

*Original Research*

## Representation of Power through Politeness Strategies in Bridgerton Season 1 Movie

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**Abstract**

Power can change how people act, how they think, what they do, and what policies they follow. People can reflect their power through the use of politeness strategies in their speech. This study aims to identify the types of politeness strategies and sub-strategies used in characters of Bridgerton Season 1 and explain how power is represented through politeness strategies. Its scenes and dialogue show qualities of decency and strength that need more exploration using the design of descriptive qualitative method. The pragmatic analysis in this study employed the theory of politeness strategy and the representation concept. The findings showed the use of bald on-record strategy, positive and negative politeness strategies, and off-record strategy. In addition, the representations of each strategy involved reflective, inflectional, and constructionist approaches. In the movie, the royal family, which includes kings, queens, princes, and their heirs, performed a symbol of power that plays a role in how power is used. Notably, the royal family serves as the show's symbol of power, highlighting its link to supremacy and authority. It implied that power is a sovereign thing based on authority and sovereignty. As the implication of this study, the future researchers should use sources of information that cover wider contexts.



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### 1. Introduction

Power is prioritized over all else; it can be used to manipulate others. Someone prioritizes power over anything else in today's world. According to [Siregar \(2021, p. 3\)](#), power can be defined as the capability of using other people to influence individuals' and groups' behaviour, nature, policies, and attitudes. Being powerful is having the right to influence people's actions and decisions in any way they see fit. The use of utterances can indicate power. According to [Aziz and Diana \(2021\)](#), language (utterances) is one of the tools that can be used to communicate this reflection of power. Furthermore, having power can also decide who is powerful and who is powerless in a certain situation ([Guinote, 2017](#)). It can declare something meaningful by employing politeness strategies found in pragmatics and representation to discover the answer. The first season of the Netflix series Bridgerton is a movie that includes aspects of politeness strategy and representations of power. Due to the fact that the series contains of the use of power and politeness strategy, it means that, this research can investigate how social elements including culture, social rank, and power relations have an impact on language. Therefore, this study contributes to the understanding of how language carries social meaning and preserves social harmony.

The first season of the Netflix series Bridgerton focuses on the ability to exert influence over others particularly within the context of the British aristocracy's views on marriage and women is the subject of this movie, which chronicles the story of that power. This film offers a narrative perspective through which to examine the social dynamics of power. In a more pragmatic sense, this movie evaluates the dialog that the characters of Bridgerton Season 1 had. The portrayal of power can be seen through the politeness

strategies that characters employ while speaking to one another (Hakim & Novitasari, 2022). The novel authored by Julia Quinn and titled The Duke and I, which was released for the first time in the year 2000, served as the inspiration for the series Bridgerton. This series chronicles the stories of the lives of various aristocratic families in Regency London during the season of marriage. Cultural norms and expectations have an impact on language exchanges (Soomro et al., 2015). This can be seen from the power and etiquette were affected by differences in social class between members of the nobility and those in the lower classes. Language can better understand how various cultures use politeness and control power dynamics in speech by studying the relationship between the two (Li et al., 2020) This movie is examined through the lens of linguistics, emphasizing politeness and power through the conversation between the characters. Therefore, understanding the use of power and politeness strategies in language uses from the movie, can achieve successful conversation, avoids misconceptions, and fosters cultural awareness.

The politeness approach developed by Brown and Levinson (1987) and the representation theory developed by Hall (1997) are the two theories that are utilized in this research. According to Brown and Levinson's theory (1987), the idea of a face serves as the basis for all strategies related to politeness that represents the self-image of a rational individual. Hall (1997) states that the main understanding of representation theory refers to using language to express something significant to other people. This study takes Bridgerton Season 1 movie as the object because in its scenes and dialogues, there are characteristics of politeness and power that lend themselves to more explanation. Both power and politeness are kinds of social conditions that exist in this period, making their respective analyses interesting to avoid arbitrary actions of the person in high positions.

Previous studies have covered the topic of politeness strategies on multiple occasions. Ulfa (2019) indicates that the characters featured in the Wonder film utilized a total of four distinct strategies: bald on record, positive and negative politeness, and off-record politeness. The allegations made throughout the film provided evidence of a breach of the maxim of quantity, relevance, quality, and manner. Then Rizki (2020) discovered the politeness strategies in the Ratatouille movie covering off-record data, positive politeness, negative politeness, and bald-on records. Finally, the findings of Farhana (2021) demonstrated that bald on record is a courteous technique that the actors employ in Sherlock Holmes movies. In addition, she found the regular use of politeness strategies and how the rule of relevance was frequently broken. The findings of these three research by Ulfa (2019), Rizki (2020), and Farhana (2021) include politeness strategies that evaluate all of the characters in the movie. These strategies include both positive and negative politeness strategies, as well as bald on-record and off-record.

The other researcher also examined all characters in the movie through politeness strategies. Rirawati (2021) discovered politeness strategies in the Freedom Writer movie. She found varieties of academic values in the movie to support the theory put forth by the Department of National Education and thirty-four different kinds of positive politeness. Fadhillah and Sari (2022) also found four kinds of politeness strategies in the Flipped movie: positive politeness, off-the-record politeness, negative politeness, and bald-on-the-record. While some researchers have looked at politeness tactics, their attention has mainly been drawn to the protagonist, leaving potential for more thorough research into this area. For example, Probosini (2020) discovered that the major characters of The Devil Wears Prada would rather convey their points with positive politeness rather than have a harmonious relationship at work. In addition, Leihitu and Veronica (2021) demonstrate that Erin Gruwell employed four distinct kinds of politeness: negative, positive, bald-on record, and off-record politeness. Moreover, the sociological element and the incentive factor both play a role in the aspects that influence the outcome.

Several more studies investigate the representation in the movie. The subsequent research conducted by Suryanto and Andini (2020) shows that there is no difference between male and female climbers, lending support to the view that female climbers are on par with men climbers in terms of their capacity and expertise to scale mountains. Afifullah (2022) demonstrates that the idea of a father represents the opposite of traditional masculinity as well as ideal masculinity. This results in the development of hybrid masculinity, hegemonic masculinity, pro-gender equality stance, and a rejection of both femininity. According to Aprilia et al. (2022), the Tilik movie is representative of vilification because the conversation focuses on going to talk about gossiping about other citizens, getting negative thoughts about other people, as well as discussing world events and the afterlife. Another study that was carried out by Putri (2022) discovered that the narrative components of the film Imperfect consist of conflicts, characterizations, and characters with the assessment of female representation, specifically delinquents, matriarchs, victims of body shaming, and witches.

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This study sets itself apart from other studies by clarifying the relationship between power representation and politeness tactics and highlighting the need for additional research to pinpoint and describe the current gaps in this field. In this case, people with high rights and authority tend to be free to do whatever they want without thinking about how they feel and the consequences, as shown in the movie Bridgerton Season 1. This study connects with power due to the fact that the two traits remain inextricably linked in people's everyday lives. The first season of Bridgerton features more politeness between the royal family, who hold more power than those beneath them. This research intends to explore more because of its continued significance to the power-and-courtesy dynamic that characterizes contemporary society.

This research starts from the assumption that power is standard for people with high power. One way to convey the intent or purpose of speaking more politely is to use politeness strategies. The power findings in Bridgerton Season 1 can be seen from the scenes and narratives of the power discrepancy. As a result, the reason for conducting this research is to find out the representation of power exercised by the characters of Bridgerton Season 1 through politeness strategies.

It is crucial to have a conversation about the social position between power and politeness since individuals with a lot of power tend to be more self-centred and act arbitrarily to get what they want. This is connected to the Bridgerton Season 1, in which the kingdom with higher status is given the freedom to do anything they please. The existence of offspring is the source of power in the movie. It is the same as the current circumstance, in which someone with high status is allowed to do and say anything they desire without considering other people's emotions. This study aims to identify the types of politeness strategies and sub-strategies used in characters of Bridgerton Season 1 and explain how power is represented through politeness strategies.

## 2. Literature Review

### 2.1 Politeness Strategy

The strategy of politeness is utilized to either prevent or diminish the impact that the speaker's self-destructive discourse has on the listener, as well as to forward the stated goals of the dialogue. [Brown and Levinson \(1987\)](#) proposed this method for preserving one's sense of dignity in social interactions. Politeness, according to [Yule \(1996\)](#), is an action that demonstrates consideration for another person's sense of identity. The goal of the politeness strategy is to make the listener feel at ease or to keep the speaker's self-image as complete and unambiguous as possible to sidestep the Face Threatening Act. According to the findings of their research, [Brown and Levinson \(1987\)](#) propose four distinct strategies for politeness. There are off-record, bald-on-record, positive, and negative politeness strategies.

The importance of social position and its impact on interactions is one of the major topics of Bridgerton Season 1. Understanding how characters use language to uphold or challenge their places within the social hierarchy can be gleaned from research on politeness practices as a reflection of social standing ([Siburian, 2016](#)). Studies on face-saving, face-threatening, and politeness rituals provide a framework for analysing how characters use politeness to maintain their reputation and authority.

Most of the time, the bald-on-record will avoid trying to reduce the risk of injury to the recipient's face. The "bald-on-record" strategy is a straightforward form of communication, as [Brown and Levinson \(1987\)](#) stated. The remarks are presented in a manner characterized by directness, clarity, and conciseness. This strategy is used without trying to persuade the audience in any way. This strategy works best when the speaker and the listener are intimately familiar. With a bald-on-record approach, the speaker lays out their thoughts and intentions for the conversation for the audience to see. It is a common strategy used by people when talking to one another. Giving suggestions or advice, showing disagreement, using an imperative form, asking, threatening, and warning are all documented bald-on record. A bald-on record sample, according to [Brown and Levinson \(1987\)](#), is: "Don't burn your hand! (p. 96)". Positive politeness aims to protect the listener's reputation as much as possible. According to [Holtgraves \(2002\)](#), positive politeness is a technique that is focused on strategy. This method demonstrates empathy by catering to the listener's needs through compliments and warm greetings. [Brown and Levinson \(1987\)](#) state that the goal of positive politeness is to share the enthusiasm of the speaker for the recipient's requirements, preferences, and assets. To put it another way, the speaker's goal here is to make the listener happy and to keep a smile on their face. This strategy is typically employed in a friendly conversation or to bring the speaker and the listener closer together as friends. The following is a sample of a positive strategy for practicing politeness from [Brown and Levinson \(1987\)](#): "Here mate, I was keeping that seat for a friend of mine (p. 108)."

The desire to be free to act constitutes the negative aspect of the situation. According to [Brown and Levinson \(1987\)](#), the term negative politeness is doing corrective actions with the intention of causing the other person to appear more face-threatening, especially his need for unrestrained freedom of movement and attention. The goal of "negative politeness" is to reduce the negative effects of free trade agreements (FTAs). This strategy assumes that the speaker will exert authority over the audience. Not wanting to risk the listener's negative face, this strategy is often employed by superiors and subordinates who are not particularly close to the goal of not offending the listener. Here's an illustration of negative politeness from [Brown and Levinson \(1987\)](#): "I am looking for a comb" (p. 134).

Off-record is a type of indirect language that does not rule out the possibility of events that are less or completely different from what was planned. [Brown and Levinson \(1987\)](#) provide a definition for off-record in which they state that it is an oral communication action that serves numerous functions. The speaker's words may be interpreted as having more than one meaning. The receiver of the utterance is then charged with providing their interpretation of the statement. The following is an example from [Brown and Levinson \(1987\)](#): "He who laughs last laughs longest" (p. 226)

## 2.2 Representation and Power in Conversation

Representation is the production of meaning through language. It focuses on how certain people, groups, ideas, and opinions are shown as reality. According to [Eriyanto \(2005\)](#), representation is important in two ways: whether a person, group, or idea is displayed as it should be and how the representation is displayed. [Hall \(1997\)](#) argues that representation is the mental creation of meaning through language. People, places, things, and even natural and fictional events can all be described thanks to the connection between concepts and language.

As long as there is communication, there is representation. Bridgerton Season 1 characters' identities are inextricably linked to their social standing, class, and gender roles. According to [Piliang \(2003\)](#), representation can also refer to presenting or representing something through something other than the thing itself, the majority in the shape of a symbol or sign. Media represents reality by presenting a selection process from the existing fact. Representation is a form of effort to construct meaning and truth. Some representations are important in cultural and political life, for example, power, gender, class, age, nation, and so on ([Guinote, 2017](#)). The interactions between characters in Bridgerton Season 1 frequently contain subtle power in which politeness is employed as a tactical instrument for manipulation, control, and asserting dominance. Conversational power dynamics can mirror broader social hierarchies and power structures within the Regency-era society shown in the series. Characters from different socioeconomic classes may use politeness in different ways, demonstrating their adherence to or disobedience to established norms and thereby sustaining or subverting power relations.

Power is a value every human wants to have to achieve his desires and goals. [Budiardjo \(2006\)](#) defines power as the capacity to exert influence over another person or group so that they act in a way that furthers the wishes and goals of the person or group wielding power. Power dynamics in talks are obvious in a variety of ways, and knowing the underlying dynamics helps viewers better appreciate the nuanced dynamics of interpersonal relationships in the series ([Fors, 2021](#)). In the same vein as [Russell \(2013\)](#), power results from people's influence over one another to achieve their goals. Every person long for the ability to accomplish their goals and fulfil their desire. As [Foucault \(1997, p.115\)](#) argues, power is independent of individual awareness. He explored the principles of sources of power throughout history by focusing on sovereign power, disciplinary power, and biopower. The three concepts of power, while not mutually exclusive, serve different functions, and aims to show how power is exercised as an instrument to suppress and regulate human subjects and reproduce certain forms of subjectivity ([Guinote, 2017](#)).

## 3. Method

### 3.1 Data Source

The data is in the form of the words and utterances produced by the characters in Bridgerton Season 1, which contain power in politeness strategies. The movie is available on Netflix at <https://www.netflix.com/id/title/80232398?s=i&trkid=258593161&vlang=id&clip=81655267>. It covers eight episodes of Bridgerton Season 1 with an average duration of one hour.

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### 3.2 Data Collection

The data collection process involved observing the dialogues in each episode of the Bridgerton Season movie available in the Netflix application. Firstly, the researcher collected data by watching each episode of Bridgerton Season 1 in its entirety. While watching, the researcher took thorough notes on the conversation when politeness techniques were visible. This stage was accompanied by viewing the transcript to adjust, sorting and selecting each episode that had strengths through a politeness strategy.

The researcher got written transcripts of the discussions as well as watching the episodes to help with the double checks for transcription. Following the observation of the episodes and the reading of the transcripts, the researcher highlighted the politeness strategies that were used effectively or were relevant to the research aims. The emphasis was on documenting specific scenes, settings, and personalities where politeness methods were used.

Then, the next step was categorizing it with duration, setting, situation, participants, and utterance. The researcher constructed a dataset systematically record the selected segments. Relevant information, such as times duration, character names, dialogue background, and specific utterances displaying politeness strategies.

### 3.3 Data Analysis

After gathering all the data, the next stage was evaluating and categorizing the characters' utterances according to [Brown and Levinson's \(1987\)](#) politeness strategy theory through power representation by [Hall \(1997\)](#). The researchers began by structuring the dataset for study after collecting data on politeness methods in Bridgerton Season 1. The researchers put the data into a table, making sure to include all essential information such as episode specifics, character names, conversation situations, and specific statements displaying politeness tactics.

To make sense of the data, the researchers continued to code and categorize the items based on her research objectives and themes of interest. It proceeded with organizing all data into categories according to the type of politeness strategy and sub-strategy. The researchers read through the dataset several times, looking for patterns and themes in the characters' usage of politeness tactics.

In the next step of the analysis process, the data was presented by narrating the findings derived from the answer to the research questions leading to the conclusion. Moreover, to demonstrate how characters used politeness in different contexts, each theme or pattern was backed by quotes or specific speech excerpts from the series.

## 4. Results

The utterances of the characters in the first season of the Netflix series Bridgerton were examined based on the politeness strategies through power. From the eight episodes, there are thirty-one data covering four types of politeness strategies: bald on record, positive politeness, negative politeness, and off-record. However, to avoid repeating some of the same data analysis, the following discussed some data representing the findings.

### 4.1 Bald on-record

*Daphne Bridgerton* : "Well, in that case, let us hope his lordship has found himself a new horse."

*Anthony Bridgerton* : "I haven't had the pleasure of seeing you at our club lately, Ambrose. Should it have anything to do with the unpaid balance? You left on our betting books winter last? Ambrose is a cheat."

— **Datum 1. Ambrose approached Daphne Bridgerton at the opening ball at Queen Charlotte's palace.**

In datum 1, Anthony Bridgerton shows a type of bald on-record politeness strategy with the question and goes on record as incurring **debt sub-strategies**. Using the bald on-record strategy because the conversation occurred as a **direct communication** shocked and embarrassed Ambrose as the recipient. It can be seen from the example where Anthony accuses Ambrose of not paying his obligation by stating the "*unpaid balance*." He informs out that Ambrose left a debt on their betting books from the previous winter, hinting that Ambrose hasn't paid it off yet. This specific remark serves to remind Ambrose of the exact time when the debt was created and highlights its significance. For instance, Anthony refers to Ambrose as

a "cheat." This is a strong and negative judgment of Ambrose's activities, hinting that he may have engaged in dishonest debt-related behaviour. In addition, the greeting also occurs in a frank, clear, and concise manner which avoids efforts to reduce the risk of injury to the recipient's face.

The utterance made by Anthony Bridgerton to Ambrose is a form of power. It was proven that when the Bridgerton family attended a party, everyone was focused on him, indicating that Anthony came from a distinguished family. Besides, Anthony boldly spoke like that because he had more power over the throne than his friend Ambrose. Since his father died, Anthony has been the first son in his family. Culturally, he continues his father's role as the head of the family. Anthony is still young and the heir to his family's throne, compared to Ambrose, whose father still holds the throne. Ambrose's social standing, on the other hand, may not be as influential. Anthony's better social status provides him with the authority and confidence to handle Ambrose's debt situation openly. This aggressiveness might be interpreted as a demonstration of authority, as he takes command of the conversation and handles the subject without hesitation.

*Maid* : "Miss! You've already awakened!"

*Daphne Bridgerton* : "Have the cook prepare as many biscuits as he can this morning. Perhaps we might move a few extra chairs into the drawing room, too, I do wonder which gentleman will be the very first to call. I have so much to ask of them all."

*Maid* : "Well, let us get you dressed."

— **Datum 2. Daphne Bridgerton told her maid to prepare several things for some of her male guests at Daphne Bridgerton's room.**

In **datum 2**, Daphne Bridgerton's utterance shows a type of bald on-record politeness strategy with imperative form sub-strategies. She was using bald on-record because the utterance is direct communication between the speaker and listener, who are already familiar. Using the imperative form sub-strategies because, in Daphne's words, includes imperative sentences, which are used to give commands, instructions, or requests. The conversation takes place between Daphne and her maid, who has a hierarchical relationship and is responsible for fulfilling Daphne's wishes. The civility stems from a grasp of the social setting and the assumption that the maid is eager and expected to help Daphne with her preparations.

Daphne Bridgerton is a princess from the Bridgerton kingdom with higher rights, a throne, and power than her maids. This royal princess is free to ask and do anything with the help of her maids. It can be seen from Daphne Bridgerton's words that she used her power to order her servants.

*Marcus Anderson* : "The Hastings name cannot land in the quivering hands of a half-wit!"

*[Young Simon crying]*

*Marcus Anderson* : "Get him out of my sight, this boy is dead to me."

— **Datum 3. Marcus Anderson and Lady Danbury were accompanying and observing Young Simon playing the piano, and it turned out that Young Simon had a disability, namely a stutter or weakness in speech. Marcus was angry and reluctant to meet Young Simon.**

In **datum 3**, Marcus Anderson's utterance shows a type of bald on-record with warning sub-strategies, while the next utterance shows **imperative form sub-strategies**. He used the bald on-record type because it is direct communication with directness and clarity. Marcus Anderson's words at the beginning were a form of **warning sub-strategies** warning that the royal lineage should not fall into the hands of the stupid and weak. At the same time, the following utterance is **an imperative form** that he does not want to see Young Simon because he cannot speak. Therefore, in this case Marcus does not hold back in expressing his rage and disgust at Young Simon's impairment.

The first thing Marcus says is a forceful, in which he says "*The Hastings name cannot land in the quivering hands of a half-wit!*" He calls Young Simon a "half-wit" and criticizes him, claiming that a person with a disability is unable to bear the Hastings family name. The phrase "quivering hands" furthers the **statement's disparaging** and humiliating character. A warning is also being given by Marcus by saying, "*This boy is dead to me,*" as well as expressing his distaste of Young Simon. "*Dead to me*" implies that Marcus

no longer wants anything to do with Young Simon and is severing whatever links or ties they may have had.

Marcus Anderson holds full power in the kingdom of Hastings. He is free to do whatever he wants because he plays the head of the family. Young Simon, his young son whose mother left because she died giving birth, could not do anything, the same as Lady Danbury. He only obeyed orders from Marcus Anderson. Therefore, in situations where people with less power or marginalized characteristics are subject to prejudice and discrimination, Marcus's judgment, disapproval, emotional impact, and capacity to reject Young Simon show how **power dynamics** can affect and shape interpersonal relationships. The scene shows the **complexity of power** and how it may both benefit and harm individuals it interacts with.

#### 4.2. Positive Politeness

*Miss Cowper* : "Mr. Bridgerton, I believe you owe me a dance this evening. And I have only one more space remaining on my card at present." Datum 4.1

*[spilled a drink on Penelope Featherington]*

*Penelope* : "How convenient." [gasps]

*Miss Cowper* : "Penelope, I did not see you there."

*Colin Bridgerton* : "I'm afraid I cannot offer you that dance, Miss Cowper. I am to escort Miss Featherington to the floor."

— **Datum 4. Miss Cowper approached Penelope Featherington and Colin Bridgerton, interrupted the conversation by asking Colin to dance, and accidentally spilled Penelope's drink at Yard of Buckingham Palace.**

In **datum 4**, Miss Cowper's utterance shows a type of **positive politeness strategy** with **notice sub-strategies**. Miss Cowper's words are said to be positive politeness because they aim to reduce the threat of face that listeners will receive with notice sub-strategies, namely telling Colin Bridgerton to dance with him. The **politeness strategies** can be seen from the opening line, Miss Cowper says, "*Mr. Bridgerton, I believe you owe me a dance this evening.*" She acknowledges that there might have been a prior understanding or agreement between them regarding dancing together by using the word "*believe*." This demonstrates that she was paying attention to their previous interaction because she observed and remembered the potential of dancing with Colin. "*And I currently only have one more slot available on my card,*" says Miss Cowper. She indicates that she has taken note of her current availability and wishes to fill it with a dance partner by mentioning her dance card status. This **notification sub-strategy** aims to convey her readiness to involve Colin in her plans for the evening and her interest in dancing.

Miss Cowper, as a female attendee at the social function, asserts her **social power** by approaching Colin Bridgerton and asking for a dance. Women had limited influence and agency in society during the Regency era depicted in the episode, especially when it comes to starting interactions with males. Miss Cowper demonstrates confidence and assertiveness by taking the initiative to ask Colin to dance. Miss Cowper's behaviour also proved that she had more power than Penelope Featherington. She was born into a wealthy family and incredibly pleased putting others down, unlike the Featherington family of hard wealth. However, the **power possessed** by Miss Cowper made her known as a bad girl because she often dropped women who competed in front of her in any way, one of which was her behavior towards Penelope Featherington. In **social circumstances** like this, appearances and reputations are everything, and any blunder can cause discomfort and potential embarrassment.

*Maid* : "Your Majesty, the royal physician has a report on the king."

*Queen Charlotte* : "How is it possible there's not been a single compelling betrothal yet this season? Terribly unexciting!"

*Maid* : "I could tell you a delicious tidbit about our former scullery maid" Datum 6.1

*Queen Charlotte* : "I don't care about a dish wench, I wish to be entertained, enthralled."

— **Datum 5. The maid provides Queen Charlotte with information regarding the King's report at Buckingham Palace.**

In **datum 5**, the maid's utterances show **positive politeness** with **notice sub-strategies**. Using a positive politeness strategy because, as a servant, he reduces the face threat that listeners will receive to protect the listener's reputation as much as possible. It can be seen when the maid starts by telling Queen Charlotte, "*Your Majesty, the royal physician has a report on the king.*" The maid shows respect and attention to the queen's position and interests by addressing her as "*Your Majesty*" and instantly delivering her with information about the royal physician's report. Maid with **notice sub-strategies** because he intends to notify the Queen about the King. In response to Queen Charlotte's complaint about the lack of compelling betrothals this season, the maid adds, "I could tell you a delicious tidbit about our former scullery maid." The maid is alluding to Queen Charlotte's desire for excitement and entertainment throughout the season here. The phrase "delicious tidbit" implies that the information could be interesting and delightful for the queen.

While in the next utterance, Queen Charlotte showed **positive politeness** with **assert sub-strategies**. The Queen emphasized that she wanted to be entertained and was not interested in gossip or reports. Queen Charlotte's remark, "*I don't care about a dish wench, I wish to be entertained, enthralled,*" demonstrates her ability to discard or reject the maids' knowledge. Despite their efforts to appeal to the queen's appetite for entertainment, she exercises her preference and declares her disinterest in hearing about a former scullery maid. Her refusal emphasizes her **dominance and control** over the conversation. Queen Charlotte is a queen who holds **power** in the United Kingdom. She can do whatever she wants as a queen because she has the highest authority, rights, and power. As royal servants who have no power, they only obey orders from someone who has higher power than them.

#### 4.3. Negative Politeness

*Maid (Rose)* : "Did something happen, Miss? Miss? Miss?"

*Daphne Bridgerton* : "Leave me be, Rose"

— **Datum 6. Left by Simon Basset, Daphne Bridgerton burst into tears in her room and was chased by her maid, for she was worried about her master.**

In data 10, Daphne Bridgerton's utterance shows a type of **negative politeness strategy** with **minimizing the imposition of sub-strategies**. Negative politeness in Daphne means to be free to act. Which, addressed with more face-threatening actions, his need for freedom of movement. Daphne Bridgerton adopts a **negative politeness**, which entails being indirect or limiting the imposition on the other person's face. The idea is to respect the other person's autonomy while not putting too much on them. Daphne's speech comprises minimizing the **imposition sub-strategies**, which are tactics employed to lessen the imposition on the hearer. Minimizing the imposition is used by Daphne to control her behaviour and speech to her maid because she knows that she is not feeling well. So, she did not want to be disturbed and needed time to be alone, to calm himself from the problem that had just happened with Simon. Daphne's use of "Leave me be, Rose" is **an imperative statement**, but it is softened by the politeness marker "Rose" at the end. Daphne demonstrates some kindness and respect by calling her maid by name, which serves to mitigate the directness of the instruction.

The power exercised by Daphne Bridgerton is aimed at protecting herself. Daphne's use of the **negative politeness**, requesting Rose to "*Leave me be,*" demonstrates her need for personal space and privacy amid her anguish. Daphne is expressing her **power to set limits** and regulate her local environment by making her request, even in the presence of her maid. As a royal princess who has higher power than her maids, she acts not to disturb and leave herself for a while. This power she uses to calm himself after experiencing unexpected things. As servants who have no power, they only try to understand the circumstances of something that happened according to the orders of their master. The scene demonstrates how **power dynamics** can shift based on the characters' emotional states.

#### 4.4. Off-record

*Lady Danbury* : "Miss Bridgerton, you look rather lovely this evening, is there a reason I've yet to see you on the dance floor?"

*Anthony* : "All in good time, Lady Danbury."

*Lady Danbury* : "You poor thing"

— **Datum 7. Lady Danbury approached Daphne and Anthony, who were talking to Colin Bridgerton and his friend.**

In [datum 7](#), Lady Danbury's utterance shows an **off-record politeness** strategy with **rhetorical question sub-strategies**. First, **using off-record politeness strategy** because Lady Danbury's words contain elements of satire or indirect communication to make the conversation look more polite by praising it at the beginning, then using a rhetorical question because it is clear that Lady Danbury is insinuating even though she already knows that no man fits Daphne Bridgerton's criteria yet. Moreover, Lady Danbury's utterance contains rhetorical **question sub-strategies**, which are queries that are intended to communicate a message or express an implied meaning rather than elicit an actual response. Lady Danbury begins with a hypothetical **question that functions as a complement**, "*Miss Bridgerton, you look rather lovely this evening.*" She complements Daphne's attractiveness and shows admiration without making a direct declaration by utilizing this rhetorical inquiry.

Lady Danbury's use of off-the-record courtesy is **a subtle power play**. She wields power by framing her questions as compliments and indirect inquiries, allowing her to participate in a dialogue with Daphne while being polite and non-confrontational. This enables her to handle social dynamics elegantly and without appearing arrogant. Lady Danbury has more power than her interlocutors, Daphne and Anthony Bridgerton. Lady Danbury was much older than Daphne and Anthony Bridgerton, so they should behave more politely with their elders. In addition, Lady Danbury was the woman who cared for Simon Basset from childhood and could be said to be a surrogate for Simon's mother. So, Lady Danbury was highly respected by society.

Referring to [datum 4](#), Miss Cowper's is the type of **off-record politeness strategy** with **displacement H sub-strategies**. Using an off-record strategy because Miss Cowper implied satirical behaviour to get Penelope Featherington to leave so she could dance with Colin Bridgerton.

Then, using the displacement H sub-strategies, it was proven that Miss Cowper accidentally dropped her drink, but she said she did not see Penelope. When Miss Cowper adds, "*Mr. Bridgerton, I believe you owe me a dance this evening,*" she is indirectly reminding Colin of a perceived commitment he has to her. By highlighting the "*owe*" part, she discreetly implies that he should fulfil this supposed promise without openly urging him to dance with her. The second portion of Miss Cowper's statement, "*And I have only one more space remaining on my card at the moment,*" is yet another **displacement sub-strategy**. By indicating her limited availability on her dance card, she implies that Colin may take use of the remaining space, implying that he should consider dancing with her without making a straight proposal.

## 5. Discussion

### 5.1 Types of politeness strategies used in Bridgerton Season 1

Based on the 31 data, among them were 16 data on bald on-record politeness strategies, eight on positive politeness strategies, five negative politeness strategies, and four off-record politeness strategies. From the description above, the dominant politeness strategies are bald on-record politeness strategies. [Brown and Levinson \(1987\)](#) stated that bald on-record is the best strategy when the speaker and listener are familiar. In the Bridgerton Season 1 series, the kingdom and its servants are close and familiar because they often communicate, meet, and serve their masters and ladies whenever and wherever. [Nurhaipah \(2019\)](#) said that through communication, attitudes, feelings, and familiarity in the association of a person or group can be understood by other parties.

From the data above, the bald on-record politeness strategy occurs due to direct or explicit communication. This is similar to [Nur and Rosa \(2019\)](#) in the most used strategy, namely bald on-record as an average use of directive speech acts. It also supports [Fitria et al. \(2020\)](#) that the utterances in the movie are the most widely used bald on-record politeness strategies because they are influenced by social variable factors such as ranking of imposition, power, and social distance. In this case, when a speaker with higher power communicates with listeners with lower power, the politeness level used by the speaker will be lower ([Servitia, 2017](#)). In the current finding, the sub-strategies in the bald on-record are imperative and threatening forms. The imperative form is often used by royalty to their servants while treating is carried out by a person or party with a higher degree than his opponent to fulfil or achieve his wishes ([Nandarista et al., 2023](#)). So, by connecting with power, bald on-record politeness strategies will dominate.

## 5.2 Power represented through politeness strategies in Bridgerton Season 1

Representation is essential to creating meaning to convey something meaningful to others. [Hall \(1997\)](#) said that representation is a process of reality conveyed in communication through images, words, or sounds. In the Bridgerton Season 1, the power representation involved reflective, intentional, and constructionist approaches. It highlights the complex ways in which power is portrayed in the series, the subtle techniques used by the series' author to convey power dynamics, and intricacy of the power representation.

### 5.2.1 Social status in relation to the use of politeness strategies

The characters' interactions are influenced by their social status. Characters with greater social standing frequently have more power and influence in talks, whilst those with lesser social standing may adopt politeness methods to negotiate interactions with their social superiors ([Lestari & Sembodo, 2019](#)). Characters employ politeness, especially positive politeness, to show respect and reverence to people of higher rank.

Respect for Lady Danbury, Queen Charlotte, and Bridgerton family members such as Anthony Bridgerton, for example, demonstrates their superior social standing. Their social standing gives them more influence in discussions and choices ([Manstead, 2018](#)). Off-the-record civility is frequently employed to navigate the power relations between characters of varying social positions. Characters may use ambiguous language and ask rhetorical questions.

The reflective approach occurred in Bridgerton Season 1 of the Netflix series; power influences a person's life to act. Someone with a higher power, such as a King, Queen, Prince, or royal family, tends to be free to do whatever they want, as has been described in the series when they are free to do anything because they have power, rights, and authority ([datum 3, datum 5, datum 7, datum 8](#)).

The movie also represents the intentional approach as the director of *Bridgerton Season 1* weaves messages throughout the series, including the benefits of having a higher power to assist in attaining one's wishes and ambitions. In a surprising turn, the filmmaker reveals that the people who are free to talk and move about are, in fact, the people in positions of power and control ([Khan & MacEachen, 2021](#)). This can be evident in all data sets since all analyses involving the kingdom give people with more power more freedom to act in any way they like compared to those who do not hold power.

The constructionist approach existed when the royal family's superior authority over commoners and servants was revealed in Season 1 of Bridgerton. At the end of the film, it can be seen that authority is vested in the hands of those who can best demonstrate their legitimacy to do so by blood, family, and citizenship. Based on the finding, in the representation of power, those who exercise power are the royal families, such as kings, queens, princes, and all lineages of royal heirs. According to [Aprilia et al. \(2022\)](#), representation is obtained through actions that describe something, be it an event, object, person, or something other than a sign or symbol. The signs in the movie are dialogues and conversations in the Bridgerton Season 1 series.

The power that exists in Bridgerton Season 1 is the power that is exercised based on authority and sovereignty within the realm of the kingdom. [Foucault \(1997\)](#) explains three concepts of power: sovereign power, disciplinary power, and biopower. The power used in Bridgerton Season 1 is sovereign power. Sovereign power is power based on authority in managing citizens and their resources. It is told in the series that the background is in the law-abiding British empire. According to [Foucault \(1997\)](#), the form of sovereign power occurred in medieval European society, which still saw social, economic and family differences. Following Bridgerton Season 1, which tells about social caste differences to belittle and flatter others. The relationship between sovereign power and politeness strategies follows the characteristics of sovereign power ([Sari, 2014](#)). The nobles in the movie who own and control certain areas tend to have more power, consequently influencing their politeness strategies.

### 5.2.2 Gender roles in relation to the use of politeness strategies

Season 1 of Bridgerton also focuses on the gender norms and expectations common in Regency-era society. Men were encouraged to be bold and take on leadership roles, but women were generally supposed to be demure, modest, and obedient ([Koenig, 2018](#)). These gender norms influenced male and female characters' communication styles as well as power relations.

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When conversing with male characters, female characters such as Daphne Bridgerton and Penelope Featherington use more indirect and courteous language. Off-record politeness strategies may be used to quietly express their goals or worries (Daar et al., 2023). Male characters, such as Anthony Bridgerton and Simon Basset, tend to communicate in a more direct and authoritative manner. In their encounters, bald on-record politeness and direct refusals are more typical, reflecting traditional male communication habits of the era.

The only issue that the limits of this study bring up is the issue of power in different politeness strategies. In this research study, the effort was not taken to verify the findings using other methodologies, such as interviews with screenwriters and movie publishers. Then, because this research only considers one season as a limitation, it is hoped that succeeding researchers will be able to carry on with the study into the following year's season to complete it. In addition, this research solely makes use of the theoretical viewpoints offered by Brown and Levinson (1987), Hall (1997), and Foucault (1997). As a result, the findings of this research cannot be compared to those obtained by employing any other theoretical perspectives. For this reason, it calls for additional study that investigates comparable subjects in various settings.

## 6. Conclusion

This study aims to find that the dominant politeness strategy is bald on record because direct communication and the best strategy are used when the speaker and listeners are familiar with the royal party. The servants are close and familiar because they often communicate, meet, and serve their masters and ladies whenever and wherever. Therefore, bald on-record sub-strategies that are often used in the Bridgerton Season 1 series are imperative form and threatening.

The representation of power that plays a role in exercising power is the royal family, such as Kings, Queens, Prince, and all the lineages of royal heirs. In a reflective approach, power is also very influential in one's life. Act someone with higher power tends to be free to do whatever they want. The inflectional approach provides knowledge about those who can speak and move freely and those in positions of power who have power, rights, and authority. Moreover, in the constructionist approach, power is exercised based on lineage, inheritance, family, sovereignty, and law. Power in Bridgerton Season 1 is a form of sovereign power, which is carried out based on the authority and sovereignty within the kingdom's realm and still views social, economic, and family as differences.

This study is limited to politeness and power uses. Therefore, to gain a more comprehensive understanding, further research on other seasons is advised. For example, comparing two different data sources to get various results, combining multiple continuous theories with politeness strategies. In addition, this study suggests using other genres. Thus, the researcher recommends extending politeness strategies to advance linguistic studies, particularly in pragmatics.

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