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Realization of Positive Politeness Strategies In
Jane Austen 's *Emma*   : A Stylistic Study

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Abstract

Positive politeness is redress directed to the Positive face , his perennial desire that his wants (or the Actions /acquisitions/ values resulting from them)should Be thought of as desirable.   Redress   consists   in   partially satisfying that desire by communicating that one's own wants (or some of them)are in some respects   similar   to   the   addressee's wants(Brown & Levinson, 1978: 106).

Jane Austen considers polite conversation to be   the essential qualifications of a hero or a heroine(Hayley, 1981: 88). The art of polite conversation is the special grace of the true lady and gentleman . It depends upon the finest qualities of intelligence and character (Hayley,1981:87). Restraint , propriety and absence of emphasis , consideration for others and the desire to give them pleasure , the avoidance of mere display , the conscious imitation of the best models – in this case the imitation of the fine lady and gentleman – are some of the qualities of good and polite conversation as Austen understands and practices it in *Emma* (Hayley, 1981:9).

Emma may not evoke tears or intense fear in readers , however , the novel does not create a very realistic portrayal of the life of a twenty – year old girl from her point of view. Austen creates a story so real that readers are caught up in Emma's world , living as if in Emma's shoes . Hence , by writing a story entirely from Emma's point of view , Austen creates a world that focuses on society.

1. Introduction

Although Jane Austen projects only Emma 's perspective in her novel , it is evident that other perspectives exist. One may ask how other views are noted if only Emma's is present ?!! By describing people's words and actions , Austen widely implies that not all others may share the same viewpoint as Emma .Thus , the novel describes not only Emma's life , but also the entire life of her own society during that time . That is why *Emma*'s greatest concern , and main plot of the story concerns are societal issues , i.e. Emma's thoughts are governed by sentiments of social status and class , along with personal presentation to society (Hayley,1981:9). The findings, Austen has her role to play in her society , and in doing so , she reaches the greater audience and consequently has a potential role for greater impact . Whether or not this was her *intent* , this is the outcome. That is , she enhances her art's value as she entertains us while leaving a very accurate historical record of life . She creates a new and flexible medium in which the individual and the society are revealed together . She moves lightly and unobtrusively from character to group , from solitary scenes to social gatherings.   Accordingly , the combination of psychological insight with social analysis is one of her main literary achievements in *Emma*. The novel accumulates its impressions of society by noting the behaviors of people in social groups , playing social roles , placed in social environments . This sociability is again another typical eighteenth century feature shown through the value placed upon good conversation and manners .

Conversation was the most universal of all the arts , Austen gives much of her space in *Emma* to explain the nature and significance of polite conversation.

2. Face-saving : Politeness

Politeness is a communication strategy which people use to maintain and develop relationships (Brown & Levinson, 1978: 73-9). That is , in everyday conversation , there are ways to go about getting the things we want . Thus , the phenomenon of politeness is a vast and complex issue which entails a range of various aspects . First of all, the key notion related to the theory of politeness is the concept of *FACE* (Brown & Levinson, (1987:38).   The American   sociolinguist Erving Goffman(1967:220) bases much of his work   on interpersonal relationships , on the concept of *FACE* and defines it as " **the**

negotiated public image , mutually granted each other participants in a communicative event(Goffman(1967:220).

Brown & Levinson's work(1978:1987)on politeness phenomenon provides further information that face is made up of two related aspects which appear to be in contrast , must be projected simultaneously in any communication and which , in turn , makes the concept paradoxical . On the one hand , once engaged in a human interaction, we have a need to be involved with other participants and to show them our involvement . This involvement aspect of face is concerned with the person's right to wish to be perceived as normal contributing and supporting member of society in any communicative event (Bayraktaroglu & Sifianou,2002:2).This can be achieved by employing such discourse strategies as : paying attention to others , using first names , taking the of view of others and supporting them . Besides, the involvement aspect which relates to the desire to be liked ,is appreciated and approved of by selecting other strategies that have been called positive or solidarity politeness, for, this aspect of face shows what participants have in common. On the other hand , while communicating one's needs to maintain some degree of independence from other participants and to show them that we respect their independence as well , this aspect stresses the person's right not to be dominated by a group or social values and expresses the desire to be free from any impositions of others. Therefore , Brown & Levinson(1978) define *FACE* as:

'Face', the public self- image that every member wants to claim for himself , consisting in two related aspects : (a) negative face : the basic claim to territories, personal preserve , rights to non-distraction --i.e. to freedom of action and freedom from impositions (b)positive face : the positive consistent self- image or 'personality '(crucially including the desire that this self –image be approved of) claimed by interactants(P.66).

Moreover , 'Face' is something that is emotionally invested , and that can be lost , maintained or enhanced , and must be constantly attended to the interaction. Hence , a threat to a person's Face is termed a **Face-**.:65), agree that such **Threatening Acts(FTA's)**, and they ,(Brown & threats generally require a mitigating statement or some verbal repair (politeness), or breakdown of communication will ensue . Accordingly , corresponding to the above concepts of **Face** ' are notions of 'Positive Politeness' and ' Negative Politeness', where the former is solidarity based and the latter maintains social distance .That is to say , Brown &

Levinson(1978: 1987) analyze politeness in broad terms that anoints the 'Face' of the addressee by indicating that in some respects , the speaker [**S**]wants the hearer 's [**H**] wants (e.g. by treating him as a member of an in-group , a friend , a person whose wants and personality traits are known and liked).Also , the avoidance –based strategy consists in assurances that the [**S**] will not interfere with the [**H**]'s freedom of action .

3. Politeness Principle

Several authors have made reference to the "Principle of Politeness" in language ,(Grice, 1975;Brown & Levinson, 1978: 1987;Leech,1983 among others),and have provided us with different views of how politeness works stressing its complexity . It is essential , then, as a starting point to have a clear idea of what we mean by politeness and what place it has within communication !!   A working definition of politeness in language study could be the following :

1. **Lakoff** (1975:295) expounds that politeness forms of behaviour which have been developed ... that it will be the verbal velvet glove to conceal the iron fist.

2.**Leech**(1983: 141) maintains that politeness strategies are forms of behaviour aimed at creating and maintaining harmonious interactions.

3.**Brown & Levinson** (1987: 60) : use it to refer to forms of behaviour which allow communication to take place between potentially aggressive partners.

4.**Richards** (1992:281) : says that politeness shows how language expresses the social distance between speakers and their different role relationships ; how Face – work , that is , the attempt to establish , maintain and save Face during conversation is carried out in a speech community.

The above definitions do not differ much from what Jane Austen has done in _Emma_ , enhanced by , what modern scholars have pointed about politeness. For them politeness is used to avoid conflict , tone down potential aggression , ensure smooth interaction ; for Austen politeness is used to enhance one's own social standing and signal membership in a particular social class.   Thus , politeness should be seen as a set of strategies or verbal habits which someone sets as a norm for himself- herself or which others judge as the norm for them , also , being a socially constructed norm within a particular community of practice(Wenger,1998: 55).

4. Politeness Strategies

Politeness strategies can be understood as part of a more general framework of strategic behaviour . Politeness strategies set up a model that makes communication possible between potentially aggressive parties dealing with how people relate to one another in a particular society (Brown & Levinson ,1978: 97). It is important to note that politeness strategies have to be considered in a context to see how they are intended . Thus, many types of contextual variables have to be taken into account (the speaker's status ,power , role , the nature of the circumstances , etc.). Politeness , then , seems to become essentially a **QUESTION** of appropriateness as we enter a conversation and continue with it at every turn. Accordingly , Brown & Levinson(1978: 720)stipulate that politeness strategies are developed to save the hearer's "**Face**". Henceforth, and as mentioned earlier "**Face**" refers to the respect that an individual has for himself , or herself , and maintaining that self –esteem in public or in private situations. So, usually , you are trying to avoid embarrassing the other persons , or making them feel uncomfortable . Face Threatening Acts(**FTA's**) , then, are acts that infringe on the hearer's need to maintain his\herself esteem ,and be respected. Politeness strategies , therefore, are developed for the main purpose of dealing with these **FTA's**, i.e. for face threatening acts , there are a number of strategies for carrying them out (See Figure No.1). To illustrate , Brown and Levinson(1987: 73-9)propose five different alternatives ,i.e. there are five types of politeness strategies that sum up human "**politeness** " behaviour :

I. **Bald On –Record** (without redressive action). It is a strategy that provides no effort to minimize threats to the hearer's "**Face**". Direct imperative forms can be examples and they simultaneously are the least polite , since they do not take into account "Face" precautions(Brown and Levinson(1987:99):

e.g.1. Oh! Mr. Weston , do not mistake me.
                                    (*Emma*,P.306).
Redressive action aims at counter- balancing the potential face – threat and can take two forms depending on which aspect of face is more important to the speaker. That is why we have the following two
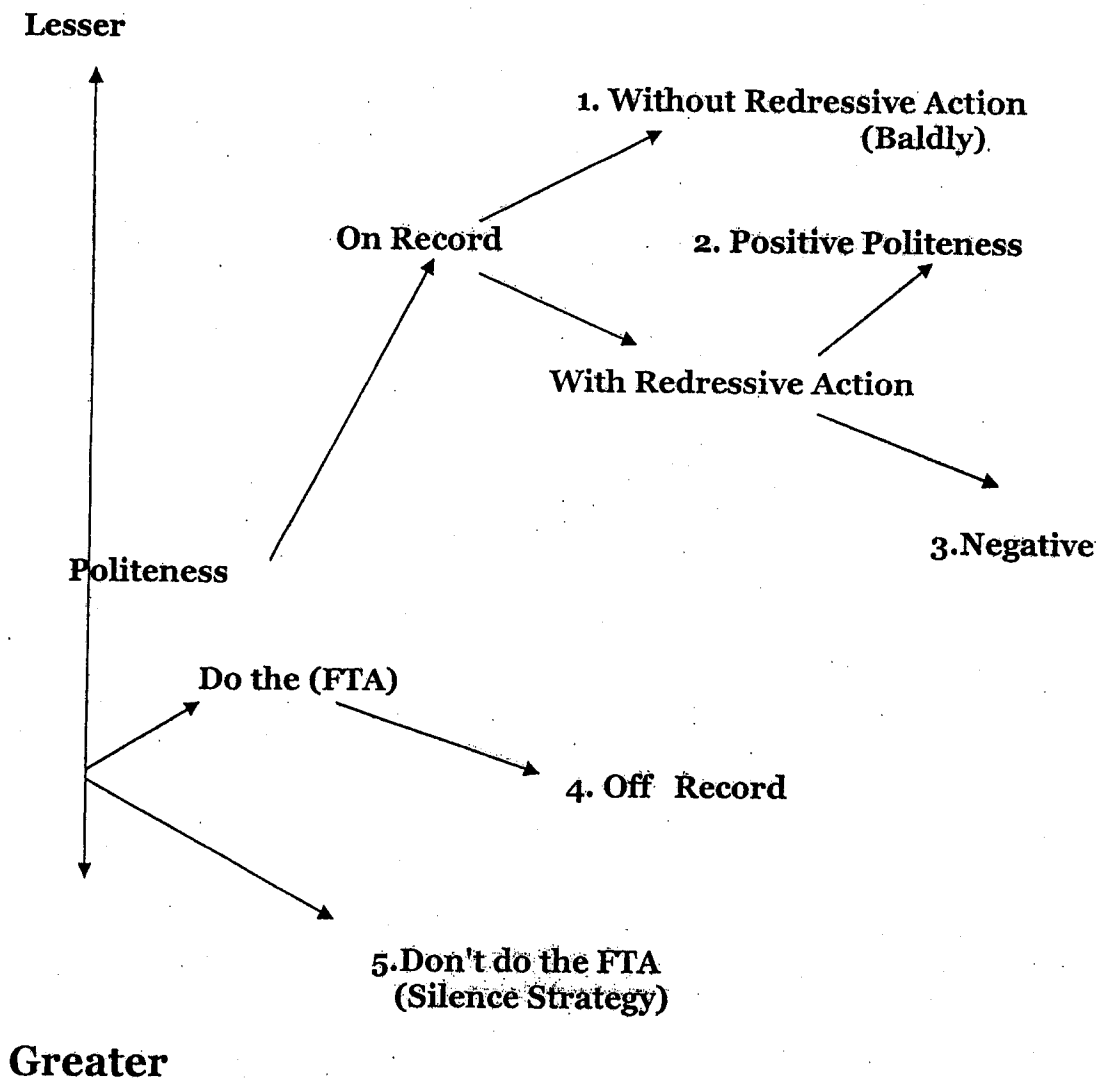   strategies :
II.**Positive Strategies** .They stress the maintaining of solidarity and a good rapport between the speaker and the hearer . That is , the speaker recognizes that the hearer has a desire to be respected . Positive politeness strategies , also confirm that the relationship is friendly and expresses group reciprocity(Brown and Levinson1987: 106):

2. Quite delightful to have you all meet so !

(*Emma*,P.250).

3.Pray make my excuses adieus to her.

(*Emma*,P.270).

III.**Negative Strategies**. Here, if the negative aspect of "**Face**" is emphasized , the speaker will employ negative politeness strategies which help maintain politeness by avoiding imposition, keeping distance and indicate the speaker's reluctance impinge on the hearer Brown and Levinson(1987: 134-5). Regardless of the kind of strategies employed , it can be said that the speaker goes on record for the performance of his or her act because the message conveyed is relatively clear . That is , negative politeness strategies are similar to positive ones in that the speaker recognizes that they want to be respected , however , the speaker also assumes that he /she is in some way imposing on them (Brown and Levinson(1987:135):

4. Perhaps I intended you to say so , but I meant self-command.   (*Emma*,P. 362)

5. I do not know what your opinion may be , Mrs. Weston.

(*Emma*, P.65).

Lesser

1. **Without Redressive Action**
(Baldly)

On Record

2. **Positive Politeness**

With Redressive Action

Politeness

3.**Negative**

Do the (FTA)

4. **Off Record**

5.**Don't do the FTA**
(Silence Strategy)

Greater

(Estimation of Risk of Face Loss)

Figure No. 1
Possible Strategies For Doing (FTA)
Taken from(Brown& Levinson,1978:65)

IV. The major alternative the speaker may adopt is going off record,(<u>Off-Record indirect strategies</u>), by using a vague , ambiguous or indirect utterance . In this case the decoding of the message is left thoroughly to the hearer . The main purpose , here, is to take some of the pressure **OFF** of the speaker .

The speaker is trying not to directly impose by asking for a want (Brown and Levinson(1987: 78).An example of these strategies is something that almost everyone has done or will do when he has , no purpose , decided not to return someone's phone call. Or, when he says:

   6.Here is April come! (A hint)   (*Emma*,P.299).

V.Performing no act and maintaining no goal **(Silence Strategy)**. Silence strategy has been termed **"Don't Do the FTA"** which is employed when the risk of loss is judged extremely high and the speaker wishes to avoid the threat (Brown and Levinson(1987: 77). It (Silence strategy) is considered to be the most polite manifestation , since the speaker avoids the face threatening act altogether . All these hierarchically ordered choices are considered to minimize the risk of" **Face** " loss ; therefore , they are useful devices for maintaining politeness.

5. Positive Politeness Strategies

They are usually seen in groups of friends , or where people in the given social situation know one another fairly well (Brown and Levinson(1987:106).Positive politeness strategies usually try to minimize the distance between individuals by expressing friendliness and solid interest in the hearer's need to be respected (i.e. minimize the FTA). Hence, Brown & Levinson (1978: 108-34) have proposed "Fifteen "strategies to do the FTA with redressive action to gain the positive politeness . The following are the most remarkable ones (See **Figure No. 2)**:

Strategy No. (1): NOTICE (Attend to the Hearer)
Generally , this strategy suggests that the speaker should take notice of aspects of the hearer' s conditions **,e.g.** . noticeable changes , remarkable possessions , anything which looks as though the hearer wants the speaker to notice and approve of it(Brown & Levinson , 1978:108):

7. Your inexperience really amuses me! *(Emma,*P.300).
8. Such sweet lines! *(Emma,*P.102).
9.Dear affectionate creature ! *(Emma,*P.80).
10. How much I am obliged to you ...for telling me to come to-day!

*(Emma,*P. 362).

11. What a precious deposit ! *(Emma,*P.76).

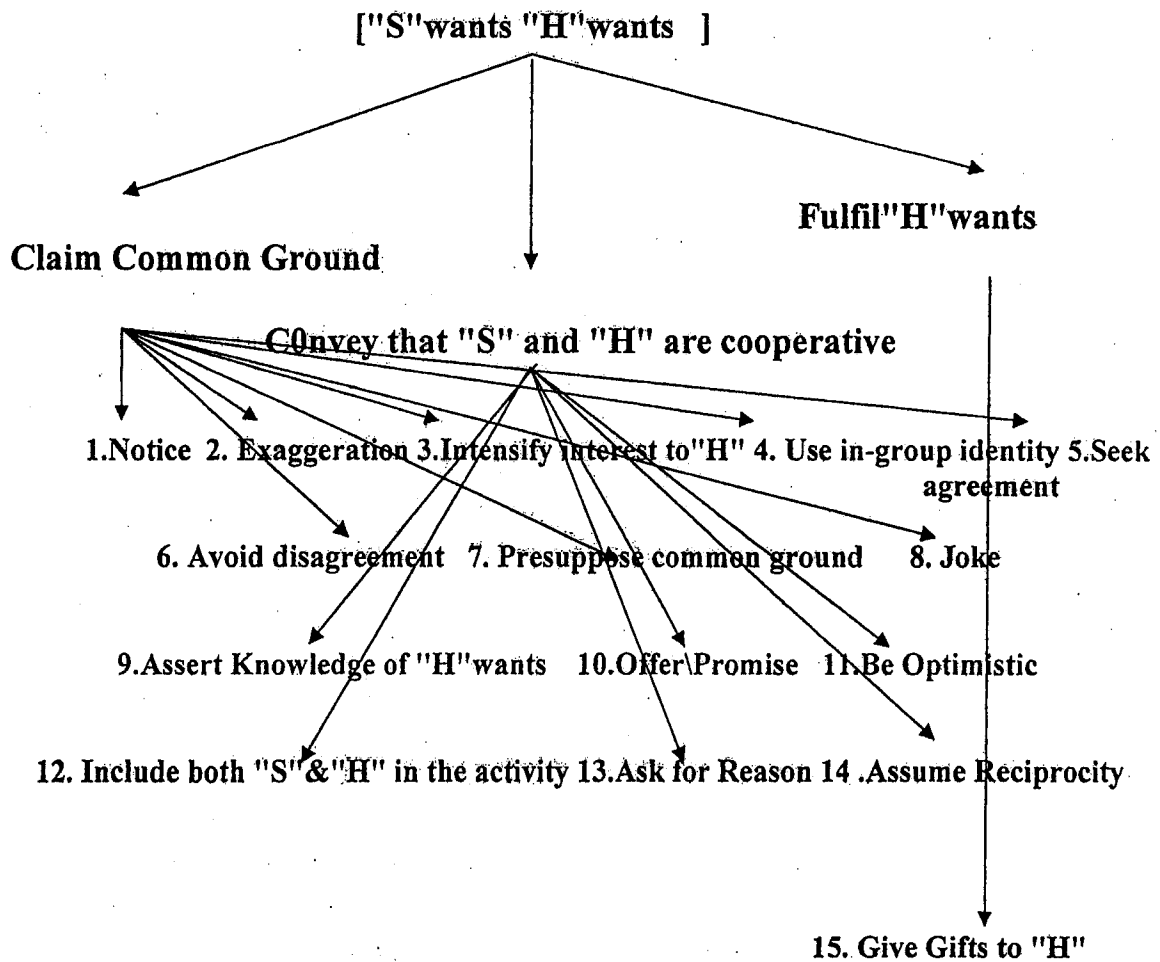Positive politeness
Do FTA On –Record
Plus Redress to[H]wants

["S"wants "H"wants   ]

Claim Common Ground

Fulfil"H"wants

C0nvey that "S" and "H" are cooperative

1.Notice 2. Exaggeration 3.Intensify interest to"H" 4. Use in-group identity 5.Seek agreement

6. Avoid disagreement   7. Presuppose common ground   8. Joke

9.Assert Knowledge of "H"wants   10.Offer\Promise   11.Be Optimistic

12. Include both "S"&"H" in the activity 13.Ask for Reason 14 .Assume Reciprocity

15. Give Gifts to "H"

Figure No. 2
Positive Politeness Strategies
Taken from Brown & Levinson (1978: 107)

12.How well they suit one another !   (*Emma*,P.365).

Strategy No. (2) : Exaggeration

It is the interest, approval , sympathy with the hearer (Brown and Levinson(1987: 109). It is almost done with exaggerated intonation , stress and other aspects of prosodic , as well as , intensifying modifiers :
13.Upon my word ,this is charming to be standing about among such
        friends !   (*Emma*,P.321).
14. Poor Miss Taylor !   (*Emma*,P. 39;41;&49).
15. Tiresome wretches!   (*Emma*,P.85).
16 .How sorry I am !   ·   (*Emma*,P. 125).
17. It is a dreadful thing to have you forced to live there ! (*Emma*,P. 125).

Strategy NO.(4): Use In-Group Identity Markers

This contains in –group usages of address forms , of language or dialect , of jargon or slang , and of ellipsis (Brown and Levinson(1987: 112). There are also the generic names and terms which are used to convey such in –group membership , such as mate , love , dear, babe, brother , sister , sweetheart , fellas , guys ,etc. whose function is to soften the **FTA** (ibid.):

18. You understand the face of influence pretty well , Harriet.
(*Emma*,P.60).
19. I have been always telling you , my love, that I had no idea of the change being so very material to Hartfield as you apprehended ; and now you have Emma's account, I hope you will be satisfied.
(Emma, P.118).
20. We think so very differently on this point , Mr. Knightley .
(*Emma*,P.91).
21 . Excuse me , ma'am , but this by no means my intention .
(*Emma*,P. 300).
22. Is not this most vexation, Knightley ?   (*Emma*,P. 349).
If such in –group terms are used with imperatives they indicate that "S" wants to soften the imperative . Thus , when they are used with address forms, such as in (**18; 20; 21; & 22**) ,they turn the statements into request .

Strategy No .(5) :Seeking Agreement

The talking about "Safe Topics" allows "S" to stress his agreement with "H" and therefore to satisfy "H's" desire to be "Right " , or to be corroborated in his opinions(Brown and Levinson(1987: 117). Then , the more "S" knows about "H" , the closer to them to have the common ground and to seek ways in which it is possible to agree with each other:

23. I fancy I am rather a favourite .   (*Emma*,P. 302).
24.I shall never forget his extreme politeness .   (*Emma*,P. 320).
25. I have no doubt of his being a very respectable young man .   (*Emma*,P.59).
26. I admire all that quaint , old fashioned politeness ; it is much more to my taste ...
(*Emma*,P. 302).

Another way of revealing agreement is to repeat part or all of what the previous speaker has said in a conversation :
28. Emma: You are ungrateful.
  Frank : Ungrateful !   (Emma,P. 322).

Strategy No . (8) : Joke

Jokes are based on natural shared common knowledge , values , etc. They may be used to emphsise that shared common background or these shared values . Joking is an essential positive politeness technique used to put "H" at ease (Brown and Levinson(1987: 129).For example , in response to a" faux pas' 'of "H's", "S" joke may , or joke might minimize on FTA of requesting :

29.Here comes this dear old beau of mine , I protest! (Emma,P.301).
30.Only think of this gallantry in coming away before the other men!
(Emma,P. 301).

Strategy No. (10): Offer & Promise

"S" wants to stress his cooperation with "H" , so as to redress the potential threat of "H's" FTA . Thus , "S" pretends that whatever "H" wants , "S" wants for him and will help to gain Brown and Levinson(1987: 130):

31.Pray , Miss. Smith , give me leave to pay my address to you . (Emma,P.97-8).
32. I hope I shall soon have the pleasure of introducing my son to you .
(Emma,P.305).
33.I shall only just mention the circumstance to the others in a common way.

(Emma,P.303).
34. Let her marry Robert Martin ,and she is safe , respectable , and happy for ever.
(Emma,P.90).

Strategy No. (11) : Be Optimistic

Optimistic expressions of FTA , such as in the following examples , are to work by minimizing the size of the face threat including that it is nothing to as (or offer ,etc.) , or that the cooperation between "S" and "H" means that such little things can be taken for granted (Brown and Levinson(1987: 132) . This minimization might be literally shown with expressions like "a little ", " for a second", "a bit", etc, and the presumptuousness may be partially softened with a token tag :

35.I hope I shall not be ridiculous about it . (Emma,P. 103).
36. I am sure you are a great deal too kind to- but if you would just advice me what I had best do . (Emma,P.79).
37.But I assure you , my dear Jane, the Compbells can hardly be more interested about you than I am . (Emma,P. 300).

Strategy No. (13): Give or Ask for reason

When "S" gives reasons as why he wants what he wants , this means that "S" wants "H" to participate in the activity (Brown and Levinson(1987: 133):

38. Why will not you write one yourself for us ,Mr. Elton ?   (Emma,P.96).
39. Why did we wait for anything ?   (Emma,P.298).
40 Why do you smile so?   (Emma,P.264).

6.Polite Conversations: The Stylistic Analysis of *Emma*

Politeness strategies can be understood as a part of a general framework of strategic behaviour (Otal & Mendoza ,1996:32). Therefore , politeness strategies in literary writings can be seen as mostly textual strategies ,i.e. to interpret them the readers rely more on textual features than on any contextual information (Page, 1988: 30). As such , in **Emma**, positive politeness strategies are shown through linguistic forms and non-verbal communicative functions :

41. Emma's politeness was at hand directly , to say , with smiling interest –'
    "Have you heard from Miss. Fairfax lately ? I am extremely happy . I hope she
    is well?""Thank you . You are so kind ! "replied the happily deceived aunt.
    (Emma,P.171).

42. Mr. Woodhouse :"My dear , you do understand me . This is a matter of mere
    common politeness and good –breeding ."
    (Emma,P.282).

43. Emma: "I shall never forget this extreme politeness."
    (Emma,P.320).

Henceforth, the stylistic analysis , in accordance with Brown & Levinson's (1978) model of doing the FTAs ,(Face-Threatening Acts),shows that **Emma** consists mostly of positive politeness strategies (See Table No. 1). The distribution of utterances over the eight chosen positive politeness strategies is made clear in Table No. (2).

Table No. (1)
Positive Politeness Strategies in Emma

Kinds of Utterances	NO.	Percentages
1. Positive politeness strategies	5136	% 87.18
2. Emma's whole utterances	5891	%100

6.1. Positive Politeness Strategies in *Emma*

Table No. (2) shows that **Seeking Agreement Strategy** gains the upper hand by having a high share of (2160) utterances or (%42.05) ,i.e. a little less than half of *Emma.* Next to it is: **Be Optimistic Strategy** , includes (693) utterances or (%13.49); **In –Group Identity Markers Strategy** ,covers (662) utterances or (%12.88) ; and **Notice Strategy** , has (612) utterances or (%11.91). Others are : **Offers & Promises Strategy** , (378) utterances or (% 7.35); **Exaggeration Strategy** ,with (279) utterances or (% 5. 43; **Give or Ask for Reason Strategy** ,with (262) utterances or (%5.10); and finally **Joke Strategy** ,involves (90) utterances or (%1.75).

Table No. (2)
Kinds of Positive Politeness Strategies

Positive Politeness Strategies	NO.	Percentages
1.Seeking Agreement	2160	%42.05
2.Be Optimistic	693	%13.49
3.In-Group Identity Markers	662	%12.88
4.Notice	612	%11.91
5.Offer & Promise	378	%7.35
6.Exaggeration	279	%5.43
7.Give or Ask for Reason	262	%5.10
8.Joke	90	%1.75
Total	5136	%99.96

6.1.1. Seeking Agreement Strategy

Evidently , seeking agreement strategy is responsible for the plot of **Emma** . It fully supplies the plot with the needed materials by having a share of (2160) utterances , or (% 42.05) . Its utterances communicate the materialistic and concrete side of the novel ;

44.Mrs. Elton: "You and I positively exert our authority ." (Emma,P.295).
45. "You are perfectly right ." (Emma, P. 56).
46. "He agrees to it ." (Emma,P.206).
47."Elegant, agreeable manners , it was preferred for ." (Emma,P.204).
48."He perfectly agreed with her ." (Emma,P.214).
49. "My idea of him , is that he can adopt his conversation to the tastes of everyday , and has the power as well as the wish of being universally agreeable."
(Emma,P.67)/
50"It appears to me the most desirable agreement in the world ." (Emma,P.75).

51."I agree with you exactly ."   (Emma,P.255).
52. "I like your plan ....Agreed , agreed . I will do my best ."

                                                              (Emma,P.364).

53. "I dare say your apologies were accepted ,sir ."

                                                              Emma,P.281).

54."Well,...I suppose we shall gradually reconciled to the idea , and I wish them very
      happy."   (Emma,P.375).

As it is comprehended from the above examples , seeking agreement strategy is a way of claiming common ground between the participants . Thus , the speaker seeks ways in which it is possible to agree with the hearer (Fraser ,1990: 220):

55.   Emma :   " I am concerned to hear of it ."   (Emma,P.174).
      (The speaker)
56.   Emma: "I assure you I have ."   (Emma,P. 359).
      (The speaker)

Accordingly , the raising of interesting topics allows the speaker ,Emma, to stress her agreement with the hearer , Mr. Knightley , and , therefore , to satisfy Mr. Knightley's desire to be "right " , or to be corroborated in his opinions (Brown & Levinson ,1978:117). The more the speaker ,Emma, knows about the hearer , Mr. Knightley , the more to them will be the topics that she can pursue with him:

57."More than an attachment , indeed ,...an engagement – a positive engagement .-
      ...what will anybody say , when it is known that Frank Churchill and
      Miss.Fairfaxare engaged ; nay , that they have been long engaged !"
                                                              (Emma,P.386).

As a matter of fact , seeking agreement strategy utterances show that the novel , **Emma** , is clearly written from the standpoint of Emma ,i.e. not only is Emma the main character , she is the one whose world we are viewing . Emma , who cares not about her social status because she is already from the upper-class wealthy , focuses on what is socially acceptable and agreeable ,(Farrell & Farrell ,2004:18);for ,there are no restrictions placed on her . And since she is at the age that many women marry , one of her greatest social concerns is that her friends must marry in a socially acceptable fashion . Emma plays match-maker because of her concerns that people must marry in order to stabilize or improve their social status (Page,1972:65):

58."Your musical knowledge alone would entitle you to name your own terms , have
      as many rooms as you like , and mix in the families as much as you choose ; ...-

and you must and shall be delightfully , honourably and comfortably settled before the Compbells or I have any rest." (Emma,P.301).

And:

59. Emma : "-but I hope her engagement will have every alleviation that is possible I mean ,as to the character and manners of the family ." (Emma,P.374).

It was assumed that ,in addition to demonstrating that one has heard correctly what was said , repetition is used to stress emotional agreement between the participants ,i.e. to stress both interest and surprise (Brown &Levinson ,1978: 118) :

60.Emma : "Dating from three o'clock .My perpetual influence could not being earlier, or you would have been so much out of humour before."

Mr. Churchill:" Three o'clock yesterday!" (Emma,P.362-363).

And:

61.Miss. Smith:" I shall never marry ."
Emma: "Never marry !" (Emma,P.337).

Harriet Smith , Emma's friend shows her absurd and immature side , revealing a childish obsession with Mr. Elton that did her no good . Harriet was a perfect case for Emma . She is impressionable and naïve , and she dotes upon Emma . Emma, once, wants to match between Mr. Elton and her friend Harriet , so as to elevate her ,because of Harriet 's lowly rank (Nicolson,2000:10).But, as Mr. Elton refuses this match-making ,Harriet was shocked ; therefore , she declares that she will never marry. Also, with this declaration, Harriet continues to mirror and emulate Emma, vowing never to marry – jest as Emma did previously :

62:Emma: "But between us ,I am convinced there never can be any likeness , except in being unmarried ....A single woman , with a very narrow income , must be a ridiculous , disagreeable , old maid!...; but a single woman of good fortune , is always respectable , and may be as sensible and pleasant as anybody else ." (Emma,P.109).

Yet , while Emma refuses to marry because she could never find someone who would measure up to her , Harriet Smith refuses to marry because she feels she will never measure up to the unnamed man she adores .

6.1.2.Be Optimistic Strategy

Be Optimistic Strategy utterances are (693) ,or (%13.49) of **Emma** 's materials:

63."I am sure you were of use to me ,...I was very often influenced rightly by you-
oftener that I would own at the time ."   (Emma,P. 184).
64."So obliged to you! So very much obliged to you for the carriage."
(Emma,P.250).

As we observe from the above examples , presumptuous or optimistic expressions of the FTAs are the outcome of this strategy (Brown & Levinson ,1978:131).Such optimistic expressions seem to work by minimizing the size of the Face-Threat , implying that it is nothing to ask or that the cooperation between the speaker and hearer means that such small things can be taken for granted , and this minimization can be literally stated :

65. Mr.Churchill:" Well , I have so little confidence in my judgement , that
(Speaker)   whenever I marry , I hope somebody will chuse my wife for
me .Will you? (to Emma.)Will you chuse a wife for me ?-
I am sure I should like anybody fixed on by you .You provide
for the family , you know,.... Find somebody for me .
I am in no hurry . Adopt her , educate Her ."

Emma   :"And make her like myself ."   (Emma,P.366).

(Hearer)

Social decorum is a significant core-value of Highbury society (Nicolson,2000:21).Thus ,an important consideration in **Emma,** and in Jane Austen's novels ,in general, is social status , particularly when it is concerned with marriage ,i.e. the relationships between profession and social status. Also, **Emma** sets up the social hierarchy of Highbury society . The Woodhouses , the Westons ,(Churchill's family , though he carries his mother's family name), and Mr. Knightley are at the top ; for they own the large estates .
Others are below . That is why Mr. Churchill, a very good looking man , reveals himself to be more interested in his family and Highbury society . Therefore , he asks Emma to find him a suitable wife by assuming that Emma wants his wants and will help him to obtain what he asks . That is , for Mr. Churchill to be so presumptuous as to assume that Emma will cooperate with him , may carry a tacit commitment for Mr. Churchill to cooperate with Emma as well , or at least a tacit claim that Emma will cooperate with Mr. Churchill because it will be their mutual shared interest .

6.1.3.In-Group Identity Markers Strategy

By using any of the innumerable ways to convey in-group membership ,(662) utterances or (%12.88, the "Speaker " implicitly maintains the common ground with the "Hearer" that is carried by that definition of their society (Brown & Levinson ,1978:113):

66.Mr. Knightley:"Emma, I must once more speak to you as I have been used to do :
(Speaker) a privilege rather endured than allowed , perhaps , but I must still use it . I cannot see you acting wrong , without a remonstrance .How could you be so unfeeling to Miss. Bates ? How could you be so insolent in your wit to a woman of her character , age ,an d situation? Emma,I had not thought it possible ."

<div align="right">(Emma,P. 367).</div>

Apparently, the use of the address forms "Emma" turns the imperatives "How...?" and , How ...?" into requests , (Brown & Levinson ,1978:114).Thus, Mr. Knightley" reminds Emma that she has made a mistake when she puts down Miss. Bates harshly , telling her that she is limited to three dull things only . Hence , and as one of the highest member of her society, Emma has a duty to treat those of lesser ranks with politeness and kindness and to take care of those such as Miss. Bates who has little to offer.This is a turning point in Emma's behaviour ; for , this is the first time in which Emma does not behave politely with one of her society .

Accordingly , Mr. Knightley is acting as the voice of propriety and polite manners. He upbraids Emma decisively . But , there is a genuine warmth with his criticism . When he speaks to Emma about her mistake , he points out how Emma is admired and warmly considered . His wish is to improve Emma and not to put her in her place. This is very obvious , right from the beginning of the novel , when Austen describes Emma as "handsome , clever , and rich with a comfortable home and happy disposition , seemed to unite some of the best blessing of existence...."(Emma,P.37). So far , the only comment that down – plays her personality is her slightly large ego, (The Cambridge Comparison to Jane Austen ,2004: 68), which is in turn accounted for by her beauty , grace , personality and social status . But , even this "negative "side of her personality is due to all her "positive " characteristics (Hayley,1981:11).

6.1.4.Notice Strategy

Notice strategy includes (612) utterances ,or (%11.91):

67."Ah! Miss Woodhouse , how kind you are !"   (Emma,P.371).

68."I see nobody else looking like her !"   (Emma,P.231).

69. "There is nobody half so attentive and civil as you are !"   (Emma,P.184).

70."So young as he looked !"   (Emma,P. 319).

As we can see from the above examples , by using this strategy ,the speaker should "Notice" the hearer's possessions (anything that appears as though the hearer would want the speaker to notice and approve of it (Brow & Levinson ,1978:108):

71. Miss. Bates :"Ah! Miss. Woodhouse , how kind you are ! So very kind ! But you
    (Speaker)   are always kind !"   (Emma,P.372).

So, Miss. Bates notices Emma's possessions and indicates that she (Miss. Bates) is not embarrassed by this possession . This happens when Emma feels appropriately ashamed of her behaviour towards Miss. Bates . Emma considers that no matter how absurd ,chattering or boorish woman may be ,Miss. Bates may be deserved to be treated with dignity . Her low situation makes her need a kind and polite treatment even more (Chapman ,1985;45). This is what makes Emma go to apologize to Miss. Bates for her behaviour at Box Hill . Emma attempts sincerely to rectify her situation with Miss. Bates which touches the latter very much .

6.1.5. Offer & Promise Strategy

Offer and promise strategy covers a very noticeable amount . It contains (378) utterances or (%7.35):

72.Mr. Churchill :" I shall hear about you all...that is my chief consolation. I shall
                hear everything that's going on among you . I have engaged
                Mrs. Weston to correspond with me . She has been so kind
                as to promise It."
                                                    (Emma,P.266).

73. Emma :" Now I shall really be very happy to walk into the same room with you ."
                                                    (Emma,P. 223).

74. Mr. Churchill :" May I hope for the honour of your hand for the two first dances
                of this little projected ball , to be given , not at Randalls , but at
                the Crown Inn?"   (Emma,P. 256).

To be sure, in order to redress the threat of some of the FTAs , the speaker may stress that – within certain sphere of relevance – whether the hearer wants , he (the speaker) wants for the hearer and help him to obtain (Brown & Levinson, 1978: 130) :

75.   Emma   :" We are going to Box Hill to-morrow;-you will join us."
    (Speaker)
        Mr. Churchill :"Well,-if you wish me to stay and join the party , I will."
                                                    (Emma,P.360).
    (Hearer)

80

By using this strategy, Emma (the speaker) suggests that whatever Mr. Churcill wants ,(ball at Box Hill), she wants for him and will help him to obtain . Yet , Mr. Churchill (on his side as a hearer) maintains that he will accept her invitation and come to Box Hill , i.e. this strategy demonstrates that Mr. Churchill 's good intentions are to satisfy Emma's positive –Face wants

6.1. 6. Exaggeration Strategy

Exaggeration strategy makes up a score of (279) or (% 5.43) :

76." What felicity it is to hear a tune again which had made one happy !"
(Emma,P. 249).

77."Such a very kind attention – and so thoughtful an attention!"
(Emma,P.232).

78."Our little room so honoured !"   (Emma,P. 250).
79." Having understood as much , I was rather astonished to find her so very lady-
like !"   (Emma,P. 280).

This strategy is always done with exaggerated intonation , stress as well as with intensifying modifiers (Browm & Levinson , 1978: 110):

80."Oh! my dear , human flesh !you quite shock me; if you mean a flying at the
slave – trade,.... "   (Emma ,P. 300).

By using this strategy , Austen is referring to a historical fact , that is the fleeting reference to the slave– trade , in a conversation between Miss. Fairfax and Mrs. Elton . This conversation reveals the likely fate of Fairfax ; for she is not from a wealthy family , though she was raised by one . She must go into profession as a governess . This is a sharp step down the social ladder (Nicolson ,200:15). As raised by the Compbells , she was part of the elite and live as Emma is doing now . This is a sharp contrast from the fate of Emma Woodhouse , . While Emma is an heiress who will be at the centre of the society even if she remains single , Jane Fairfax , despite her equal talents , must depend on a good marriage or else she will be forced into a demeaning life as a spinster .The comparison between the governess trade and the slave trade highlights this injustice. This also brings up a recurring theme in the novel : the relationship between social status and manners . Austen sustains that Emma has manners that befit her social status .

6.1.7. Give or Ask for Reason

Give or ask for reason strategy contains (262) utterances or (% 5,10) :
81. "Why not seize the pleasure at once ?" (Emma ,P.264).

82."Why should they explore to Box Hill , the Sucklings did not come ?"
(Emma,P.356).

83."Miss. Woodhouse ,why are you always so right ?" (*Emma*,P.264).

Give or ask for reason is another positive strategy of including the "Hearer " in the activity . It is for the "Speaker " to give reasons as to why he wants what he wants ; for , by including the "Hearer" , thus , in his practical reasoning and assuming reflexivity , the "Hearer" wants the "Speaker's" wants : the "Hearer" is thereby led to see the reasonableness of the "Speaker 's" FTAs or so hopes (Brown & Levinson , 1978: 134):

84.Mr. Knightley : " Mr. Knightley – You always called me , Mr.
(Speaker)　　Knightley ;and from habit , it has not so very formal a sound.-And yet , it is formal I want you to call me something else , but I do not know why ?

Emma :" I remember once calling you "George " in one of my amiable
(Hearer)　　fits , About ten years ago I did it because I thought I . would offend you ; but ,as you made no objection ,
I never did it again."　　(*Emma*,P. 445).

Emma Woodhouse has ,thus far been completely satisfied with the condition of her life .In her mind she has everything that she desires :fortune, status , and a comfortable social circle (Hayley ,1981:89).Yet , she realizes that an integral part of her happiness depends on Mr. Knightley 's affections. Although they have no romantic attachment , yet it is important for Emma that she is the most important woman in his life . realizing that she might lose this position , she is not aware how deeply she cares for him .This helps to explain why no attachment between Emma and Mr. Knightley had been formed earlier . Both already realized that they were the most important person in the other's life . The two are now reassured of their love for one another .

Once again , manners and etiquette obscure the true emotions of a character . It becomes as important to discern what each character does or does not feel under the heavy veil of polite behaviour (Farrell & Farrell ,2004: 8). Thus , Mr. Knightley is a curious lover . When he professes his love , he is measured and utterly dignified . When he and Emma declare their love for one another , it is an occasion for relief , rather than for abundant joy . This contributes to a sense that a match between the two was inevitable. They are the two highest members of Highbury society , and Mr. Knightley's attention to her seems to be preparation for making her a suitable life.

6.1.8.Joke Strategy

Since Jokes ,(90) utterances or (% 1.75) , are based on mutual shared background knowledge and values , they may be used to stress this shared background ,or these shared values (Brown & Levinson , 1978: 129):

85. Emma :" Oh! ...,it all meant nothing ; a mere joke among ourselves ."
(Emma ,P. 346).

86. Emma: "Mr. Knightley loves to find fault with me , you know – in a joke – it is all a joke (for her father's benefit). We always say what we like to one another." (Emma ,P.42).

Joking is a basically positive politeness strategy used to put the "Hearer" at ease(Brown & Levinson ,1978 : 129). Thus , jokes may be used as an exploitation politeness strategy as well as attempts to redefine the size of the FTAs :

87 ."...,in resolving to be always on the watch, and employing my friends to watch also, that nothing really unexceptional may pass us."
(Emma,P. 301).

88. "I positively must have you all come ." (Emma,P. 373).

Once more , manners define the value of each character . That is , Austen suggests the idea that different segments of society have different forms of acceptable behaviour (Page , 1972 ; 70) . She demonstrates the planning (for a party)that goes into the various social events that occur throughout Emma . Everyone's tastes and opinions must be considered , even to the lesser degree . There are deep considerations about who to invite and why ? How comfortable each person will be ? Whether or not a location is suitable at all . This is what occupies most of the time of the elites in Highbury , such as in the examples above .

7. The Social World Of "Emma" : A Conclusion

In the light of the previous stylistic analysis of Jane Austen's Emma , in accordance with Brown & Levinson 's (1978) model of positive politeness strategies , we come to the following perceptions :

1.The distribution of the positive politeness strategies (See Table No. 2) , reinforces what Brown & Levinson (1978 : 288) have affirmed about the universality of positive politeness strategies . These Strategies are fundamental and used in all languages. They (ibid.)argue that interpretability of politeness derives from the universal mutual – knowledge assumptions of interacting individuals : that humans are "Rational " and that they have "Face " :

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a. Positive politeness strategies depend entirely on those features of the interaction that are socio-culturally marked by the speech community , (Highbury 's society in **Emma**) as being more polite utterance leading to an enhancement of ego's standing with respect to alter .

b. Any conversation , (interaction), involves the negotiation of coherence and equilibrium of the social group , (upper-middle –class in **Emma**) .

c. positive politeness strategies used in **Emma** are more governed by the social distance/ dominance ; and are more grammaticalized honourifics(Sir , Miss. , Mr. , Mrs. ,etc.); more address forms (My dear , My love , Emma , George ,etc.) ; more formulaic expressions(Upon my honour , Upon my word , etc.).

d. A **Speaker's** communicative competence includes the ability to interpret complex features in the social event with one form address over another .

It is reasonable that this aspect is in fact discernment and is just as operative in all languages(Brown & Levinson ,1978: 288). Thus , this can be assessed according to the following factors (in **Emma**) :

I. The degree of common ground expectations , (marriage , trade , professions, etc.), shared with respect of social activity (ball , visits , evening conversations ,etc.).

II. Positive politeness strategies are a marked extension of conscious choice of the linguistic forms which , in accordance with language of the time and   fashion,   are   conventional

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الخلاصة

ترى جـــين اوســـتن المحادثـــة المؤدّبـــة مـــن المـــؤهلات الجوهريـــة للبطـــل أو البطلـــة (هيلي،88:1981). إن فن المحادثة المؤدّبة هو نغمة خاصة للسيد أو السيدة الحقيقيين . ويعتمد هـــذا الفن على أحسن السمات التي ترتبط بالذكاء والشخصية (هيلي ، 87:1981). فالقيـــد، والخاصـــية، وغياب التوكيد ، واخذ الآخرين بالاعتبار، والرغبة في إمتاع الآخرين ، وتفادي العـــرض المجـــرد ، والتقليد الواعي لأحسن النماذج – وفي هذة الحالة تقليد السيدة والسيد الجيدين – هي بعـــض ســـمات المحادثة الجيدة والمؤدبة كما تفهمها اوستن وتمارسها في أيما (هيلي ، 1981:9) .

قد لا تثير أيما الدموع والخوف الشديد في القراء، مع هذا ، فان الرواية لا تخلق تصويرا واقعيـــا للحياة لفتاة في العشرين من عمرها من وجهة نظرها . تصور اوستن قصة موغلة في الواقعية حيث يسحر القراء عالم أيما ويأسرهم ، كما لو كانوا يرون أنفسهم مكانها . ومن هنا ، فان اوستن بكتابتهـــا قصة من وجهة نظر أيما على نحو تام ، إنما تخلق عالما يركز على المجتمع...