. Kya’s statement functions as a form of negative politeness because it reduces imposition and protects the hearer’s face. From an interpersonal pragmatics perspective, this shows her careful way of handling a sensitive emotional situation.

Dialogue 3

Kya: ***“I just don’t remember much about it at all.” (134)***

Jodie: “You’re lucky, then. Just keep it that way.”

In data (134), Kya responds to a sensitive topic by saying, ***“I just don’t remember much about it at all.”*** Rather than giving a detailed explanation or expressing strong emotions, she downplays her own experience. This response avoids drawing attention to herself and keeps the conversation from becoming too intense. By presenting herself as someone who lacks memory or clarity, she reduces her own position in the interaction.

Here, exactly the utterance reflects the Modesty Maxim, as Kya minimizes self-importance and avoids emphasizing her personal experience. According to Leech’s Politeness Principle, the Modesty Maxim involves minimizing praise of self and, in some

cases, downplaying one's own knowledge or experience. Kya's statement functions as a form of negative politeness, as it limits imposition and keeps the interaction emotionally controlled. This shows her tendency to manage conversations carefully, especially when dealing with painful memories. It also reflects her emotional resilience, as she protects herself by speaking in a restrained and indirect way while still maintaining polite communication.

Dialogue 4

Tate: "You should go. It'd be good to meet him. There's a bus from Barkley every day, one at night, too. It doesn't take long. An hour and twenty minutes maybe, something like that."

Kya: "*I don't know where to buy a ticket.*" (142)

This conversation shows Tate encourages Kya to travel by explaining the available transportation. Kya responds by saying, "*I don't know where to buy a ticket,*" which reflects her limited experience with the outside world due to her isolated life.

According to Leech's Politeness Principle, Kya's utterance reflects the Modesty Maxim by minimizing self-praise and showing her lack of knowledge. Although her indirect request, Kya also shows recognition of Tate's greater expertise, and it is consistent with the Principle of Modesty. Therefore, her response employed a strategy of Negative Politeness, as he avoided overwhelming Tate by not making an explicit request.

This linguistic behavior also illustrates Kya's emotional resilience, as she has learned to survive independently while remaining cautious in seeking support from others. Kya's statement shows how interpersonal pragmatic, politeness principles, and emotional resilience combine to shape her communication style throughout her life.

3.2.2.5. Agreement Maxim

Dialogue 1

Chase: "'Course you will. Soon, I promise." But he didn't look at her when he said it.

Kya: "*They know about me, right? About us?*" (98)

In this conversation, Kya responds to Chase's statement about their future relationship and Kya responds by asking, *"They know about me, right? About us?"* which it reflects her concern about their relationship and her desire for reassurance. Kya chooses a soft and indirect question, showing her effort to maintain harmony, which is also quite related to her life experience of abandonment.

After it was categorized as a Positive Politeness Strategy, let's take a look at to Leech's Politeness Principles. Kya's utterance reflects the Agreement Maxim, as she attempts to align her understanding with Chase's promise. By asking to Chase like that, she minimizes the possibility of disagreement and reinforces shared meaning.

All in all, we can see it demonstrating how interpersonal pragmatics and emotional resilience influence her emotionally sensitive and relationship-oriented communication.

Dialogue 2

Jodie: I had to find you—figured I'd start here and track you down."

Kya: *"Well, here we are then."* (121)

Here, Jodie explains his effort to find Kya, and she replies, *"Well, here we are then."* Although simple, her response shows acceptance of the situation and aligns with Jodie's statement. Instead of questioning or resisting his presence, Kya acknowledges it and allows the interaction to continue smoothly. This indicates a form of agreement, even if it is expressed minimally.

The utterance can be categorized under the Agreement Maxim, as it reflects a tendency to maintain harmony by accepting the other speaker's position. Based on the Politeness Principle proposed by Leech, the Agreement Maxim involves maximizing agreement and minimizing disagreement between speakers. Kya's response serves as a positive politeness strategy because it fosters social cohesion and avoids conflict. It demonstrates her effort to keep interactions calm and cooperative, especially in situations

that can be emotionally charged, and this is clearly evident in the way she handled the meeting calmly and chose neutral, accepting responses rather than creating tension.

Dialogue 3

Tate: "I will never leave you again."

Kya: "***I know***," she said. (188)

Tate reassures Kya that he will never leave her again, and Kya replies, "***I know***."

Her response is short but meaningful, as it shows acceptance of his statement and emotional alignment with him. Instead of expressing doubt or bringing up past hurt, she chooses to agree and trust his words.

This creates a sense of harmony and closeness in the interaction. Therefore, her utterance can be categorized under the Agreement Maxim, as it reflects a willingness to maintain agreement and avoid conflict. Leech proposed the Politeness Principle, the Agreement Maxim emphasizes maximizing agreement and minimizing disagreement between speakers. Kya's response functions as a positive politeness strategy because it reinforces solidarity and emotional connection. This shows her effort to rebuild trust through a cooperative response and as she moves beyond past experiences and chooses to accept reassurance, maintaining a balanced and harmonious interaction.

3.2.2.6. Sympathy

Dialogue 1

Chase: "Surely, I showed ya I care for you. Why not?"

Kya: "***What happens next? How do I know you won't leave me?***" (95)

In this data (95), Chase tries to convince Kya of his care, and Kya responds, "***What happens next? How do I know you won't leave me?***" Her questions do not attack or reject him directly; instead, they reveal her concern and emotional vulnerability. By expressing fear of being abandoned, Kya invites understanding rather than conflict. This shows that she is engaging with Chase's feelings while also sharing her own emotional state.

In this situation, her utterance can be categorized under the Sympathy Maxim, as it reflects an attempt to build emotional connection through shared concern and sensitivity. According to Leech's Politeness Principle, the Sympathy Maxim involves maximizing sympathy and concern toward others while minimizing emotional distance. Kya's response functions as a positive politeness strategy because it opens space for emotional alignment rather than disagreement. This indicates her effort to maintain a meaningful interaction by expressing feelings in a careful and relatable way. It also reflects her emotional resilience, as she communicates past hurt and fear without withdrawing completely, allowing the possibility of empathy and mutual understanding.

Dialogue 2

Jumpin': Miss Kya. I..."

Kya : *"What is it? What's wrong?" (173)*

In this moment, Jumpin' appears hesitant and troubled when addressing Kya, which signals that something is wrong. Kya immediately responds with, "What is it? What's wrong?" Her utterance shows direct concern for Jumpin's condition and invites him to share his problem. Rather than focusing on herself, she prioritizes his emotional state and creates space for him to speak.

This indicates that her response reflects the Sympathy Maxim, as she expresses care and attentiveness toward the hearer. According to Leech's Politeness Principle, the Sympathy Maxim involves maximizing sympathy and concern for others while minimizing indifference. Kya's response functions as a positive politeness strategy because it strengthens interpersonal connections and shows emotional support. This illustrates her ability to respond sensitively in interaction, especially when someone else is in distress. Despite her own difficult experiences, she remains capable of showing empathy and maintaining supportive communication.

3.2.3 Emotional Resilience Used by Kya in *Where the Crawdads Sing* Novel

In this section, emotional resilience is not treated as the primary analytical framework but is used to support the interpretation of the findings from politeness strategies and politeness maxims. Emotional resilience is used as an interpretative framework to understand how the findings of politeness strategies and politeness maxims reflect Kya's ability to cope with adversity and maintain interpersonal relationships.

The data were further classified based on emotional resilience categories. Representative data from each category are selected to illustrate how politeness practices reflect emotional adaptation.

Based on the analysis, the representation of emotional resilience was categorized into four main categories: Survival, Self-Protection, Emotional Reconstruction, and Reaching Out. Each category represents a different way in which the characters respond to emotional challenges to maintain relationships throughout the novel.

3.2.3.1 Reaching Out

This category was identified from data showing how characters use communication to manage difficult situations, maintain relationships, and seek emotional stability. The selected data illustrate how politeness practices contribute to the characters' efforts to survive emotionally within challenging circumstances. Among the data categorized as reaching out, Data 20 is presented as a representative sample to illustrate how emotional resilience is reflected through politeness practices. Several data were identified as reaching out (data numbers 1, 8, 9, 12, 13, 14, and so on). The full of data categorization can be seen in the table in the results and findings.

Data 20

Kya: *"Thank you for them; that was mighty fine of you."*

Data 20 reflects reaching out as the character attempts to build an emotional connection by expressing appreciation toward another person. The gratitude expression shows openness to

receiving support and acknowledging the importance of interpersonal relationships. The use of negative politeness and generosity maxim strengthens this interaction by showing respect and consideration. Thus, this data illustrates how politeness practices contribute to emotional resilience through the process of reaching out to others.

3.2.3.2. Self-Protection

Self-protection refers to a character's efforts to maintain their emotional well-being by managing vulnerability, controlling emotional exposure, and creating a sense of security in interpersonal relationships. This category describes how a character responds to emotional challenges by setting boundaries, seeking reassurance, or carefully expressing their feelings in order to avoid further emotional harm. Several data were identified as self-protection (data numbers 2, 10, 24, 25, and so on). The full of data categorization can be seen in the table in the results and findings. This is a sample of the data.

Data 95

Kya: "... *How do I know you won't leave me?*"

This data represents self-protection because the character expresses fear of being abandoned and seeks reassurance from another person before allowing herself to become emotionally vulnerable. The question reflects an attempt to protect her emotional well-being by establishing trust and security in the relationship. The use of positive politeness and sympathy maxim supports this process by creating a space for understanding and emotional support. Thus, the data shows how politeness practices reflect emotional resilience through self-protection.

3.2.3.3 Emotional Regulation

Emotional regulation refers to a character's ability to manage and control their emotional responses when facing uncertain or challenging situations. This category describes how these characters manage their feelings, avoid impulsive reactions, and express their thoughts carefully

in order to maintain emotional balance and interpersonal harmony. Several data points were identified as emotional regulation (data 3, 7, 22, 23, and so on). The full of data categorization can be seen in the table in the results and findings. This is a sample of the data.

Data 161

Kya: *“I might..., Not sure yet.”*

Data 161 reflects emotional regulation, as the character expresses uncertainty and carefully manages their response before making a decision. The phrases “Maybe” and “Not sure yet” indicate uncertainty, but also demonstrate the character’s effort to control their emotions and avoid spontaneous reactions. Instead of immediately expressing strong emotional responses, the character uses a cautious tone to maintain balance in the interaction. The use of negative politeness and principles of tact reinforces this process by showing consideration for others’ feelings and minimizing potential tension. Therefore, this data illustrates emotional resilience through emotional regulation, as the character demonstrates the ability to manage internal feelings while maintaining mutually respectful interpersonal relationships.

3.2.3.4 Survival

This category of emotional resilience is Survival. Survival refers to a character’s efforts to endure difficult situations and meet their personal needs by utilizing available resources and through interpersonal interactions. This category illustrates how characters adapt to challenging situations. In this study, survival is identified through communication patterns that demonstrate the characters’ efforts to confront challenges and maintain their resilience amid difficult conditions. Several data points were identified as survival (data numbers 5, 6, 11, 15, and so on). The full data categorization can be seen in the table in the results and findings. This is a sample of the data.

Data 11

Kya: “*Can you pay me cash money and some gas throwed in?*”

Data 11 reflects the survival category, in which the character attempts to cope with challenging circumstances by negotiating for practical support. The request “Can you pay me in cash and give me a little gas money?” demonstrates the character’s effort to meet an urgent need through interpersonal interaction. Although the statement contains a plea for help, the use of negative politeness indicates the character’s awareness of others’ autonomy and an effort to avoid making the request sound too urgent. The principle of tact further emphasizes consideration by reducing the burden on the listener. Therefore, this data illustrates emotional resilience through survival, as the character uses communication and negotiation as strategies to manage difficulties and adapt to challenging situations.

3.2 Results and Findings

This section will present a table with the complete categorization of politeness strategies and maxims based on the analysis. The researcher found 212 data points for this research, which contain 190 data points from the dialogues and 22 data points from the lines of the poem in *Where the Crawdads Sing* novel that contain politeness strategies and the politeness principle called maxims that are used by the main character toward other characters.

In the following section, the table presents all of the results of the analysis, which contain Kya’s utterance and diction, type of politeness, and maxims of politeness. The table presented together shows the clear categorization of each of the analyses. Since the politeness strategies and politeness maxims are related to each other, because politeness strategies discussed (how things are said) and politeness maxims discussed (what is achieved socially by saying them) are deeply related, because they represent the “how” and the “why” of character communication.

Moreover, there are also the adjustment findings that were found by the researcher: the categorization of emotional resilience: Reaching Out, Self-Protection, Emotional Regulation,

and Survival. In this study, the emotional resilience categories were developed by the researcher based on the recurring patterns found in the data. Therefore, the categories presented in this section represent the researcher's analytical framework for understanding how emotional resilience is reflected through politeness practices.

Table 1. Types of Politeness Strategies and Maxims of Politeness Used by Kya in the Dialogues in *Where the Crawdads Sing* Novel

This section presents a table with the complete categorization of politeness strategies and maxims based on the analysis. The researcher found 190 data in dialogues in *Where the Crawdads Sing* novel that contain politeness strategies and the maxim of politeness used by the main character to other characters.

NO	Kya's utterance and diction	Types of Politeness	Maxims of Politeness	Emotional Resilience
1.	"Ya said ya're too old to play 'splorers."	Bald on-record	Agreement	Reaching Out
2.	"I've a mind to tell y'all's mamas about this. Or better, yo' papas."	Bald on-record	Tact	Self-Protection
3.	"I used ta be. He's gone."	Off-record	Tact	Emotional Regulation
4.	"Thank ya."	Positive	Approbation	Reaching Out
5.	"Ya know, ma'am, I gotta go. Ma needs these grits right away."	Negative	Tact	Survival
6.	"I got cash money, Mr. Lane. I need gas and oil for Pa's boat motor."	Bald on-record	Tact	Survival
7.	"I wish the cornbread'd come out. Maybe shoulda put more soda in, less eggs."	Negative	Modesty	Emotional Regulation
8.	"Yessir, there's aplenty."	Positive	Generosity	Reaching Out
9.	"Can I go out fishin' with ya sometime?"	Negative	Tact	Reaching Out
10.	"That isn't true."	Bald on-record	Agreement	Self-Protection
11.	"Can you pay me cash money and some gas throwed in?"	Negative	Tact	Survival
12.	"Okay. Thank you, that'd be fine. Bye, Jumpin'."	Positive	Agreement	Reaching Out
13.	"Oh, by the way, my pa sends his regards to ya."	Off-record	Sympathy	Reaching Out
14.	"Ya buy smoked fish,	Bald on-record	Tact	Reaching Out

NO	Kya's utterance and diction	Types of Politeness	Maxims of Politeness	Emotional Resilience
	Jumpin'? I got some here."			
15.	"What about gas for ma boat?"	Off-record	Tact	Survival
16.	"I'm much obliged, Mabel."	Negative	Approbation	Reaching Out
17.	"...There's something else. I found these old packages of seeds, but I don't know about gardenin'."	Negative	Tact	Reaching Out
18.	"This is more than those fish woulda cost. This could be a month's fish."	Negative	Tact	Survival
19.	"... But you tell 'em thank you, will you?"	Negative	Tact	Reaching Out
20.	"Thank you for them; that was mightyfine of you."	Negative	Generosity	Reaching Out
21.	"Hey, Tate."	Positive	Approbation	Reaching Out
22.	"I wadn't aware that words could hold so much ..."	Negative	Modesty	Emotional Regulation
23.	"... I didn't know a sentence could be so full."	Negative	Modesty	Emotional Regulation
24.	"Who, what d'they want?"	Negative	Tact	Self Protection
25.	"Can we meet somewheres else, 'sides here?"	Negative	Tact	Self Protection
26.	"You say 'sides sometimes," she said, almost smiling.	Positive	Agreement	Reaching Out
27.	"Good afternoon, Mr. Tate,"	Negative	Tact	Reaching Out
28.	"What d'ya mean, where the crawdads sing? ..."	Negative	Tact	Reaching Out
29.	"... Ma used to say that."	Positive	Approbation	Emotional Regulation
30.	"It's just a hideout. I can stash some food 'case I have to go on the run awhile."	Negative	Tact	Survival
31.	"They must've figured out I'm alone, and if I go, they'll grab me, put me in a home..."	Negative	Tact	Self-Protection
32.	"... Anyway, I'm too old for school now ..."	Negative	Tact	Survival
33.	"Better than going to a foster home"	Bald on-record	Tact	Self-Protection
34.	"You sayin' you'd go to a foster home 'fore you'd live in the marsh?"	Bald on-record	Tact	Self-Protection
35.	"Ma used to read poems, but I don't	Negative	Modesty	Emotional Regulation

NO	Kya's utterance and diction	Types of Politeness	Maxims of Politeness	Emotional Resilience
	remember any.”			
36.	“It makes a rhythm like waves hitting the beach.”	Positive	Approbation	Reaching Out
37.	“Wanta sit in the kitchen by the stove?”	Positive	Approbation	Reaching Out
38.	“Hey, Tate. It’s good to see you.”	Positive	Approbation	Reaching Out
39.	“What do you mean?”	Bald on-record	Tact	Reaching Out
40.	“I think I’m sick. My stomach’s cramping real hard.”	Off-record	Tact	Self-Protection
41.	“Maybe you should go,”	Negative	Tact	Self-Protection
42.	“I might have to go to the woods. I might be sick.”	Off-record	Tact	Self-Protection
43.	“What do you mean? You don’t know what’s wrong with me.”	Bald on-record	Tact	Self-Protection
44.	“Yes. What’s that got to do with it?”	Off-record	Tact	Self-Protection
45.	“You don’t have to.”	Off-record	Tact	Emotional Regulation
46.	“I need to see Mabel bad. Soon.”	Bald on-record	Tact	Reaching Out
47.	“I will. Thank you.”	Positive	Approbation	Reaching Out
48.	“Tate, I appreciate your teaching me to read and all those things you gave me...”	Positive	Approbation	Reaching Out
49.	“... But why’d you do it?”	Bald on-record	Tact	Reaching Out
50.	“...Don’t you have a girlfriend or somebody like that?”	Off-record	Tact	Self-Protection
51.	“You don’t have to say nothing,”	Negative	Tact	Emotional Regulation
52.	“You don’t have to say anything.”	Negative	Tact	Emotional Regulation
53.	“Oh. I’m so sorry, Tate. I bet your ma was real nice and pretty.”	Positive	Sympathy	Reaching Out
54.	“What? You think what? You can say anything to me.”	Positive	Approbation	Reaching Out
55.	“That doesn’t make it your fault,”	Positive	Approbation	Reaching Out
56.	“Am I your girlfriend now?”	Bald on-record	Tact	Reaching Out
57.	“But I know feathers. I bet the other girls don’t know feathers.”	Positive	Approbation	Self-Protection
58.	“What’s that? What’d you bring?”	Positive	Approbation	Reaching Out
59.	“How’d you know my birthday?”	Positive	Approbation	Reaching Out
60.	“Thank you, Tate.”	Positive	Approbation	Reaching Out
61.	“I don’t have anything for you,” ...	Negative	Tact	Self-Protection
62.	“Oh, Tate, thank you.”	Positive	Approbation	Reaching Out

NO	Kya's utterance and diction	Types of Politeness	Maxims of Politeness	Emotional Resilience
63.	"I'll wash up,"	Positive	Approbation	Reaching Out
64.	"Tate, please, I want to."	Positive	Approbation	Reaching Out
65.	"Why not? Why not like this?"	Bald on-record	Tact	Reaching Out
66.	"... 'It's not like you're suddenly mister know-it-all adult.'"	Bald on-record	Tact	Reaching Out
67.	"You still think I'm a little girl,"	Negative	Tact	Self-Protection
68.	"When, then, if not now? When can we?"	Bald on-record	Tact	Reaching Out
69.	"The same way you did."	Negative	Tact	Emotional Regulation
70.	"When? Not now."	Bald on-record	Tact	Self-Protection
71.	"But why? I thought college started in the fall."	Negative	Tact	Reaching Out
72.	"Why do you have to go, Tate?"	Bald on-record	Tact	Reaching Out
73.	"... 'You'll never come home again.'"	Bald on-record	Tact	Emotional Regulation
74.	"You might forget me. When you get busy with all that college stuff and see all those pretty girls."	Off-record	Tact	Self-Protection
75.	"I will."	Bald on-record	Tact	Emotional Regulation
76.	"I think I can hide or outrun anybody."	Positive	Approbation	Survival
77.	"Good-bye, Tate."	Negative	Tact	Emotional Regulation
78.	"How's Mabel doing, anyway? Are any of your grandkids home?"	Positive	Approbation	Reaching Out
79.	"Yes."	Positive	Approbation	Reaching Out
80.	"Oh," she said, "you play."	Positive	Approbation	Reaching Out
81.	"Oh, it's an ornate scallop, Pecten ornatus,"...	Positive	Approbation	Survival
82.	"Thanks."	Positive	Approbation	Reaching Out
83.	"... 'You don't have to wear it if you don't want to.'"	Negative	Tact	Reaching Out
84.	"It's far,"	Negative	Tact	Survival
85.	"I don't know exactly when Pa left. But about ten years, I think."	Negative	Tact	Emotional Regulation
86.	"There's nothing to see inside."	Off-record	Tact	Self-Protection
87.	"What do you want with me?"	Bald on-record	Tact	Self-Protection
88.	"Then what?"	Bald on-record	Tact	Self-Protection
89.	"That's fine."	Positive	Approbation	Emotional Regulation
90.	"I'm painting their flowers."	Bald on-record	Generosity	Reaching Out
91.	"Of course they do. See these blossoms. ..."	Positive	Approbation	Reaching Out
92.	"I'm keeping records so I can	Bald on-record	Generosity	Survival

NO	Kya's utterance and diction	Types of Politeness	Maxims of Politeness	Emotional Resilience
	learn about the marsh."			
93.	"Could you please help me find The Principles of Organic ..."	Negative	Tact	Reaching Out
94.	"Chase, you promised."	Bald on-record	Tact	Self-Protection
95.	"... How do I know you won't leave me?"	Positive	Sympathy	Self-Protection
96.	"... You know, like high atmospheric winds."	Positive	Approbation	Reaching Out
97.	"I'm sure you know that most stars are too far away for us to see."	Positive	Approbation	Reaching Out
98.	"They know about me, right? About us?"	Positive	Agreement	Self-Protection
99.	"What about your parents? Have you told them?"	Negative	Tact	Reaching Out
100 .	"... And I don't have the right clothes, or don't even know what the right clothes are, and . . ."	Negative	Modesty	Self-Protection
101 .	"No, I haven't."	Bald on-record	Agreement	Emotional Regulation
102 .	"I was hoping maybe I could . . . you know, ..."	Negative	Tact	Reaching Out
103 .	"You could teach me to dance."	Positive	Generosity	Reaching Out
104 .	"... Believe me, you ain't missin' a thing."	Bald on-record	Tact	Emotional Regulation
105 .	"Why should I talk with you?"	Bald on-record	Tact	Self-Protection
106 .	"Yes, I am with someone else now."	Off-record	Tact	Self-Protection
107 .	"What do you want now, Tate?"	Bald on-record	Agreement	Self-Protection
108 .	"Tate, I think you should leave now."	Negative	Tact	Self-Protection
109 .	"No, no. They're just for me..."	Negative	Modesty	Self-Protection
110 .	"I don't know how to, Tate..."	Negative	Modesty	Emotional Regulation
111 .	"... I could never believe you again..."	Bald on-record	Tact	Self-Protection
112 .	"... Please, Tate, you have to go now."	Negative	Tact	Self-Protection
113 .	"I don't want to interrupt anything. I've just come for..."	Negative	Tact	Reaching Out
114 .	"Here, Tate. This is for you."	Positive	Generosity	Reaching Out
115 .	"It was you, Tate,"	Positive	Modesty	Emotional Regulation

NO	Kya's utterance and diction	Types of Politeness	Maxims of Politeness	Emotional Resilience
116 .	"I'm okay now, Jumpin'. Thank you, and thank Mabel for all you did for me."	Positive	Approbation	Reaching Out
117 .	"Pa, please, stop!"	Positive	Tact	Self Protection
118	"Do you want coffee, tea?"	Negative	Tact	Reaching Out
119 .	"You all left, ...	Negative	Agreement	Emotional Regulation
120 .	"Jodie, it's okay. You were just a kid yourself. What could you do?"	Positive	Sympathy	Reaching Out
121 .	"Well, here we are then."	Positive	Agreement	Emotional Regulation
122 .	"... Did you ever hear from them, know where they went?"	Negative	Tact	Reaching Out
123 .	"Some news? What? Tell me."	Bald on-record	Agreement	Reaching Out
124 .	"Why didn't somebody tell me where she was? ...	Negative	Tact	Emotional Regulation
125	"Please don't talk to me about isolation ...	Negative	Tact	Self-Protection
126	"I have lived it. I am isolation,"	Bald on-record	Modesty	Emotional Regulation
127	"I've had no family, no news of family for most of my life..."	Negative	Modesty	Emotional Regulation
128	"I can't tell you how much I wanted to see you again..."	Positive	Sympathy	Reaching Out
129	"... My only family unless you count herring gulls."	Positive	Approbation	Emotional Regulation
130	"Actually, it was Tate Walker who taught me to read."	Positive	Generosity	Reaching Out
131	"... More coffee?"	Negative	Tact	Reaching Out
132	"Tell me about the others."	Negative	Tact	Reaching Out
133	"I thought I started it on my own..."	Negative	Modesty	Emotional Regulation
134	"I just don't remember much about it at all."	Negative	Modesty	Emotional Regulation
135	"I'd like that, Jodie. Please come whenever you can."	Positive	Tact	Reaching Out
136 .	"... I thought you were gone forever."	Negative	Tact	Emotional Regulation
137	"I will. And come back for a visit whenever you can."	Positive	Tact	Reaching Out
138	"Please just go,"	Bald on-record	Tact	Self-Protection

NO	Kya's utterance and diction	Types of Politeness	Maxims of Politeness	Emotional Resilience
139.	"I had no idea there were so many and so beautiful,"	Positive	Approbation	Reaching Out
140.	"It's like never having seen the stars, then suddenly seeing them."	Positive	Sympathy	Emotional Regulation
141.	"No, no, thank you."	Negative	Tact	Self-Protection
142.	"I don't know where to buy a ticket."	Negative	Modesty	Reaching Out
143.	"I have to go."	Negative	Tact	Self-Protection
144.	"No, thanks."	Negative	Tact	Self-Protection
145.	"Thanks."	Positive	Approbation	Reaching Out
146.	"No, I'm fine."	Negative	Tact	Emotional Regulation
147.	"I cannot fall for him again. I will not get hurt all over again."	Negative	Tact	Self-Protection
148.	"Okay then, you win."	Positive	Agreement	Emotional Regulation
149.	"Please, no, it's okay."	Negative	Tact	Self-Protection
150.	"No, I won't say anything that implies guilt. I will not go to prison."	Bald on-record	Tact	Self-Protection
151.	"Please get me out of here."	Negative	Tact	Self-Protection
152.	"It's fine. I liked having him here..."	Positive	Approbation	Reaching Out
153.	"Please, will you let him in whenever you see him after supper?"	Positive	Tact	Reaching Out
154.	"Thank you, Jacob."	Positive	Approbation	Reaching Out
155.	"Hello, Tate. Thanks for the books you brought."	Positive	Approbation	Reaching Out
156.	"Maybe you could feed the gulls if you're out my way."	Positive	Generosity	Reaching Out
157.	"Tate, please, you have to forget me."	Negative	Tact	Self-Protection
158.	"You know I'm different, I cannot be part of your world."	Negative	Tact	Self-Protection
159.	"Please, can't you understand, I'm afraid to be close with anybody ever again. I can't."	Negative	Tact	Self-Protection
160.	"No thanks, not this time."	Negative	Tact	Self-Protection
161.	"I might..., Not sure yet."	Negative	Tact	Emotional Regulation
162.	"No, I just walked into a door in."	Negative	Modesty	Self-Protection
163.	"Yes, it was Chase."	Bald on-record	Modesty	Self-Protection

NO	Kya's utterance and diction	Types of Politeness	Maxims of Politeness	Emotional Resilience
164	"Nothing, I swear. He tried, Jumpin'."	Negative	Tact	Reaching Out
165	"Please get me out of here."	Negative	Tact	Self-Protection
166	"Jumpin', please. You can't tell anybody."	Negative	Tact	Self-Protection
167	"Please promise me you won't tell anybody."	Negative	Tact	Self-Protection
168	"I'll stay safe, Jumpin'."	Negative	Tact	Survival
169	"If I decide to go to Greenville, when I come back, maybe I could live out at my reading cabin awhile."	Negative	Tact	Survival
170	"Thank you, Jumpin'. I know."	Positive	Approbation	Reaching Out
171	"I'm not sure. I haven't made arrangements..."	Negative	Tact	Emotional Regulation
172	"Hey, Jumpin', I'm just letting you know I'm home."	Positive	Agreement	Reaching Out
173	"What is it? What's wrong?"	Positive	Sympathy	Reaching Out
174	"No. What news?"	Negative	Tact	Reaching Out
175	"Do I have to? Can't the trial continue without me?"	Negative	Tact	Self-Protection
176	"What if I can't? What if I refuse? All they can do is throw me in jail."	Bald on-record	Tact	Self-Protection
177	"That doesn't make me feel any better, don't you see?"	Negative	Tact	Emotional Regulation
178	"Yes, please."	Positive	Tact	Reaching Out
179	"Thank you for the things you brought me."	Positive	Approbation	Reaching Out
180	"I never asked people for anything. Maybe now they'll leave me alone."	Negative	Modesty	Self-Protection
181	"Oh, you're still here."	Off-record	Sympathy	Reaching Out
182	"I'm fine, Jodie. Really."	Negative	Tact	Emotional Regulation
183	"I've lived alone almost all my life, not two months! And I didn't think, I knew a whole town was	Off-record	Modesty	Emotional Regulation

NO	Kya's utterance and diction	Types of Politeness	Maxims of Politeness	Emotional Resilience
	against me.”			
184 .	“Jodie, maybe I’m just tired right now.”	Negative	Modesty	Emotional Regulation
185 .	“Please, I need to get over all this.”	Negative	Tact	Emotional Regulation
186 .	“I don’t know how to be consoled.”	Negative	Modesty	Emotional Regulation
187 .	“You left me like all the others.”	Bald on-record	Tact	Self-Protection
188 .	“I know.”	Positive	Agreement	Emotional Regulation
189 .	“I’ve always loved you. Even as a child in a time I don’t remember, I already loved you.”	Positive	Approbation	Reaching Out
190 .	“We are married. Like the geese.”	Off-record	Generosity	Reaching Out

In this section, the researcher found 190 utterances uttered by the main character called Kya in the novel *Where the Crawdads Sing*. From the data above, the researcher found out that there are 4 types of politeness strategies based on Brown and Levinson’s (1987) theory used by the main character in this novel. There are: Positive politeness, Negative politeness, Bald on-record, and Off-record strategy. The researcher also found out that 6 maxims of politeness proposed by Leech (1983) reflected her choice of words that are employed to maintain social harmony, show respect, and minimize the threat to the hearer.

Table 2. Types of Politeness Strategies and Maxims of Politeness Used by Kya in the Lines of Poems in *Where the Crawdads Sing* Novel

This section will present a table with the complete categorization of politeness strategies and maxims based on the analysis. The researcher found 22 data in lines of the poems written by the main character (Kya) in *Where the Crawdads Sing* novel that contain politeness strategies and the maxim of politeness used by the main character to other characters.

No	Lines of Poem	Types of Politeness Strategies	Maxims of Politeness	Emotional Resilience
191.	Love must be free to wander,	Positive	Tact	Reaching Out
192.	To land upon its chosen shore And breathe.	Positive	Approbation	Emotional Regulation
193.	I must let go now.	Negative	Tact	Emotional Regulation
194.	But it was my heart-tide Realizing you	Positive	Approbation	Reaching Out
195.	And share my senses That feel the cool	Positive	Sympathy	Reaching Out
196.	Only you know How one side of a moment	Positive	Approbation	Reaching Out
197.	Sharing souls.	Positive	Approbation	Emotional Regulation
198.	You died before the child	Negative	Tact	Reaching Out
199.	My friend, the Wild.	Positive	Approbation	Reaching Out
200.	To the Feather Boy	Positive	Approbation	Reaching Out
201.	Thank you	Positive	Approbation	Reaching Out
202.	From the Marsh Girl	Negative	Modesty	Self-Protection
203.	We don't care That dusk deceives.	Positive	Agreement	Emotional Regulation
204.	We see brilliant colors, And never learn	Positive	Sympathy	Emotional Regulation
205.	Sunsets are in disguise, Covering truths, covering lies	Positive	Tact	Emotional Regulation
206.	You disappeared, I know not where	Negative	Tact	Emotional Regulation
207.	But your wing-marks still linger there	Positive	Approbation	Reaching Out
208.	Never underrate the heart	Positive	Approbation	Emotional Regulation

No	Lines of Poem	Types of Politeness Strategies	Maxims of Politeness	Emotional Resilience
209.	The path I have taken, That you have taken	Positive	Agreement	Reaching Out
210.	The long way through this pass?	Positive	Sympathy	Emotional Regulation
211.	His eyes still holding mine Until they see another world.	Positive	Sympathy	Reaching Out
212.	And love itself passing To whatever it was before it began.	Positive	Approbation	Emotional Regulation

In this analysis, the researcher found 22 data points from the lines of the poem written by the main character named Kya, in the novel of *Where the Crawdads Sing*. From the data above, the researcher found out that there are 4 types of politeness strategies based on Brown and Levinson's (1987) theory used by the main character in this novel. There are: Positive politeness, Negative politeness, Bald on-record, and Off-record strategy. The researcher also found out that 6 maxims of politeness proposed by Leech (1983) reflected her choice of words that are employed to maintain social harmony, show respect, and minimize the threat to the hearer.

For more details, the researcher presented the percentage of the types of politeness strategies used by the main character in the novel *Where the Crawdads Sing*.

Table 3. Percentage of Politeness Strategies Used by Kya in *Where the Crawdads Sing* Novel

NO	Types of Politeness	Frequency	Percentage
1.	Positive politeness strategy	79	37,26%
2.	Negative politeness strategy	83	39,15%
3.	Bald on-record politeness strategy	36	16,98%
4.	Off-record politeness strategy	14	6,60%
	Total	212	100%

The most used strategy by Kya in the novel *Where the Crawdads Sing* is the negative politeness strategy. Out of 212 data points, 83 (39,15%) of them used the negative politeness strategy. And there are 79 (37,26%) positive politeness strategies, 36 (16,98%) bald-on-record politeness strategies, and 14 (6,60%) off-record politeness strategies. From this section, it can be used to minimize emotional burden, reveal vulnerabilities, and maintain emotional distance from others. This also reflects her past experiences marked by abandonment, isolation, and neglect, which influence her tendency to be cautious and self-protective in social interactions. Through these strategies, Kya presented about avoiding confrontation and protecting both her own feelings and the self-esteem of those she speaks with.

Table 4. Percentage of Politeness Principles Used by Kya in *Where the Crawdads Sing* Novel

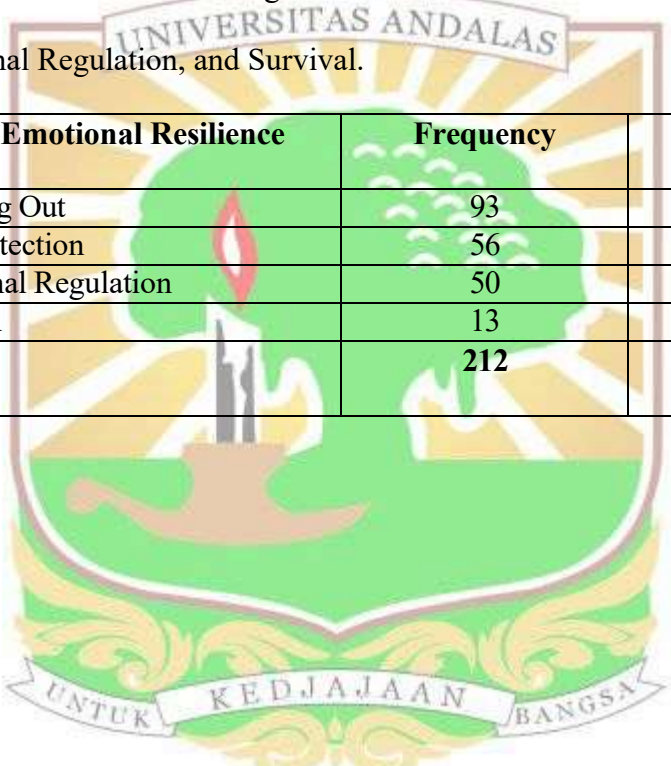
NO	Types of Maxim	Frequency	Percentage
1.	Tact	108	50,94%
2.	Generosity	9	4,25%
3.	Approbation	48	22,64%
4.	Modesty	20	9,43%
5.	Agreement	15	7,08%
6.	Sympathy	12	5,66%
	Total	212	100%

Table 4 provides information regarding the occurrence and the percentages of the politeness principle (maxim of politeness) that was employed by Kya, which closely align with the politeness strategies she used throughout the novel *Where the Crawdads Sing*. In this research, the researcher found 6 maxims, there are; Tact, Generosity, Approbation, Modesty, Agreement, and Sympathy. It can be seen that there are 108 data points (50,94%) from 212 data points, out of 48 (22,64%) of them are Approbation maxim, 20 (9,43%) of them are Modesty maxim, 15 (7,08%) of them are Agreement maxim, 12 (5,66%) of them are Sympathy maxim, and 9 (4,25%) are Generosity maxim. Here, it can be concluded that

the most dominant used is the Tact maxim. As the most dominant use by Kya, this is because the Tact maxim exactly reinforces the idea that the use of language is fundamentally aimed at avoiding conflict, maintaining distance, and fostering interpersonal harmony.

Table 5. Percentage of Emotional Resilience Used by Kya in *Where the Crawdads Sing* Novel

This section presents a table of adjustment findings that reflect the main character and also the factor that was considered to collect all of the data. From all of the data counted 212 data points, the researcher made 4 categories of emotional resilience: Reaching out, Self-protection, Emotional Regulation, and Survival.



NO	Emotional Resilience	Frequency	Percentage
1.	Reaching Out	93	43.87%
2.	Self-Protection	56	26.42%
3.	Emotional Regulation	50	23.58%
4.	Survival	13	6.13%
	Total	212	100%

CHAPTER 4

CONCLUSION AND SUGGESTION

4.1 Conclusions

The researcher can conclude that there are two politeness studies applied in this novel. This study analyzes Kya's utterance as the main character to other characters in Delia Owens' novel *"Where the Crawdads Sing"* using an interpersonal pragmatic framework and politeness theory. Of the total 212 data points identified by the researcher, 86 (approximately 20%) were selected and analyzed, representing each category of politeness strategies and principles.

This study has examined Kya's speech in the novel *"Where the Crawdads Sing"* through the lens of interpersonal pragmatics and politeness theory, with a particular focus on Leech's Politeness Principle. The findings indicate that Kya employs various politeness strategies, including 'bald on record' strategies, positive politeness, negative politeness, and 'off-record' strategies, depending on the context and her relationship with other characters. Each strategy reflects how she manages social interaction while protecting both her own face and the hearer's face.

In terms of principles of politeness or the Maxim of politeness, Kya often applies the Tact Maxim, Modesty Maxim, Approbation Maxim, Agreement Maxim, Sympathy Maxim, and Generosity Maxim. Her application of these principles demonstrates a consistent tendency to minimize the burden on others, express empathy, and maintain harmony in communication. Even when she expresses fear, trauma, or emotional distance, her language remains controlled and considerate; she shows that her politeness is not only linguistic but also a deeper connection to her personal experiences and how she arranged the language.

From an interpersonal pragmatics perspective, Kya's communication reflects her development of emotional resilience. Growing up in isolation and facing repeated abandonment,

she learns to navigate interactions carefully. The researcher identified 4 categories of emotional resilience: Reaching out, Self-protection, Emotional Regulation, and Survival. The predominance of Reaching Out indicates that Kya's emotional resilience is expressed not only through her ability to endure adversity but also through her willingness to rebuild interpersonal relationships. Her use of negative politeness often shows her desire to avoid burdening others, while her positive politeness reflects her effort to build a connection despite her past. Therefore, politeness in her speech becomes a strategy for both self-protection and social adaptation.

The findings show that Kya applies all major politeness strategies, including bald on record, positive politeness, negative politeness, and off-record strategies. Among these, the negative politeness strategy is the most frequently used, indicating her tendency to minimize imposition and maintain distance in interaction. In terms of politeness principles, Kya demonstrates various maxims such as tact, generosity, approbation, modesty, agreement, and sympathy. However, the tact maxim appears as the most dominant maxim in her utterances. This suggests that Kya consistently attempts to reduce cost to others and avoid burdening them in communication.

In conclusion, this study concludes that the strategies of politeness employed by Kya are closely linked to her emotional journey. This illustrates how language can serve as a tool for managing relationships, expressing vulnerability, and maintaining dignity in difficult life situations. Overall, the study highlights that Kya's use of politeness is not random, but closely linked to her psychological condition and life experiences.

4.2 Limitations and Suggestions for Future Research

Based on the findings of this study, several suggestions can be offered for different groups. Future researchers are encouraged to expand the scope of analysis by examining a larger portion of the data or even the entire dataset of 212 utterances identified in the novel.

A more comprehensive analysis may provide deeper and more balanced findings regarding the distribution of politeness strategies and maxims.

In addition, future research could compare the use of politeness strategies among different characters to examine how social background, relationships, and power dynamics influence language use. Researchers are also encouraged to integrate politeness theory with other approaches, such as discourse analysis or psychological perspectives, to examine the relationship between language, emotions, and character development in greater depth.

For linguistics students, this study can serve as a reference for understanding how pragmatic theories, particularly politeness strategies and politeness principles, are applied in literary texts. Students are encouraged not only to focus on the structural aspects of language but also to consider context, intention, and interpersonal meaning in communication. This can help them develop a more critical and analytical perspective when studying language in use.

For teaching and learning practices, it is recommended that teachers utilize literary dialogues as authentic materials in the classroom. Through these materials, students can learn how politeness strategies are applied in real-life situations, including how to make requests, refuse requests, express gratitude and show empathy appropriately. This approach can enhance students' pragmatic competence and make the learning process more meaningful and contextual.

In the end, for the general reader, this study can broaden their understanding of how language reflects emotional experiences and personal struggles. By understanding how politeness strategies are employed by the main character, readers can gain insight into how communication can be influenced by past experiences, particularly in situations involving vulnerability and resilience. This awareness can also help readers adopt more thoughtful and effective communication strategies in their day-to-day interactions.

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