

Politeness Strategies and Social Context in *The Princess Switch*: A Pragmatic Study

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ABSTRACT

Social interaction also requires good communication between the speaker and the listener. In everyday life, communication can lead to misunderstandings if the speaker and listener are unable to maintain a good and polite attitude. This phenomenon does not only occur in everyday life but also in narrative forms. In building good communication, politeness is one of the crucial elements. This study discusses politeness strategies found in *The Princess Switch* movie using Brown and Levinson's theory. This study is a qualitative descriptive study based on four stages of analysis, namely domain analysis, componential analysis, taxonomy analysis, and cultural theme analysis. This study uses a pragmatic approach. This study identifies the use of politeness strategies, namely bald on record, positive politeness, negative politeness, and off record. Additionally, the use of politeness strategies is also based on social context, namely power and social distance. Based on the politeness strategies used in accordance with the social context in the film, the characters are formed.

1. INTRODUCTION

In everyday communication, social interactions have the potential to cause misunderstandings. Therefore, to minimize misunderstandings and failures in communication, good communication is necessary. Effective communication occurs when the speaker and listener can understand each other's intentions. Additionally, effective communication can be achieved by maintaining the feelings and dignity of both the speaker and listener. Efforts to preserve the dignity and feelings of the speaker can be made by demonstrating polite behavior. The phenomenon of speakers maintaining communication through politeness does not only occur in daily interactions but also in narrative forms such as movies.

Several previous studies have discussed politeness strategies. The researchers used Brown and Levinson's theory to analyze the use of politeness strategies on different objects, movies, and novels. In this study, they only focus on finding politeness strategies in movies and novels (Widyastuti, 2019; Mujiono and Ula, 2020; Rainna and Puspani, 2020; Ernovilinda, 2020; Handayani, 2021). These studies have not included analysis of social context, which can be in the form of relative power, social distance, and rank of imposition, which are crucial factors that can affect the application and classification of politeness strategies. In addition, the previous studies did not analyze how the characterization of character based on the use of politeness strategies by characters. This makes 6 the lack of knowledge about the social context that underlies the use of politeness strategies and how the politeness strategies build the characterization of the characters. Furthermore, the studies use movies and novels to analyze how the social context affects the use of politeness strategies but have not provided further analysis of the movie structure which includes the classification of movie stages, such as orientation, complication, evaluation, and resolution (Dewanti, 2022; Leihitu, 2021; Permadi, 2018; Yuniarti et al, 2020; Putra et al., 2018; Susana et al., 2022; Mahmood and Bardan, 2020; Rajagukguk et al, 2021; Handayani, 2021; Sari and Sutopo 2024). Given that movies are included in narratives, staging analysis is needed to be an indicator to analyze the use of politeness strategies in movies.

Based on the journal review above, researchers still have the opportunity to examine more deeply the types of politeness strategies. This is due to the fact that previous research still has several shortcomings that can be

improved and researched further. The first is about the social context which has not been studied much by previous researchers. The second is about the analysis of staging in the movie which is an indicator of the development of the politeness strategy usage. Therefore, this research will examine how the social context and staging of the movie affect the use of politeness strategy on the characters in the movie. Besides that, this research also portraying the characterization of the character based on the use of politeness strategies.

This study identifies how characters in the film *The Princess Switch* use politeness strategies to maintain good communication. Brown & Levinson's theory of politeness strategies is used in this study to identify how characters mitigate poor communication. Politeness strategies are divided into four categories of politeness, namely bald on record, positive politeness, negative politeness, and off-record. Additionally, this study also identifies the basis for the use of politeness strategies by the characters in the film. The use of politeness strategies by the characters in the film is based on two social contexts: power (P) and social distance (D). Subsequently, the selection of politeness strategies based on the social context in the film can shape the characterization of the characters themselves. Brown and Levinson's (1987) strategy does not explicitly explain how the use of politeness strategies shapes characterization, but this theory can be developed to demonstrate the character of characters who use politeness strategies.

In social interaction and communication, politeness plays a role in avoiding face-threatening acts (FTA). Therefore, politeness focuses on the concept of face and politeness strategies in avoiding FTA (Brown and Levinson, 1987). In addition, politeness is also a form of awareness of the interlocutor's face in communication. In applying politeness strategies, Brown and Levinson (1987) describe a politeness strategy for maintaining face and sustaining social interaction. Brown and Levinson identified four politeness strategies, namely bald on record, positive politeness, negative politeness, and off record.

Bald on record indicated by direct imperative that aims to avoid ambiguity. This strategy maximizes communication efficiency rather than satisfying the interlocutor. Bald on record is also known as a concise way to convey the speaker's message. Thus, the use of bald on record strategy is usually used in social interactions where the speaker and the hearer have a close, intimate relationship, and sometimes the speaker does not pay attention to the hearer's face (Agasi, 2020 as cited in Asheva, 2022). Bald on record strategy consist of five sub-strategy which are disagreement, suggestion, request, warning, imperative. Disagreement This strategy is a form of expressing disagreement directly, bluntly, and without subtlety. It is delivered to avoid ambiguity and convey disagreement efficiently. Suggestion is the second sub strategies of bald-on record strategy. The speaker conveys the suggestion efficiently and clearly, therefore the hearer can immediately understand what the speaker is saying. Therefore, this strategy also does not pay attention to the hearer's face. Bald on record can also be indicated by the speaker's utterance of a command or assignment to the hearer. Where the speaker's request can be delivered directly without any attempt to minimize the speaker's face redness. Warning or threatening is done when the speaker takes an action that benefits the hearer where the action shows concern for the hearer. When the hearer benefits from the speaker's action, there is no need for a threatening or face redness strategy Imperative is done when the speaker want to get the hearer to do something immediately without conditions. The language used is an unambiguous direct command, without modifications that reduce rudeness. This strategy is usually used in situations where efficiency and clarity are needed.

The second politeness strategy is positive politeness. Unlike the bald on record strategy, positive politeness aims to fulfil interests, wants, goods, and needs (Brown & Levinson, 1987). This strategy does not pose the possibility of threatening face instead, it minimizes the threat to the hearer's face. So, this strategy usually uses hedging to minimize conflict and avoid disharmony in social interaction. This strategy describes intimate situations, such as in family interactions or close friendships. Positive politeness strategies are also divided into several sub-strategies such as notice to hearer, exaggerate, intensify interest to H, in group identity mark, seek agreement, avoid disagreement, presuppose/assert common ground, joke, assert or presuppose speaker's knowledge, offer/promise, be optimistic, include both S and H in the activity, give reason, assume assert reciprocity, give gifts to H.

The third politeness strategy is negative politeness. The negative politeness strategy aims to minimize the particular imposition that the FTA unavoidably effects. This reflects freedom from interference and imposition. The output of all strategies in negative politeness is when the speaker wants to create a social brake in social interaction. Negative politeness can be done in several ways such as, be indirect, give association clues, question/hedge, be pessimistic, minimize imposition, give deference, apologize, impersonalize S and H, state FTA as general rule, nominalize, claim or disclaim indebtedness to H.

The off-record strategy is the opposite of the bald on-record strategy, where this strategy is communicated in an indirect way. In this case, the meaning can be interpreted by the hearer, but it is not said explicitly or directly. Communicative acts are performed off-record when they are not directly addressed to the hearer, thus leaving room for different interpretations (Brown & Levinson, 1987). The purpose of this strategy is to give the hearer space to interpret his or her own meaning because this strategy is implicit and ambiguous. This strategy also aims

to allow the speaker to convey something more safely and subtly without being bound to what the utterance is and letting the hearer make the decision about the speaker's utterance. This strategy includes giving hints, presuppose, understate, overstate, use tautologies, contradictions, ironic, metaphor, rhetorical question, ambiguous, be vague, over generalize, displace H, be incomplete using ellipsis.

In determining or choosing politeness strategies, there are social factors that influence how someone chooses how to speak to others, especially when they have to do FTA. In other words, when someone conveys something that might cause other people's FTA, the selection of the way of delivery is inseparable from the social context. Politeness does not only focus on language, but also the social context that is in the social interaction (Brown & Levinson, 1987). Based on Brown and Levinson's theory, there are three factors that determine the use of politeness strategies. These factors are relative power (P) and social distance (D). Relative power indicates the social status of the speaker and hearer. In Brown and Levinson's theory relative power refers to the level of power, authority, or social influence that the speaker and hearer have in a particular social interaction. In other words, relative power focuses on who has more power in the social interaction. Social distance *r* indicates how close the relationship is between the speaker and the hearer. Brown and Levinson define this factor as the degree of familiarity of the social relationship or degree between the hearer and the speaker in a particular context. Distance here does not mean physical or material distance, but the psychological side or social relationship between the speaker and the hearer.

Based on the use of politeness strategy by the character indicate the characterization of the character. Brown & Levinson (1987) developed the theory of politeness strategy to describe how to maintain the image of the speaker in social interactions. This theory was developed to identify conversations in pragmatic and sociolinguistic contexts, but in its application, it can be extended to the study of characterization in fictional works such as films. Although not explicitly designed to analyze characterization in works of fiction, Brown & Levinson's theory of politeness strategy can be developed to identify how a character's use of politeness strategy reflects that character's personality and values.

2. METHOD

This research uses a combination of pragmatic approaches which. These two approaches each have their own role in analyzing politeness strategies in the movie *The Princess Switch*. The pragmatic approach outlines the study of the intentions of a person in using their language in communicating and socializing (Yule, 1996). The pragmatic approach is used to find and analyze four types of politeness strategies and the factors underlying the use of politeness strategies, including social distance, power relations, and rank of imposition. In addition, the sociolinguistic approach is used to see how the stages of the movie which include orientation, complication, evaluation, and resolution affect the development of the use of politeness strategies in the movie. To help achieve the research objectives, the analysis conducted by dividing the movie into several stages. The stages in the movie divided into four 42 parts, such as orientation, complication, evaluation, and resolution (Anderson & Anderson, 2003). Then the findings of politeness strategies by the characters grouped based on categories and sub-categories through domain and taxonomy tables to see how the use of politeness strategies develops based on the generic structure of narrative texts. This research belongs to descriptive qualitative research with a single embedded case study. This is because this research is qualitatively designed, multiple, constructed, and holistic. This research is constructed from a naturalist paradigm so that the nature of reality in this research is diverse or multiple (Santosa, 2021). This means that the reality is not only one or single and is closer to the context. In addition, the nature of this reality is diverse because the analysis carried out depends on the character and stage of the film. Then the analysis of this research is constructed holistically to understand the overall context of the data obtained. Furthermore, this research used a single case study because the location of this research had already been determined. In addition, this research also combined politeness strategies analysis with ethnographic analysis.

3. RESULT AND DISCUSSION

This study analyzes the use of politeness strategies with Brown and Levinson's theory (1987) found in each movie staging in *The Princess Switch* Movie. The utterances by the characters were examined and classified into four main strategy which are, bald on record, positive politeness, negative politeness, and off record, with particular emphasis on the role of power relation (P) and social distance (D). The table below presents the politeness strategies identified in the film along with the situational context.

Table 3. The table of social context and the types of politeness strategies in *The Princess Switch* Movie

Movie structure	Context situation	Politeness Strategies																										Σ	
		Bald on Record						Positive Politeness								Negative Politeness						Off Record							
		Dis a	Sup g	Req	Imp	War	Not	Ex a	Seek	In Gro	Av o Dis	Jo k	Ass er	Of f	Gi v Gi f	In c S & H	In d	He d	Mi n Imp	Gi v Def	Ap o	Ge n Ru l	Gi v Hi n	Un d	Co n	M et	Ret h Qu		Dis p H
Ori	+P +D													1			3												4
	+P -D	2			2														1										5
	-P -D	2			2		1	2				1			1	1	1	1					1	1					14
	-P +D				1													1	1		1			1					5
Com	+P +D				1					1							1		4				1						8
	+P -D																												0
	-P -D	1	1		4		2	3			1	1		1			2								1		1	1	19
	-P +D						12	1			2	1		1		1	5		3	1	2		2	3		1			35
Eva	+P +D																1				1							2	

	+P -D		2	1	2																								5
	-P -D	1																											1
	-P +D														1		1	1	1									1	5
	+P +D				1																								1
Res	+P -D																												0
	-P -D															1					2						1		4
	-P +D	4																1		1		1				1		1	10
	+P +D	10	3	1	12	1	3	17	1	1	3	2	1	3	2	3	14	4	10	2	5	2	2	7	2	1	2	1	3

The social contexts portrayed throughout this film appeared dynamic. This was due to the role-switching between the main characters, which required them to use language appropriate to their assumed roles. Stacey, for instance, initially held a high level of power (+P) at the beginning of the film, where Stacey played the role of a bakery owner who interacted with her 80 subordinates. As the story progressed and Stacey switched roles to become Princess Margaret, Stacey adopted a lower level of power (−P), as Stacey had to interact with Prince Edward, the King, and the Queen of Belgravia—figures who possessed higher authority. As a result, Stacey frequently employed bald on-record strategies and adopted both positive and negative politeness strategies during her time in the royal role. At the beginning of Princess Margaret's appearance, Princess Margaret was shown to possess a lower level of power (−P) when interacting with Prince Edward, the King, and the Queen, who had higher status. However, Princess Margaret retained higher power (+P) when she interacted with Stacey, due to her position as a royal figure. Upon switching roles and becoming Stacey, Princess Margaret gained high power (+P) as Princess Margaret assumed the role of a bakery owner, but lost power (−P) when Princess Margaret played the part of a friend to Olivia and Kevin. Therefore, at the beginning of her appearance, Princess Margaret primarily utilized negative and positive politeness strategies. As the story developed, Princess Margaret occasionally adopted bald-on-record strategies as well. The film also illustrated a shift in social distance. When Stacey was playing her original role as the bakery owner, Stacey demonstrated a relatively close social distance (−D). Even though Stacey was the owner, she shared a close bond with her employees, who were also her close friends. As Stacey assumed the role of Princess Margaret, however, a clear social distance (+D) was established between Stacey and the royal family, including Prince 81 Edward, the King, and the Queen. This increase in distance led Stacey to use more polite and formal language. Similarly, Princess Margaret, who was accustomed to maintaining a high social distance (+D) from both royalty and commoners, experienced a shift to a closer social relationship (−D) when Princess Margaret interacted with Kevin and Olivia. These adjustments were necessary in order to maintain the illusion of their role-swapping and to avoid arousing suspicion among those around them. Eventually, both Stacey and Princess Margaret had to return to their original roles after their brief switch. As Stacey resumed her role as the bakery owner, Stacey regained her higher power status (+P) as Kevin's superior. Additionally, Stacey re-established a close social relationship (−D) with Kevin and Olivia, which brought her back to her initial position—resulting in the frequent use of bald-on-record strategies. Similarly, when Princess Margaret returned to her royal identity, Princess Margaret again held lower power (−P) in the presence of the Belgravian royal family. Coupled

with the re-established social distance (+D) between herself and Prince Edward and the other royals, Princess Margaret adopted negative politeness strategies in her interactions.

This stage described the characterization of the main characters of *The Princess Switch* movie based on the politeness strategies used. At the beginning of the story, Stacey showed a lot of bald on record strategies with sub-strategies: Disagree, Suggestion/Advice, Request, and Imperative. Stacey used the bald on record disagree strategy to show her disagreement without mitigation or attempts to soften her expression. This showed that Stacey was someone who had firm principles and was willing to express her disagreement if she did not agree. This could be seen from her utterance when Stacey disagreed with Kevin's statement asking her to close her shop to attend a baking competition in Belgravia on the day before Christmas: "We can't just close up shop right before Christmas!". Stacey's bald on record suggestion strategy showed that she was an assertive person who did not wait for the situation to worsen and immediately provided input to solve the problem. This could be seen from her utterance when she was faced with an urgent situation when her blender did not work and told Kevin to immediately use his hands: "You can do it with your hands." Stacey's bald on record request strategy showed that Stacey had an efficient and direct personality where she expressed something straightforwardly and effectively in asking for help. This could be seen from her utterance, "Look, all I know is we have got a big competition today, which means we need to focus." This utterance was delivered by Stacey when she was about to carry out a cake-making competition. Stacey wanted everything to run smoothly by focusing on what she was doing. Stacey's bald on record imperative strategy showed that she had good leadership and was decisive, which was when she had control in the situation and was firm in deciding actions. This could be seen from her utterance: "Meet you back at the cottage in an hour." This utterance was delivered when Stacey was going to the castle in Belgravia and did not want to invite Olivia and Kevin. Stacey wanted everything to go quickly without anyone interfering. The bald on record warning strategy also shown by Stacey showed that she was a careful and protective person. This could be seen from her utterance: "Hey! Slow down! Would you watch where you are going?!" This utterance was uttered by Stacey when she was almost hit by a car that was traveling very fast. Stacey's use of the bald on record strategy at the beginning of the story reflected her efficient and assertive character. This showed Stacey's background where she was an ordinary person who lived in the world of work as a shop owner who had great responsibility, not an aristocratic environment full of formal norms and politeness. Furthermore, the use of positive politeness strategies used by Princess Margaret reflected efforts to build social closeness, familiarity, and solidarity between speakers. The notice to hearer strategy uttered by Princess Margaret when exchanging roles with Stacey showed that Princess Margaret was a person who was aware of the environment. This was shown by her utterance when Princess Margaret made burnt pancakes for Olivia's breakfast: "Maybe we should eat out." Seeing Olivia starving, Princess Margaret decided to take Olivia out to eat without asking. This exaggerate strategy by Princess Margaret showed that they both had warm and friendly personalities. By showing these exaggerated expressions, it showed that Princess Margaret cared emotionally about their audience. Furthermore, Stacey also showed her care by utterance when Stacey found out Kevin had completed a large cake order in a short time: "That is why Kevin Richard is the best sous-chef in the business." In addition, Princess Margaret also used the exaggerate strategy to express her appreciation. This was shown when Princess Margaret felt that the pasta cooked by Kevin was so well made that Princess Margaret said: "Oh! That was the best spaghetti I've ever had!" The positive politeness avoid disagreement strategy expressed by Princess Margaret and Stacey in this movie implied that they had an adaptive character where they did not want to feel dominant when they wanted to say something. Instead of expressing disagreement directly, they adapted to maintain a good relationship by expressing their opinions subtly. This was shown by Stacey's utterance when exchanging roles with Princess Margaret when Stacey heard that the horses in Belgravia were used to working in extreme air in contrast in Montenegro: "Well, of course they are, but in Montenegro it's much warmer back home."

In the orientation section, situation (-P -D) was shown by Stacey using various positive politeness strategies. Situation (-P -D) was shown with positive politeness strategies by Stacey using the exaggerate sub-strategy to show her appreciation to Kevin that he managed to complete the order on time. In addition, the exaggerate strategy was also shown by Stacey when she responded to an invitation from Belgravia regarding a baking competition. In this situation, Stacey had a lower or equal power with Kevin because at this moment Stacey's position was as a familiar coworker not as a superior. In addition, Stacey's utterances did not imply instruction or authoritativeness but rather praise and appreciation so as not to display a hierarchy of power. The close social distance allowed the use of affective speech such as excessive praise for Kevin's actions. In addition, this finding validated Aulia & Syafrudin's (2023) statement that the exaggerate strategy occurred when power and distance were low; this strategy was also often used by colleagues, coworkers, or family to maintain relationships and reduce social distance. In addition, positive politeness strategies with social context -P -D in the orientation section were also shown by Stacey with the strategies of notice to hearer (1), assert speaker's knowledge (1), giving gift (1), and include speaker and hearer in the same activity (1).

Negative politeness strategies in the orientation section were also shown in situations where Stacey had low power and high distance (-P +D). This situation occurred when Stacey was talking to a sock seller in Belgravia. Stacey had low power (-P) because her role there was equal to the sock seller and not Stacey as the owner of the bakery, especially since the sock seller was older. In addition, because they were meeting for the first time, this created social distance between them (+D). In addition, the -P +D situation occurred when Stacey accidentally collided with Princess Margaret. Stacey used the apologize strategy to show her guilt. In this situation, Stacey certainly had less power (-P) than Princess Margaret and a long social distance because this was their first meeting (+D). Therefore, Stacey used negative politeness to show the side of politeness based on the social context that occurred. Therefore, Stacey minimized threatening the listener's FTA. The negative politeness strategy was used in hierarchical interactions involving social distance or the beginning of the meeting, especially when the speaker considered herself to have lower power (Haristiani et al., 2023). In starting her new role as a princess, Stacey began to try to position herself as royalty. Stacey practiced several negative politeness strategies. One example was when Stacey refused help from a royal servant who wanted to lend Stacey his phone, Stacey gently said "The Duchess is quite capable of placing her own calls, Mr. De Luca." Stacey expressed her refusal by using the strategy of be indirect as well as give deference. Stacey's use of this strategy showed her humble side and wanted to maintain social distance to avoid direct domination. As the story progressed, Stacey also used the off-record strategy to show her politeness in expressing her opinion or desire. This was shown by Stacey's utterance "We have afternoon free," where Stacey might indirectly show her desire. The strategy Stacey used in this example was off record giving hints. This strategy also aimed to show Stacey's politeness towards Prince Edward. The negative politeness and off-record strategies had the highest politeness that reflected humility, politeness, and respect in character (Wahyudiantari, 2022). Therefore, the politeness strategy shown by Stacey in this movie showed the 114 development of her character. Where Stacey started from a strict task-oriented and informal figure, Stacey became a formal, empathetic, and socialist figure.

In contrast to Stacey, Princess Margaret started the story as a formal and rigid person. This was shown in her use of negative politeness strategies when Princess Margaret met Stacey. Princess Margaret used apology and be indirect strategies. The use of these strategies and Prince Margaret's formal and rigid character was in accordance with her background as part of the kingdom, Princess Margaret who grew up in an aristocratic environment, where in her environment there was a strict hierarchy and full of respect. In an environment that required characters to use negative politeness strategies in communication, the characters appeared formal and careful (Nurlayli & Widyastuti, 2022). However, when she switched roles with Stacey, she started her life as an ordinary person and she had to start establishing a good relationship with Olivia and Kevin. Princess Margaret used positive politeness to show her efforts in building a familiar and warm relationship with people around her. In addition, by becoming a commoner Princess Margaret understood the dynamics of social life outside the palace which was more informal and egalitarian. Princess Margaret's use of positive politeness was shown by the use of offer, notice to hearer, and exaggerate. These strategies that Princess Margaret used showed that Princess Margaret actually had a warm personality. The use of this positive politeness strategy showed the warm side of the character in building relationships between characters (Atsna & Andriyani, 2025). 115 Princess Margaret's off record strategy showed that Princess Margaret was learning to use her expressions in a more subtle yet considerate way. This illustrated Princess Margaret's character development from a rigid figure associated with aristocratic protocol to a humane and warm individual. This development was shown when Princess Margaret conveyed her feelings sincerely while still maintaining her inherent modesty. When Princess Margaret realized that Princess Margaret was in love with Kevin, Princess Margaret used the negative politeness strategy state FTA as a general rule, which showed a careful person. This was in line with the research of Sefrianita & Hamzah (2024) where in their research stated that characters who used indirect strategies such as negative politeness and off record reflected a careful and humanist character. Therefore, the politeness shown by Princess Margaret reflected the development of her character from a princess who was limited by royal norms to an open, informal but polite, and warm person.

4. CONCLUSION AND RECOMMENDATION

This study identified the types of politeness strategies using Brown and Levinson's (1987) theory in *The Princess Switch* movie. In this study, 118 data in the form of utterances from the characters Stacey and Margaret were found, indicating the use of politeness strategies. Based on the data found, there are four types of politeness strategies, namely bald on record, positive strategy, negative strategy, and off-record strategy. Negative politeness strategy is the most frequently used strategy by the characters in the movie, with a total of 37 utterances. The negative politeness strategies found include Be Indirect, Hedging, Minimize Imposition, Give Deference, Apologize, and State FTA as General Rule. In addition to analyzing the types of politeness strategies in *The Princess Switch* movie, this study also analyzed how social context influenced the use of politeness strategies by the characters. Based on the analysis conducted, the character Stacey had high power (+P) when she acted as the bakery owner, and with this power, she often used bald on record strategies. However, Stacey began to show a

reduction in the power she possessed (-P) when she switched roles to become Princess Margaret. She had to interact with characters with higher hierarchical levels, so Stacey used negative politeness strategies in this social context. The change in social context from (+P) to (-P) was also shown by Princess Margaret. However, different from Stacey, Princess Margaret tended to use negative politeness strategies in +P situations because she wanted to maintain her dignity as a princess. In addition, Princess Margaret used positive politeness strategies when she played the role of Stacey, where in this situation she was in a -P context. Based on the analysis that has been conducted, it can be concluded that the use of politeness strategies by the characters Stacey and Princess Margaret illustrates character development. Stacey was portrayed as a firm, efficient, and task-oriented person based on the frequency of bald on record strategy usage. When Stacey switched roles with Princess Margaret, Stacey began to use negative politeness, positive politeness, and off-record strategies to adjust to the royal environment, so based on the use of politeness strategies, it can be concluded that Stacey became a polite and warm individual. At the beginning of her appearance, Princess Margaret was portrayed as a rigid and formal person, which was based on the use of negative politeness strategies to maintain her dignity as a princess. After switching roles with Stacey, Princess Margaret changed into a warm and humble person. This was due to her use of positive and negative politeness strategies. Thus, the politeness strategies used by Stacey and Margaret indicate the development of their character.

For researchers who are keen to conduct research within the same scope, it is suggested to identify and analyze politeness strategies not only limited to films but also in television shows, other literary works, or social media that have complex communication dynamics. Additionally, other researchers may also use the theories of Leech (1983) or Goffman (1967) to broaden the theoretical framework and obtain a more comprehensive understanding of politeness. For students of the linguistic students this study is expected to serve as a useful reference in understanding politeness strategies and the underlying social contexts, as well as how politeness strategies build characterizations. Students can use a similar approach to identify politeness strategies in novels, dramas, digital media, or in the learning process. Furthermore, this study is expected to provide learning that helps students understand communication dynamics in broader social contexts. For movie enthusiasts, especially fans of *The Princess Switch* series, this research is expected to serve as a means to understand how language is used in films, the social contexts occurring within the movie, and how the characters develop throughout the film.

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