

**POLITENESS STRATEGIES IN CELEBRITY TALK SHOW INTERACTION:
A PRAGMATIC ANALYSIS OF JIMMY FALLON'S INTERVIEW WITH
ROSÉ (BLACKPINK)**

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Abstract

Despite the growing prevalence of cross-cultural celebrity interviews in globalized entertainment media, existing pragmatic research has predominantly examined either mono-cultural interactions or applied single theoretical frameworks, leaving the communicative complexity of hybrid cultural identities in Western talk show contexts insufficiently explored. The intersection of Korean hierarchical indirectness, Australian casualness, and American entertainment conventions within a single interaction represents a particularly under-examined configuration in politeness scholarship, creating a significant analytical gap that the present study seeks to address. This study examines politeness strategies employed in a celebrity talk show interaction between Jimmy Fallon and Rosé from BLACKPINK, applying both classical and contemporary politeness theories to analyze cross-cultural communication in media discourse. Adopting a qualitative descriptive design, the research draws on the complete transcript of the interview as its primary data source, comprising 42 coded utterances systematically analyzed through Brown and Levinson's politeness framework alongside contemporary extensions including rapport management theory and the concept of politic behavior. The findings reveal that positive politeness strategies dominate the interaction at 50%, reflecting the genre's emphasis on rapport-building and audience engagement, while negative politeness strategies constitute 33%, primarily through hedging and indirect questioning. Bald on record strategies appear in 12% of utterances during task-oriented segments, and off-record strategies comprise 5%, employed for humorous effects. The analysis demonstrates how Rosé's hybrid cultural identity Korean, Australian, and international manifests in sophisticated code-switching between different politeness norms, balancing Korean-influenced indirectness with Australian casualness. Jimmy Fallon adapts typical American talk show conventions to accommodate cross-cultural dynamics, demonstrating cultural sensitivity alongside enthusiastic entertainment. The study confirms that successful celebrity interviews require collaborative face-work and dynamic adjustment of linguistic strategies across changing interactional demands, contributing to pragmatic theory while offering practical implications for media professionals, intercultural communication practitioners, and scholars interested in K-pop's global media presence.

Keywords: *politeness strategies, cross-cultural communication, celebrity talk show discourse*

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INTRODUCTION

Communication in media discourse, particularly in television talk shows, represents a complex interplay of linguistic choices, social dynamics, and cultural expectations. Talk shows serve as significant sites for examining how language functions in public interaction, where hosts and guests negotiate face-threatening acts while maintaining audience engagement (Luh et al., 2024). The Tonight Show Starring Jimmy Fallon exemplifies this genre, combining entertainment with celebrity interviews that reveal intricate patterns of politeness and interpersonal communication. In this context, the interview with Rosé from BLACKPINK offers a rich dataset for analyzing how politeness strategies facilitate successful cross-cultural communication between an American host and a Korean-Australian celebrity (Yulia et al., 2021). Politeness theory has long been central to understanding how speakers manage social relationships through language. The foundational framework of politeness strategies provides essential concepts for analyzing face-saving behavior in interaction, including positive politeness, negative politeness, bald on record, and off-record strategies. However, contemporary scholars have expanded these concepts to address limitations in the original model. Modern theories introduce concepts such as politic behavior, which distinguishes between unmarked appropriate behavior and marked polite behavior, arguing that earlier models over-predict politeness where social appropriateness suffices. Additionally, rapport management theory extends beyond face concerns to include sociality rights and interactional goals, offering a more nuanced framework for analyzing interpersonal relationships in discourse (Efrizah et al., 2025).

Recent developments in politeness research have also challenged the universality claims of earlier frameworks. Critical perspectives from gender studies argue that politeness operates differently across gender identities and cannot be adequately explained through a single theoretical lens. Furthermore, the systematic study of impoliteness demonstrates that face-attack strategies are equally important and worthy of scholarly attention (Afriyanti et al., 2023). The concept of face itself has been reconceptualized to include multiple dimensions beyond positive and negative face, encompassing quality face, relational face, and identity face. These theoretical advances suggest that analyzing politeness requires multiple frameworks that account for context, power dynamics, cultural variation, and the specific goals of interaction. Celebrity

interviews in talk show settings present unique communicative challenges that make them ideal sites for politeness analysis. Unlike everyday conversation, these interactions are performed for an audience, are often pre-planned to some extent, and involve asymmetrical power relations between host and guest. The host must balance multiple roles: eliciting interesting information, making the guest comfortable, entertaining the audience, and maintaining the show's brand identity. Guests, particularly international celebrities, must navigate unfamiliar cultural contexts while presenting themselves favorably to viewers. These competing demands create rich environments for observing how speakers deploy various politeness strategies to achieve their communicative goals (Pragmatik et al., 2022).

The intersection of celebrity culture and cross-cultural communication adds another layer of complexity to this analysis. Rosé, as a member of the globally successful K-pop group BLACKPINK, represents a hybrid cultural identity Korean by nationality, Australian by upbringing, and international by career. Her interaction with Jimmy Fallon thus involves navigating multiple cultural frameworks of politeness simultaneously (Dujani & Asril, 2019). Korean communication patterns typically emphasize hierarchical relationships and indirectness, Australian English tends toward casualness and directness, while American talk show conventions prioritize humor and audience engagement. Understanding how these cultural elements converge in actual interaction provides insights into the pragmatic flexibility required in globalized media contexts. Moreover, the talk show genre itself imposes specific constraints on politeness behavior. Unlike casual conversation, where participants can terminate uncomfortable exchanges, talk show guests are committed to maintaining positive affect throughout the interview. This obligation creates continuous face-work, requiring constant effort to maintain both one's own face and that of interaction partners. The public nature of talk shows amplifies face concerns, as any perceived rudeness or awkwardness is witnessed by millions of viewers. Consequently, both host and guest typically employ heightened politeness strategies to ensure smooth interaction, making talk shows particularly valuable for studying politeness phenomena (Saragih et al., 2025).

This gap is particularly significant given the increasing globalization of entertainment media and the growing prominence of non-Western celebrities in Western talk shows. While prior studies have examined politeness strategies in various talk show

contexts including Indonesian podcast discourse (Muhtadi et al., 2022), presidential debate settings (Anastasya, 2024), and Western celebrity interviews such as Taylor Swift on *The Ellen Show* (Tyas et al., 2024) these studies have predominantly focused on either mono-cultural interactions or applied single theoretical frameworks, limiting their explanatory scope. Notably absent from the existing literature is a systematic investigation that simultaneously addresses cross-cultural host-guest dynamics involving non-Western celebrities in American mainstream talk shows, integrates multiple politeness frameworks, and accounts for the pragmatic complexity arising from hybrid cultural identities. The case of Rosé from BLACKPINK, a Korean-Australian celebrity navigating American media conventions, represents precisely such an under-examined configuration one in which Korean hierarchical indirectness, Australian casualness, and American entertainment norms converge within a single interaction. Unlike analogous studies that treat cultural background as a peripheral variable, the present study positions cross-cultural identity as a central analytical lens. This distinction renders the current research not merely additive but methodologically and theoretically consequential, as it addresses an empirical void that existing scholarship has yet to fill and responds to the urgent need for pragmatic analyses that reflect the increasingly multicultural reality of contemporary global media discourse.

This study addresses two primary research questions. First, what types of politeness strategies are employed by Jimmy Fallon and Rosé during their interview interaction, and how do these strategies reflect the application of both classical and contemporary politeness theories? Second, how do contextual factors including the talk show genre, cross-cultural dynamics, and celebrity status influence the selection and distribution of politeness strategies throughout the interaction? These questions guide the systematic analysis of the interview transcript to uncover patterns of politeness behavior and their pragmatic functions.

Additionally, this research examines how the co-construction of rapport between host and guest manifests through specific linguistic choices, and whether contemporary extensions of politeness theory provide explanatory power beyond earlier frameworks. By addressing these questions, the study aims to provide comprehensive insights into the pragmatic strategies that facilitate successful communication in mediated cross-cultural celebrity encounters.

The primary objective of this research is to identify and classify politeness strategies used in the interview between Jimmy Fallon and Rosé according to established frameworks while simultaneously evaluating the applicability of more recent theoretical developments. Specifically, the study seeks to quantify the distribution of positive politeness, negative politeness, bald on record, and off-record strategies, and to interpret their pragmatic functions within the specific context of celebrity talk show interaction. This classification provides empirical evidence for understanding how politeness operates in high-stakes public communication. Furthermore, this research aims to contribute to the theoretical development of politeness studies by demonstrating how classical and contemporary frameworks can be integrated to provide more comprehensive analyses of naturally occurring discourse. By examining a cross-cultural interaction in a media context, this study also seeks to illuminate how cultural backgrounds and genre conventions shape politeness behavior, offering practical insights for communication training, media professionals, and intercultural communication scholars interested in the pragmatics of celebrity discourse.

This research offers theoretical, practical, and pedagogical contributions to multiple fields. Theoretically, it advances pragmatics and politeness research by applying and evaluating multiple theoretical frameworks on authentic media data, demonstrating how integrated approaches yield richer analyses than single-framework studies. The findings contribute to ongoing debates about the universality and cultural specificity of politeness phenomena, particularly regarding cross-cultural interactions in globalized media contexts. By documenting specific strategies used in successful celebrity communication, this study provides empirical evidence for understanding how face concerns are managed in asymmetrical, public, and cross-cultural interactions. Practically, the findings have implications for media professionals, communication consultants, and individuals involved in cross-cultural public communication. Understanding effective politeness strategies can improve interview techniques, enhance guest preparation, and facilitate smoother intercultural exchanges in professional contexts. For language learners and intercultural communication practitioners, this research offers concrete examples of how politeness operates in authentic high-stakes interaction, providing models for appropriate language use in similar contexts. Additionally, the study contributes to the growing body of research on

K-pop's global influence, examining how Korean celebrities negotiate Western media environments through strategic communication choices.

METHOD

This study employs a qualitative descriptive approach to analyze politeness strategies in the celebrity talk show interaction between Jimmy Fallon and Rosé from BLACKPINK. Qualitative research is fundamentally concerned with understanding meaning and interpretation through language, making it the most appropriate paradigm for investigating pragmatic phenomena in naturally occurring discourse. Unlike quantitative approaches that seek to measure variables through statistical inference, qualitative inquiry prioritizes depth of interpretation and attends to the complexity of human communicative behaviour within its social context. The descriptive dimension of this design enables systematic documentation of politeness phenomena as they naturally occur without imposing experimental conditions that might distort authentic communicative behaviour, which aligns with the interpretivist paradigm holding that social reality is constituted through the meanings participants bring to their interactions. This study further situates itself within the tradition of pragmatic discourse analysis, which examines language as socially situated action rather than an autonomous formal system, recognizing that utterances derive their communicative significance from the social relationships, institutional contexts, and cultural norms surrounding their production and reception.

The primary data source is the complete transcript of the interview between Jimmy Fallon and Rosé, broadcast on The Tonight Show Starring Jimmy Fallon and publicly available through the official YouTube platform. This particular interaction was selected through purposive sampling, a non-probability sampling strategy appropriate for qualitative research when the aim is theoretical illumination rather than statistical representativeness. The selection was guided by several theoretically informed criteria. The cross-cultural configuration of the interaction, involving an American host and a Korean-Australian celebrity, renders it an exceptionally rich site for examining how politeness strategies function across cultural boundaries, given that speakers from different cultural backgrounds may operate according to divergent assumptions about what constitutes appropriate or face-threatening behaviour. The

genre of celebrity talk shows also constitutes a distinctive institutional discourse context with its own communicative norms and demands, as institutional discourse analysis has established that different interactional settings impose specific constraints on participants' linguistic behaviour. The publicly available nature of the data additionally satisfies important ethical requirements, as naturally occurring spoken data from accessible media sources reflect authentic communicative behaviour uninfluenced by researcher presence, thereby avoiding the observer's paradox that can affect controlled data collection. The transcript encompasses approximately six minutes of continuous interaction comprising forty-two numbered utterances covering Rosé's album release, musical background, cultural identity, and an interactive game segment, providing sufficient topical diversity to capture politeness strategies across varying communicative functions.

Data collection proceeded through transcript generation, verification, and contextual documentation. The initial transcript was obtained from the YouTube source and rigorously verified against the original audio-visual recording, a procedure justified by the recognition that transcription is itself an interpretive act involving consequential decisions about how to represent the complex phenomena of spoken interaction in written form. Timestamps were preserved to maintain sequential organization, reflecting the principle that the sequential positioning of utterances is analytically significant because it constitutes the interactional framework through which speakers construct meaning and coordinate joint activities. The collection process also incorporated systematic documentation of paralinguistic and non-verbal features including laughter, applause, and gestures, consistent with the theoretical position in multimodal discourse analysis that meaning in interaction is co-constructed through verbal and non-verbal channels simultaneously. In politeness research specifically, non-verbal behavior constitutes an important dimension of face-work and rapport management that can amplify, qualify, or contradict the politeness implications of verbal utterances.

Data analysis followed a systematic multi-stage process grounded in qualitative content analysis, which combines systematic coding procedures with interpretive sensitivity to identify patterns in data while remaining attentive to context and meaning. The process began with repeated close reading of the entire transcript to develop holistic familiarity with the interaction before proceeding to detailed analysis, reflecting the

hermeneutic principle that the meaning of any particular utterance can only be adequately understood in relation to the whole interaction. Each utterance was then individually coded for politeness strategies according to Brown and Levinson's foundational taxonomy of positive politeness, negative politeness, bald on record, and off-record strategies, supplemented by Leech's maxim-based framework and Spencer-Oatey's rapport management theory. The simultaneous application of multiple theoretical frameworks reflects the principle of theoretical triangulation, grounded in the epistemological insight that complex social phenomena such as politeness cannot be adequately captured by any single theoretical model. Following initial coding, utterances were organized into subcategories reflecting specific strategies such as hedging, complimenting, seeking agreement, and indirect questioning, after which frequency counts were calculated to identify distributional patterns. These quantitative frequencies supplement rather than replace qualitative interpretation, acquiring their significance through the interpretive work that connects distributional findings to theoretical constructs and contextual explanations.

To ensure the trustworthiness of findings, this study applied multiple quality criteria recognized in qualitative methodology as appropriate alternatives to quantitative validity and reliability standards. Theoretical triangulation enhanced construct validity by ensuring analytical categories were theoretically grounded and capable of capturing the full complexity of the phenomena. Procedural transparency was maintained through detailed documentation of coding decisions and explicit justifications for classification choices, fulfilling the criterion of auditability that requires the analytical pathway from raw data to interpretive conclusions to be sufficiently documented for external scrutiny. Reliability was pursued through consistent application of operationally defined coding criteria across all forty-two utterances, while the use of authentic data from a publicly accessible source supports dependability by enabling potential replication by other researchers. The inclusion of representative data extracts throughout the findings section further supports confirmability by enabling readers to independently assess whether interpretations are adequately grounded in the evidence, guarding against the risk that findings reflect researcher bias rather than the communicative realities of the interaction itself.

RESULT AND DISCUSSION

Result

Distribution of Politeness Strategies

The analysis of the interview transcript revealed a total of 42 coded utterances demonstrating various politeness strategies employed by both Jimmy Fallon and Rosé. The distribution shows that positive politeness strategies dominated the interaction with 21 instances, representing approximately 50% of all coded utterances. Negative politeness strategies appeared in 14 instances, constituting approximately 33% of the total coded data. Bald on record strategies comprised 5 instances or roughly 12% of the data, while off-record strategies appeared least frequently with only 2 instances representing approximately 5%. The overall distributional pattern indicates that both participants consistently prioritized solidarity and positive face wants while remaining attentive to autonomy and negative face concerns throughout the interaction. The relatively low occurrence of bald on record and off-record strategies further suggests that the talk show context demands explicit politeness marking rather than direct or ambiguous communication.

Positive Politeness Strategies

Positive politeness strategies in the interview functioned primarily to establish and maintain solidarity between host and guest while simultaneously entertaining the viewing audience. Jimmy Fallon employed exaggerated praise and interest intensification repeatedly, as evidenced in utterances such as "I mean, you're big. You're big" and "It is a massive, massive hit." These emphatic expressions not only acknowledged Rosé's achievements but also created an enthusiastic atmosphere aligned with the show's energetic brand identity. The use of in-group identity markers represented another significant positive politeness strategy. When Fallon agreed to call the guest "Rosie" after learning this was the name used by friends and family, he strategically positioned himself within her inner circle, reducing social distance. The utterance "All right, perfect. I'll call you Rosie" exemplified how speakers can claim common ground and create intimacy through linguistic choices. Giving gifts in the form of compliments, gratitude expressions, and social approval also occurred throughout the interaction. Utterances such as "He's brilliant Bruno Mars," "Congratulations on this

song," and "Cheers to your new album, Rosie" functioned as verbal gifts that enhanced Rosé's positive face and contributed to the overall positive tone of the interview.

Negative Politeness Strategies

Negative politeness strategies in the interview primarily served to respect the guest's autonomy and minimize potential impositions. Jimmy Fallon frequently employed indirect questions rather than direct demands, as seen in "Do I call you Rosé or do I call you Rosie?" This questioning strategy gave Rosé control over her preferred form of address, acknowledging her right to self-determination while simultaneously gathering necessary information for appropriate interaction. Hedging devices appeared frequently in Rosé's responses, as evidenced in utterances containing fillers such as "Yeah. Well, no. I mean... um, yeah," "I think stories come first," and "kind of get off your chest." These hedges functioned to present opinions tentatively, allowing for disagreement without face loss and maintaining conversational flexibility throughout the exchange. The strategy of giving options and seeking permission appeared in both participants' contributions. Rosé's response "Whatever is comfortable" to the naming question provided Fallon with freedom of choice, while his later question "Do you think I have to repeat it?" during the game demonstration showed deference to her expertise, ensuring neither participant felt coerced or imposed upon during the interaction.

Bald On Record Strategies

Bald on record strategies, though less frequent in the overall interaction, played crucial roles during specific task-oriented moments requiring maximum efficiency and clarity. These strategies appeared predominantly during the drinking game demonstration segment, where instructional clarity took precedence over elaborate politeness marking. Utterances such as "Apateu means apartment," "Whoever lands on that floor takes the shot," and "Ready? Go" exemplified how speakers shift to direct communication when situational demands prioritize understanding over face concerns. The counting sequence "One. Two. Three!" and the direct address "That's you" during gameplay further demonstrated how bald on record strategies facilitate coordination and ensure participants understand their roles and timing. Notably, even these apparently face-threatening strategies were mitigated by the surrounding positive politeness frame established earlier in the interaction, as the prior rapport-building made direct instructions acceptable and even desirable between participants.

Off-Record Strategies

Off-record strategies appeared minimally in the analyzed interaction but served important functions in creating humour and managing potentially sensitive topics. Rosé's comment about her father wanting to "kick me out" when discussing why he sent her to auditions employed irony and humorous exaggeration to reframe a potentially serious family decision as a lighthearted anecdote, allowing her to share personal information while maintaining emotional distance and entertaining the audience through self-deprecating humour. The anecdote about texting "How dare you?" to her songwriter collaborator demonstrated another off-record strategy using displacement and ambiguity, through which Rosé indirectly communicated information about her creative process while simultaneously creating humour through the confusion her context-free message caused. This strategy exemplifies how speakers can convey multiple meanings simultaneously, allowing audiences to interpret utterances on different levels while maintaining plausible deniability about intended implications.

Cross-Cultural Dynamics in Politeness Strategy Selection

The cross-cultural nature of the interaction significantly influenced politeness strategy selection and interpretation. Rosé's hybrid cultural identity Korean, Australian, and international manifested in her strategic code-switching between different politeness norms. Her frequent use of hedging and self-effacement aligned with Korean communication patterns emphasizing modesty and indirectness, as evidenced in utterances minimizing her talent such as "It always felt like it wasn't really much of a possibility." Conversely, she also demonstrated Australian English influences through moments of casual directness and humour, particularly when recounting personal anecdotes. Jimmy Fallon's strategies, meanwhile, reflected typical American talk show conventions emphasizing enthusiasm, explicit praise, and audience engagement, though his incorporation of negative politeness when addressing potentially sensitive topics demonstrated awareness of his guest's different cultural background.

Rapport Management and Face-Work

The interaction between Jimmy Fallon and Rosé exemplified sophisticated rapport management extending beyond basic politeness to encompass multiple dimensions of relationship construction. Fallon's role required amplifying Rosé's achievements to justify her celebrity status while simultaneously positioning himself as

a knowledgeable and engaging host, with his strategic compliments serving the dual function of supporting Rosé's positive face while demonstrating his own cultural competence. Rosé's face-work involved projecting authenticity and relatability while maintaining an appropriate celebrity persona, achieved through strategic self-disclosure via personal anecdotes that created audience intimacy without compromising professional boundaries. The collaborative nature of rapport construction became particularly evident during the drinking game segment, where both participants shifted their politeness strategies to accommodate the new activity frame, with Fallon adopting a learner role and Rosé assuming expert authority, exemplifying dynamic mutual accommodation across changing situational demands.

Discussion

The dominance of positive politeness strategies at 50% of all coded utterances constitutes the most prominent finding of this analysis and invites meaningful engagement with prior research conducted in analogous discourse contexts. This distributional pattern aligns closely with the findings of (Nurhuda, 2022), whose investigation of positive politeness realization on *The Tonight Show Starring Jimmy Fallon* similarly identified a strong prevalence of solidarity-oriented strategies, confirming that Fallon's hosting style consistently foregrounds rapport-building as a primary communicative function. The convergence between the present findings and those of (Rahardi & Noviance, 2025) suggests that the dominance of positive politeness in this context is not merely an artifact of the specific guest being interviewed but reflects a stable feature of the program's communicative identity, shaped by the entertainment imperatives of American late-night television that reward warmth, enthusiasm, and relational engagement over efficiency or formality (Darma et al., 2025).

This pattern is further theoretically grounded in the genre-based perspective advanced by (Probosini et al., 2020), who argued that institutional discourse conventions significantly shape the selection and frequency of politeness strategies available to participants. The talk show genre, as a hybrid communicative form combining entertainment, celebrity promotion, and public performance, imposes a structural logic that systematically favors positive politeness as the default interactional

mode. Participants in this genre operate under a generic obligation to produce warmth and connection that audiences have learned to expect, and deviation from this norm would constitute a recognizable communicative failure. The present findings provide empirical support for this position, demonstrating that genre conventions constitute a powerful shaping force on pragmatic behaviour in institutional discourse settings (Taufik & Ilahi, 2024).

The asymmetrical distribution of negative politeness strategies at 33%, with Rosé employing hedges significantly more frequently than Fallon, becomes theoretically meaningful when considered alongside her hybrid cultural background. Research on Korean communicative norms has consistently documented a cultural preference for indirectness, modesty, and face-saving through self-effacement in public interaction, reflecting collectivist values that discourage overt self-promotion and prioritize group harmony. Rosé's frequent hedging expressions such as "I think stories come first" and "kind of get off your chest" can therefore be interpreted as culturally informed pragmatic choices reflecting her Korean communicative socialization. This interpretation finds support in (Sahib et al., 2023), who demonstrated in their study of Papuan students' virtual communication that cultural background exerts significant and traceable influence on the selection of negative politeness strategies, particularly through hedging and mitigation devices that reflect culturally specific assumptions about appropriate levels of directness in interaction.

However, reducing Rosé's communicative behaviour exclusively to Korean cultural influence would oversimplify the pragmatic complexity of her profile. Her simultaneous capacity for casual directness and self-deprecating humour reflects Australian English influences pulling in a different communicative direction. This coexistence of Korean-influenced indirectness and Australian-influenced casualness within a single speaker's pragmatic repertoire represents a significant empirical finding contributing to understanding how multicultural individuals develop hybrid communicative identities. (Tiara & Ningsih, 2023) observed in their analysis of imperative politeness in talk show discourse that speakers in media contexts frequently adjust their politeness orientation dynamically across different interactional moments, suggesting that pragmatic flexibility rather than cultural rigidity characterizes competent media communicators. Rosé's behaviour exemplifies this flexibility at the level of

cultural code-switching, extending the concept beyond alternation between languages to encompass the strategic activation of different culturally informed politeness systems depending on momentary interactional demands.

The theoretical significance of bald on record strategies at 12%, though quantitatively minor, resides in the challenge they pose to straightforward application of Brown and Levinson's original framework. Within that framework, bald on record strategies are characterized as maximally face-threatening because they make no attempt to mitigate the imposition of the speech act. Yet the present findings demonstrate that these strategies functioned without producing any observable face-threat, operating instead as markers of comfortable familiarity and task-oriented efficiency during the game demonstration segment. (Indahsari, 2021) arrived at a parallel conclusion in her analysis of politeness strategies in the Mata Najwa program, arguing that bald on record strategies must be evaluated within their broader interactional context rather than assessed in isolation, since the relational history between participants and situational demands fundamentally determine whether directness is experienced as threatening or as contextually appropriate. The present findings corroborate this position, demonstrating that the extensive positive politeness work accomplished earlier in the interview effectively transformed the interactional conditions, creating a relational ground upon which direct instructions became pragmatically unmarked rather than face-threatening.

The minimal presence of off-record strategies at 5% illuminates important features of the talk show genre as a communicative environment. Off-record strategies, which achieve communicative goals through implicature and indirection, are particularly useful when speakers wish to avoid direct responsibility for potentially face-threatening meanings. Their scarcity in the present data suggests that the talk show genre does not generate strong incentives for this kind of communicative indirection. (Hartati, 2021) reached a comparable conclusion in her analysis of podcast discourse, observing that media entertainment contexts reward communicative transparency and audience accessibility over strategic ambiguity, since audiences' enjoyment depends on their capacity to follow and engage with the interaction in real time. The two off-record instances that did appear, both contributed by Rosé, served primarily humorous rather than face-protective functions, using irony and self-deprecation to entertain the audience

while managing personal disclosures. This specific functional profile distinguishes the talk show context from other discourse settings where off-record strategies serve more directly defensive or face-protective communicative purposes.

The rapport management dimensions of the interaction extend significantly beyond what Brown and Levinson's face-based framework alone can account for, making Spencer-Oatey's theoretical extension analytically indispensable. The present findings demonstrate that both participants pursued multiple simultaneous goals throughout the interview, encompassing face concerns, expectations of appropriate social conduct, and specific interactional objectives related to the program's entertainment function. Fallon's complimentary utterances, for instance, simultaneously addressed Rosé's face concerns, fulfilled the sociality expectation of recognition and acknowledgment that guests bring to the encounter, and served the interactional goal of maintaining entertainment value for the viewing audience. (Rizka & Febrianti, 2024), in their analysis of Taylor Swift's interview on *The Ellen Show*, similarly observed that celebrity interviews involve layered communicative goals that single-framework analyses tend to flatten, and that rapport management theory provides the conceptual resources necessary to account for this multi-dimensional complexity. The present findings corroborate this observation and extend it to the cross-cultural dimension, demonstrating that rapport management in intercultural celebrity interviews carries an additional layer of complexity arising from the need to simultaneously accommodate divergent cultural expectations about appropriate interactional conduct.

The broader implications of these findings for understanding K-pop's global media presence deserve consideration in relation to existing scholarship on Korean celebrities' engagement with Western media environments. Rosé's pragmatic flexibility navigating between Korean-influenced modesty, Australian-inflected casualness, and the enthusiastic positivity required by American entertainment conventions represents an intercultural communicative achievement that reflects sophisticated meta-pragmatic awareness. (Naimah & Yuliana, 2024), in their examination of NCT Dream's interview communication, similarly identified strategic politeness management as a key mechanism through which K-pop artists navigate Western media contexts, though their analysis focused on a group rather than individual celebrity dynamic. The present findings complement this observation by demonstrating that individual K-pop

celebrities with hybrid cultural backgrounds bring particularly rich and complex politeness repertoires to Western media encounters, drawing on multiple cultural frameworks simultaneously in ways that single-culture communicators cannot replicate. This suggests that K-pop's global communicative success is supported not only by musical and visual appeal but by genuine intercultural pragmatic competence that enables Korean artists to establish authentic relational connections with diverse international audiences through carefully calibrated linguistic strategies.

CONCLUSION

This pragmatic analysis of Jimmy Fallon's interview with Rosé demonstrates that politeness strategies function as essential mechanisms for successful cross-cultural celebrity communication in talk show contexts. The dominance of positive politeness strategies, comprising 50% of coded utterances, reflects the genre's systematic prioritization of rapport-building and audience engagement over communicative efficiency or indirectness. This finding confirms that the talk show genre imposes a structural logic favoring solidarity-oriented interaction, in which both host and guest are obligated to produce and sustain warmth, enthusiasm, and relational connection throughout the encounter.

The strategic deployment of negative politeness through hedging and indirect questioning, particularly by Rosé, reflects her hybrid cultural identity and sophisticated pragmatic competence in navigating multiple cultural frameworks simultaneously. Her code-switching between Korean-influenced indirectness and Australian-inflected casualness demonstrates that multicultural speakers develop complex meta-pragmatic awareness enabling context-sensitive deployment of culturally diverse politeness norms. Bald on record strategies emerged selectively during task-oriented segments, illustrating speakers' capacity to recognize when communicative clarity supersedes elaborate politeness marking, while off-record strategies served crucial functions in humor construction and the management of sensitive personal disclosures. Collectively, these findings confirm that successful celebrity interviews are co-constructed interactional achievements requiring continuous and dynamic face-work from both participants across shifting situational demands.

From a theoretical perspective, this study makes an original contribution by demonstrating the analytical value of integrating classical politeness theory with contemporary frameworks, including rapport management theory and the concept of politic behavior. This integrated approach yields more comprehensive explanatory power than single-framework analyses, capturing dimensions of politeness behavior that remain analytically invisible when only one theoretical lens is applied. The findings enrich ongoing debates about the cultural specificity of politeness norms, particularly in globalized media contexts where hybrid cultural identities complicate universal assumptions embedded in earlier frameworks and call for more culturally sensitive and contextually grounded analytical approaches.

From a practical perspective, the results offer concrete guidance for media professionals, interview practitioners, and intercultural communication trainers seeking to understand how strategic linguistic choices sustain harmonious cross-cultural interaction in high-stakes public settings. Understanding the specific mechanisms through which positive politeness, negative politeness, and rapport management operate in celebrity interviews can inform more effective preparation for cross-cultural media appearances and improve the quality of intercultural communication training programs designed for professionals working in globalized media environments.

Nevertheless, this study acknowledges certain limitations that qualify the scope of its conclusions. The analysis focuses on a single interview episode, which restricts the generalizability of findings to broader patterns of cross-cultural celebrity discourse. Additionally, the absence of participant-based verification of pragmatic intent means that interpretations of speakers' communicative motivations remain necessarily inferential rather than confirmed by the participants themselves. Future research should therefore examine a broader corpus of cross-cultural celebrity interviews involving K-pop and other non-Western artists in Western media contexts, incorporate multimodal analysis that systematically accounts for non-verbal dimensions of politeness work, and explore audience reception of politeness strategies to yield more comprehensive insights into the pragmatics of global media discourse.

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