

REFERENCES

- Alenezi, A. (2019). Online politeness and identity construction of young Saudi adults. *Journal of Pragmatics*, 152, 1–14.
- Althusser, L., & Brewster, B. (2001). *Lenin and Philosophy and Other Essays*. NYU Press.
- Bespala, L., Meyerhoff, M., & Albury, C. (2026). Politeness strategies in doctor-patient communication on weight loss: Addressing face-threats in advice delivery. *Social Science and Medicine*, 401. <https://doi.org/10.1016/j.socscimed.2026.119258>
- Brown, P., & Levinson, S. C. (1987). *Politeness: Some universals in language usage*.
- Bucholtz, M., & Hall, K. (2005). Identity and interaction: A sociocultural linguistic approach. In *Discourse Studies* (Vol. 7, Numbers 4–5, pp. 585–614). <https://doi.org/10.1177/1461445605054407>
- Cole, Peter., & Morgan, J. L. . (1975). *Speech acts*. Academic Press.
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). SAGE Publications.
- Donath, Judith. (2014). *The Social Machine: Designs for Living Online*. 10.7551/mitpress/8340.001.0001.
- Eslami, Z. R., Larina, T., & Pashmforoosh, R. (2023). Identity, politeness and discursive practices in a changing world. *Russian Journal of Linguistics*, 27(1), 7–38. <https://doi.org/10.22363/2687-0088-34051>

- Foucault, M. (1972) *The Archaeology of Knowledge and the Discourse on Language*. Translated from the French by A. M. Sheridan Smith. Pantheon Books, New York.
- Goffman, E. (1955). On face-work: An analysis of ritual elements in social interaction. *Psychiatry: Journal for the Study of Interpersonal Processes*, 18(3), 213–231.
- Goffman, E. (1959) *The Presentation of Self in Everyday Life*. Doubleday Anchor Books, Doubleday, Garden City.
- Hall, S. (1996). Introduction: Who needs 'identity'? In S. Hall & P. du Gay (Eds.), *Questions of cultural identity* (pp. 1–17). Sage Publications.
- Ishfaq, A., Sultan, N., & Healy, B. (2025). Turn-taking, politeness, and identity: A conversational study of *Speak Your Heart*. *Journal of Applied Linguistics and TESOL*, 8(3), 1567–1581.
- Kozloff, S. (2000). *Overhearing film dialogue*. University of California Press.
- Levinson, S. C. (1983). *Pragmatics*. Cambridge University Press.
- Nayef, M. N., & Hameed, S. S. (2024). Analyzing the relationship between language and identity. *American Journal of Language, Literacy and Learning in STEM Education*, 2(5), 243–250.
- Shahrokhi, M., & Bidabadi, F. S. (2013). An overview of politeness theories: Current status, future orientations. *American Journal of Linguistics*, 2(2), 17–27.
- Tarantino, Q. (2012). *Django unchained*. The Weinstein Company.

Triyono, S., Sahayu, W., & Yuliana, F. (2025). Politeness and impoliteness by teachers and students in technology-assisted teaching and learning process. *Indonesian Journal of Applied Linguistics*, 15(2), 320–331. <https://doi.org/10.17509/azngyy22>

Yule, G. (1996). *Pragmatics by George Yule*.



APPENDICES

No	Page	Utterance	Context	Politeness Theory		Identity Construction	
				Type of Politeness	Explanation	Identity Principle	Explanation
1.	10	"What horse?"	Dr. Schultz asked Django to give a name to the horse he was riding. By asking this, Schultz was implicitly telling Django that the horse now belonged to him, even though nobody had told Django	OR	Django's question was indirect because he was not sure if the horse was really his. Instead of saying "Is this horse mine?" he asked "What horse?" as if he didn't know which horse Schultz meant.	Positionality, Partialness	Django was moving from the position of "slave" to the position of "a man who owns a horse," and his confused question showed he hadn't fully settled into this new position yet. His resitant reaction was an cautious reaction from years of not being allowed to own things.

			this directly before.				
2.					Django used the tag question "right?" to invite Schultz to agree with him. This created closeness and made the exchange feel more like two people talking as equals, instead of one person ordering the other.		Django was testing out his new position as someone who could own property and talk with Schultz almost as an equal, instead of only following orders. This was a situation- specific stance that was built differently from the position he held earlier as a slave.
11		"Yeah. That's what you jus' asked me, right?"	Django finally gave a name. Dr. Schultz looked confused and asked if that name was supposed to be the horse's name.	PP		Positionality, Emergence	

3.	12	"You askin' me?"	Dr. Schultz was confused about why everyone was staring at Django riding a horse, as if he didn't understand that a Black man riding a horse freely was not normal at that time.	OR	Django answered a question with another question. He implied that he himself didn't fully understand why this racist system existed, and left it up to Schultz to figure it out on his own.	Positionality	His vague answer reflected the racial category society placed him in, and the situation he couldn't explain came from larger structures around him, not from anything he personally created.
4.	22	"Me and my wife do."	Dr. Schultz asked whether slaves believed in marriage.	OR	Django didn't say "yes" directly. Instead, he gave himself and his wife	Relationality, Positionality	Django claimed the identity of "husband" that slavery denied him, and positioned himself as the

					as an example, leaving Schultz to draw the conclusion himself.		same as free people in his capacity to love and marry.
5.	31	"Please Big John, she won't do it no more! She's real sorry!	Broomhilda, Django's wife, is being whipped by Big John Brittle as punishment for attempting to escape. Django is forced to stand behind a line and watch without	NP	Django uses Negative Politeness because he says "please" to make his request less forceful. Instead of demanding that Big John stop, he politely begs for mercy and tries to reduce the imposition	Through relationality, Django put himself low as a slave begging for mercy from his slaver, and made Big John the one with all the power over him and his wife. This linked to partialness, because two parts of Django were pulling against each	Relationship, Partialness

			being allowed to help her. As a result, he begs Big John for mercy.		on Big John's freedom to decide. He also explains that Broomhilda is sorry to make his request more acceptable.		other here: one part of him was the slave who had no choice but to beg, while the other part was the husband who just wanted to protect his wife. His begging came from both sides at once.
--	--	--	---	--	---	--	---

Intelligentia - Dignitas

No	Page	Utterance	Context	Politeness Theory		Identity Construction	
				Type of Politeness	Explanation	Identity Principle	Explanation
1.	28	"Betina, come over here, I need to ask you something."	Django and Betina were walking past a big tree on the plantation grounds, with the cotton fields and the slaves picking cotton in the background. Django called Betina over because he wanted to ask her about the	BOR	Django gave a direct command, and "I need to ask you something" stated his purpose . There was no attempt to hide what he intended.	Emergence, Positionality	At this point, Django held a new and temporary position as someone riding with a white man. His confident way of calling Betina also showed authority over her though they used to share the same low position as enslaved people.

			whereabouts of the Brittle brothers, to find out whether she actually knew who and where they were.				
2.	29	"Can you point one of 'em out to me?"	Django said they might have another fake name, and Betina mentioned The Shaffers. Django asked Betina to show him where they were.	NP	Django used a classic polite question form "Can you...?." Instead of ordering Betina around, Django asked about her ability to help, which gave her room to say no.	Relationality	Since Betina had already answered Django's earlier question about the Brittle brothers, Django continued the interaction cooperatively by asking for her assistance

							rather than commanding her. This constructed an identity of Django as respectful toward someone he perceived as an ally.
3.	30	"Point me in that direction."	Betina just pointed at one person in the cotton field. Django asked her to point him to the exact place where they were.	BOR	Django gave a command with no hedging devices because a clear answer was what he wanted to hear immediately.	Partialness	Django was acting from his temporary stance as an avenger hunting for the Brittle brothers. His blunt request also came partly from urgency and suppressed

							anger, which made the request feel less like a planned choice and more like an automatic reaction.
4.	30	"Go git that white man, I came here with."	Betina pointed to a shed and kept pointing to the right, telling Django BOR which way to go so he could find the other Brittle brothers. Django told		"Go git" was a direct command, showing that Django had grown used to giving instructions.	Positionality, Indexicality	Django commanded Betina the way someone with authority would, showing how much his social position had changed since being freed. His use of the phrase "white man" instead of a

			Betina to go and fetch the white man (Dr. Schultz) he had arrived with.				name also indexed the racial categories of that time period, where race was the main way people were labeled.
5.	46	"I thought you were mad at me for killin' Big John and Rodger?"	Over tea, Dr. Schultz asked Django how he felt about the bounty hunting business. Schultz followed up by admitting they made a good team. Django	NP	Django softened the point by framing it as his own assumption, instead of accusing Schultz directly. This hedge "I thought" gave Schultz room to correct him and	Relationality, Partialness	Django checked where he stood with Schultz, which showed that he saw their relationship as something that needed to be confirmed. His hesitant way of

			reacted with surprise, because he had assumed Schultz was angry at him over killing Big John and Roger Brittle. Instead of simply taking the compliment, he brought up that past tension to check where he really stood.		made raising the touchy subject feel less confrontational.		bringing this up also showed that he was not fully sure of his new position as Schultz's partner, since old fears from being a slave still shaped how he questioned other people.
6.	47	"Can you teach me how to	Schultz finished explaining	NP	Django phrased it as "Can you teach me...?"	Emergence	This request showed Django

		make head bow thing that Fritz can do?"	the whole deal, which was that Django would work alongside him through the winter until the snow melted, earn a third of every bounty, and be taught the skills he needed along the way.		rather than ordering "Teach me," and this conventionally indirect form softened the request and gave Schultz room to respond freely.		stepping into a new identity as a student and future bounty hunter, a position he was only just beginning to take on after being freed.
7.	70	"You know, back on the plantation, my job	Django had been explaining to Schultz what a	OR	Django didn't plainly say "I don't know." Instead he gave an indirect	Positionality	Django positioned himself as a former slave on the

		wasn't historian."	"One-Eyed Charly" was, meaning a slave you buy for their expertise when you don't know a trade yourself. Schultz then asked why it was called a "One-Eyed Charly."		about his job not being historian. Because the real meaning was hinted at rather than stated, and the answer was wrapped in deflection. This counts as off record.		plantation. His utterance highlighted a temporary and interactionally relevant social position that explained why he lacked certain knowledge. This reflects the Positionality Principle because Django constructed his identity through a specific social role that became
--	--	-------------------------------	---	--	---	--	--

							relevant in the interaction.
8.	70	"You want me to play a black slaver? There ain't nothin lower then a black slaver. Black slavers are lower then head house niggers, and buddy, that's a pretty fuckin low."	As part of their plan to get onto the plantation, Schultz asked Django to play the role of a black slaver, a "mandingo expert."	PP	Even though Django was objecting, he did it in a way that pulled Schultz onto his side. The in group address term "buddy" treated Schultz as a partner. The whole point was to make sure Schultz understood and agreed with his moral stance about how low a black slaver was, which is	Partialness	Django's identity as a former slave came back strongly here, even though he was acting as a free bounty hunter. This showed Partialness, because part of him still felt connected to the enslaved people he was talking about.

					an appeal to shared values.		
9.	79	"Not as special as her."	Calvin Candie was making a show of how much of a "treat" his company was for the slaves around him, asking each one in turn whether they felt special. When he turned to Django and asked if he felt special.	OR	Django sidestepped the question rather than answering it straight. Instead of saying "yes, I feel special" (which would mean submitting to Candie's game) like the others or refusing outright, he gave an sly reply pointing to Sheba.	Relationality	Django avoided agreeing with Candie's game of power, implicitly showing that he refused to be positioned as someone who depended on Candie's approval.
10.	81	"Then keep ya damn	Django was playing the	BOR	Django performs the	Emergence, Positionally	Django's harsh threat

		eyeballs off me! Flash that bad look at me again, I'll give ya reason not to like me!	role of a cruel black slaver to keep his cover. When Rodney (an enslaved man) looked at him, Django had to stay in character, so he yelled down threats at the powerless man.		face-threatening act directly by ordering Rodney to stop looking at him and threatening him with punishment. Since the command is expressed without any mitigation or indirectness, the utterance is classified as Bald on Record.		toward Rodney showed Emergence, because his cruel "black slaver" persona came out through this specific act of speaking. It also showed Positionality, since Django was forced into a stance as a superior slaver to protect his cover.
11.	88	"He's your nigger."	Calvin tested Django by	OR	Django hinted at his answer (do what you	Partialness, Indexicality	Django's indirect answer came

			daring him into a staring contest over D'Artagnan, the runaway slave who was about to be torn apart. Calvin said that since Django wouldn't pay to save the boy, Django wouldn't mind Calvin doing whatever he wanted to him. It was a trap to see if	want, it's yours) instead of saying it straight out, and left Calvin to figure out the rest.		from being caught between two parts of himself: the part that wanted to protect the enslaved boy, and the part that had to act cold to keep his cover as a slaver. On the other hand, he was referring to D'Artagnan as "your nigger," Django adopts the language and perspective expected of a
--	--	--	---	---	--	---

			Django would flinch or break character.				slave trader. This lexical choice indexes the identity he is performing to convince Calvin that he accepts the institution of slavery.
12.	89	"Well, him bein' German an' all, I'm a little more use to American's then he is. Now Monsieur Candie, whenever you're	D'Artagnan was finally being torn apart by dogs, then Calvin asked if Django was used to such brutal sights.	NP	Even while pushing Calvin to move things along, Django did it in a polite way that didn't force him. He used the respectful name "Monsieur Candie" and said "whenever you're ready,"	Indexicality, Relationality	Calling Candie "Monsieur Candie" indexed Django's performed identity as a respectful, professional slaver persona. At the same time,

		ready, we rode five hours so you could show off your stock. Let's git to it. Cause as of now, if he's a example, I ain't impressed."			which let Calvin take his own time instead of being told what to do. He also made it sound like Calvin would get to show off his own slaves, so the push felt like something Calvin wanted and not an order.		framing the push as something Candie himself would want built a sense of cooperation between them, even though Django was actually the one leading the interaction.
13.	92	"If you wanna know who I am, or the name of my horsw, you ask me."	Stephen was Calvin's old house slave, the second most powerful man at Candyland. He asked	BOR	Django gave a direct order to tell Stephen exactly how he was expected to act.	Emergence, Positionality	Django's identity as a self-assertive man emerged through his direct response to Stephen. Rather than

			Calvin who Django was, as if Django wasn't even there instead of speaking to him.				accepting being ignored, he actively constructed this identity during the interaction.
14.	101	"That's Fritz, this is Tony. You take a good care of 'em now."	Calvin told a little stable boy named Timmy, about eight years old, to take their horses to the stable and feed them.	BOR	Django entrusted the boy to take care of his horse, with no "please," or questions. He named the horses and gave a direct instruction.	Positionality	Giving direct instructions to a young stable boy reflected Django's position of authority at Candyland, a stance he could only hold because of his disguise as a slaver working alongside Schultz

15.	101	"Once he's in the stable, give 'em that."	Django took an apple out of his saddle bag and handed it to the boy, telling him to give it to the Tony once it was in the stable.	BOR	Django told the boy straight out what to do with each apple. Handing out clear orders like that only refers to the bald on record strategy.	Positionality	This instruction came from the same authoritative position Django had taken on while playing his role at Candyland.
16.	101	" Give that one to Fritz."	Django then pulled out a second apple and told the boy to give that one to Fritz.	BOR	Django told the boy straight out what to do with each apple. Handing out clear orders like that only refers to the bald on record strategy.	Positionality	Like the instruction before, this instruction came from the same authoritative position Django had taken on while playing his role at Candyland.

17.	105	"Nigger, when I say stop you plant roots."	Django sat down on the bed and Stephen turned to leave. Django stopped him with "not so fast." When Stephen pushed back and said he had better things to do than talk, Django shut him down harshly.	BOR	He stated exactly what he wanted with no room to argue, talking down to Stephen on purpose to take control.	Relationality, Positionality	Django deliberately spoke down to Stephen in order to claim more authority over him in this moment, reversing the usual power balance between his assumed "free man" persona and an old house slave.
18.	105	"I want you to pour some water in that bowl	Django saw a little bell on the table and asked Stephen	BOR	Django spoke plainly the whole time. He gave an order, "I want you to	Positionality	This order reflected the position Django had taken on as a

		for my wash up."	straight out if it was there to call him. He then rang the bell, and when Stephen grumpily asked what he wanted.		pour some water" to Stephen.		guest with authority at Candyland, a stance he used to control Stephen even though both men had originally come from the same social class under slavery.
19.	106	"Gimmie."	Stephen poured the water into the bowl like he was told, but with attitude.	BOR	Django got straight to the point with one short word "Gimmie." It was a flat order that said exactly what he wanted directly from Stephen.	Positionality	The blunt word showed Django asserting authority over Stephen directly.

20.2	107	"That's what I thought." Now git outta here."	After threatening Stephen at length and warning him to stop talking back, Django watched the old man lie on the floor and bite his tongue	BOR	Django ended the whole thing with a short order and nothing else. After backing Stephen into a corner, he didn't need to soften anything, he simply told him to go and expected it done.	Positionality	Django closed the conversation from a position of full control, confirming once again the authority that he had built over Stephen throughout their exchange.
21.	107	"When I ring this bell, you better come runnin'. You - not nobody else. While	As Stephen stood up and tried to keep some dignity before leaving, Django stopped him	BOR	Django laid down the rule flat out, with no asking, just spelling out exactly what Stephen had to do and where he stood.	Relationality	At this moment, Django took the interactional position of someone with authority over Stephen.

		I'm on this property, you my nigger Snowball."	with one last warning.				Whether or not he actually had institutional power, he spoke as the person who controlled the interaction.
22.	135	"NO, DON'T DO IT!!!! "	Django had been captured, stripped, and hung upside down while Ace Woody pressed a sharp Bowie knife against him and threatened	BOR	Django's utterance was direct and urgent because he was in danger and wanted the action to stop immediately.	Partialness	This urgent outburst came from pure fear because no matter which one the identity of django was, some speech could be out without conscious control in moments of danger.

			to castrate him				
23.	135	"How would you like to make eleven thousand dollars, eleven thousand five hundred, actually?"	Django was captured and being taken away. Therefore he tried to talk his way out by stepping closer to one of the men and offering him a chance to make a huge amount of money.	PP	Django won the man over by offering him something he'd want. Django appealed straight to offer the man a deal that was good for himself, so the man would happily go along with him.	Relationality, Emergence	Django tried to build a temporary bond with his captor by offering him a personal benefit, positioning the man as someone he could fool around with. Through his offer of money, Django constructs an identity as a resourceful negotiator. This identity

							emerges during the interaction as he attempts to change the course of the situation through persuasion.
24.	143	"Keep riding, just ride slower."	When Roy yelled back for Jano to stop messing with Django and keep up, Django quietly told Jano to keep riding but slow down, so the two of them could keep talking	BOR	He told Jano what to do in a few quick words so they could keep the deal going, with nothing added to soften it.	Relationality	Django set this condition from a position of negotiating power, showing that he now saw himself as someone who could make demands as part of a deal, not as someone who

			without drawing attention.				had to simply accept whatever was offered.
25.2	147	"Y'all wanna ask somebody if I'm tellin the truth, ask them mandingos. You can't put me in the same cage with them without them killin me. Why ya think that is? Ask them am I a Candyland slave, or did	Still working to prove he was telling the truth, Django told the men they could check his story with the mandingo fighters.	BOR	The Bald on Record strategy appears in the direct commands and statements. The utterances "Ask them mandingos" and "ask them am I a Candyland slave, or did I ride in there on a horse" are clear and direct instructions without any hedging.	Positionality	Django pointed to his outsider position among the mandingo fighters as proof of his real status as a free man riding with a white man, not as a Candyland slave.

		I ride in there on horse, with a white man, yesterday?"					
26.	149	"When we get there, when the time comes, you let me help you kill 'em"	Roy came back and told Django he had a deal. Before sealing it, Django added one more condition.	BOR	Django laid out his condition by just stating flat out what he wanted as part of the deal. "You let me help you kill 'em" put his demand straight on the table with nothing to dress it up.	Relationality	Django set this condition from a position of negotiating power, showing that he now saw himself as someone who could make demands as part of a deal and not as someone who had to simply accept

							whatever was offered.
27.	151	"Throw up tha dynamite."	After killing his captors, arming himself, and climbing onto a horse, Django shot the lock off the cage holding the three mandingo men. He looked at them, especially Rodney.	BOR	Just freed them and already giving orders, Django wasted no words, "throw up that dynamite," straight with no reassurance or further explanations.	Emergence	Django's identity as a leader emerged through his direct command without needing approval after freeing the enslaved men.

Intelligentia - Dignitas

No	Page	Utterance	Context	Politeness Theory		Identity Construction	
				Type of Politeness	Explanation	Identity Principle	Explanation
1.	155	"Wanna help me out?"	After Timmy stepped out and said he was just walking by, Django asked the boy in a casual way if he wanted to help him out.	PP	Instead of ordering the boy, Django asked in a friendly back way, which treated Timmy warmly and made it feel like a favor between friends.	Relationality	Django constructed a temporary cooperative relationship with him. Instead of positioning Timmy as someone beneath him, Django treated him as a willing helper.
2.	155	"You show me?"	After Timmy agreed to help, Django told him that his wife was	NP	Instead of ordering "show me," Django put it as a question, "you show	Relationality	Instead of issuing command, his request in a form of question reduced the level of imposition by

			being held with Billy Crash, then asked the boy straight if he knew where Crash's shack was. Apparently, Timmy knew.		me?"", which let the boy choose.		allowing Timmy to choose.
3.	156	"Go pick me a mess of 'em."	When Timmy said he knew what they looked like, BOR Django told him to go pick a bunch of them.		This time Django gave a flat order, "Go pick me a mess of 'em" to the boy without asking first.	Positionality	His command established Django as the person in control of the interaction. The utterance reflected a temporary position of authority in which Timmy

							was expected to comply with his instruction.
4.	156	"First thing first, boy. Take 'em out."	Django lifted Timmy up onto the bare backed wagon horse and told him that before anything else, the boy was to take him to his own horse.	BOR	Django commanded Timmy to lead him meeting the horses.	Positionality	Django continued to act from his position as the one in charge of the plan, and gave Timmy clear directions toward the next urgent step.
5.	159	"Here's your bill of sale, and freedom papers. No matter what happens to me, hold on to these and	Django reunited with Broomhilda and handed her the papers	BOR	Even though Django was looking out for his wife, he put it as straight commands, getting the	Relationality	By handing Broomhilda her freedom papers and telling her to leave him behind if anything happened, Django

		get out of the south."	proving she was free.		important point across fast and clear.		positioned himself as a husband who was willing to give up his own safety for hers.
6.	159	"- Don't worry about me. I'll see you, with Timmy and the horses, by the big house."	Broomhilda was scared and asked what would happen to Django. He tried to calm her down.	PP	Django went out of his way to comfort his wife and ease her fear, using the loving word "honey" and reassuring her that he'd be fine and would see her soon.	Relationality, Emergence	Django comforted his wife from his new position as a free man capable of protecting her, instead of the powerless position he held earlier in the story. His reassurance also strengthened the closeness between them as husband and wife, a relationship he

							was now finally able to act on freely.
7.	162	"Everybody stand up! "	After taunting Ace Woody, Django pointed his Winchester at the people on the grass and ordered them all to get up.	BOR	Django didn't ask politely for everyone to stand up. Instead, he bluntly gave them an order.	Positionality	This blunt command came from Django's position as the one now holding the weapon and the power in the room.
8.	162	"All black folks, take ten steps away from the white folks."	In his showdown stance, Django took control and ordered all the black folks to step ten paces away from	BOR	The message came out as a mere command without asking for their agreement.	Positionality, Indexicality	Django used the same racial categories that had once oppressed him, but now from a position of control, deciding who would be protected and

			the white folks. The reason behind this was to clear the people he wouldn't harm away from his targets.				who would be his target. This act indexed the racial structure of that society, but here Django was the one directing it instead of being subjected to it.
9.	163	"Somebody give Miss Lara a gun."	Broomhilda was scared and asked what would happen to Django. He tried to calm her down.	BOR	Another direct order without using "please" or "could" to soften it.	Positionality	This command showed Django acting from a position of full control over the situation, deciding who would be armed and protected during the fight.
10.	165	"Girl, you gonna hafta start trustin'me."	Having survived, Django climbed	PP	Django stated his point flat out, that	Relationality	The statement reinforced the bond between Django and

			onto his horse and reminded Broomhilda that he'd told her he'd be fine, then told her she was going to have to start trusting him.		Broomhilda had to trust him, without ever actually asking her for that trust. He just declared it as a fact she had to accept.		Broomhilda by expressing trust as something that naturally belonged in their relationship.
11.	166	"Thanks for the help, boy."	As he got ready to leave, Django looked down at Timmy and thanked him for helping him out.	PP	Django showed appreciation for what the boy did, and thanking someone is a positive politeness move because it recognizes their effort	Relationality	Django chose to end the interaction by recognizing Timmy's assistance instead of simply leaving after getting what he needed. His gratitude emphasized a relationship in

					and leaves them feeling valued.		which Timmy was treated as a willing helper whose efforts were valued. This reflected Relationality because Django maintained a relationship built on respect and cooperation.
12.	166	"That's for you. Good luck Tim."	Django pulled an apple from his saddle bag and tossed it down to Timmy, wished him luck, and pointed out the North	PP	Django gave the boy a small gift, wished him well, and even helped him find his way north prove their closeness was real.	Emergence, Relationality	Django was no longer speaking from the position of a powerless slave but from the position of a free man who could choose to give something to someone else. Giving Timmy an apple,

			Star to help the boy find his way.				wishing him luck, and helping him find the North Star showed Django acting as someone who could offer care, guidance, and support rather than simply struggle for his own survival.
13.	166	"You gonna hafta keep up, ya know? "	Django turned to Broomhilda on Fritz and told her, half teasing, that she was going to have to keep up with him.	PP	The tag "ya know?" invited Broomhilda to agree with him, and the playful teasing was a way of building closeness	Emergence, Relationality	Django's identity as a caring and confident husband emerged through his playful teasing of Broomhilda. His playful teasing reflected a relationship

					between the two of them. Seeking agreement and joking around like that are positive politeness moves, since they pull the other person in and strengthen the bond.		based on shared experience and mutual understanding. This reflected Relationality because Django expressed his identity in relation to Broomhilda as a companion instead of someone above or apart from her.
--	--	--	--	--	--	--	--

Intelligentia - Dignitas