



AN ANALYSIS OF POLITENESS STRATEGIES  
EMPLOYED BY LGBTQIA+ CHARACTERS IN RED WHITE AND ROYAL BLUE MOVIE



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2024

การวิเคราะห์กลวิธีความสุภาพของตัวละครผู้มีความหลากหลายทางเพศ  
ในภาพยนตร์รักของผมกับเจ้าชาย



การค้นคว้าอิสระนี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
ศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ  
คณะมนุษยศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ  
ปีการศึกษา 2567  
ลิขสิธิ์ของมหาวิทยาลัยศรีนครินทรวิโรฒ

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An Independent Study Submitted in Partial Fulfillment of the Requirements  
for the Degree of MASTER OF ARTS

(English)

Faculty of Humanities, Srinakharinwirot University

2024

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THE INDEPENDENT STUDY TITLED  
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BY  
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OF THE REQUIREMENTS FOR THE MASTER OF ARTS  
IN ENGLISH AT SRINAKHARINWIROT UNIVERSITY

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Degree	MASTER OF ARTS
Academic Year	2024
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This study explores the politeness strategies used by the LGBTQIA+ characters Alex Claremont-Diaz, who is portrayed as bisexual, and Prince Henry, who is portrayed as gay, in the movie Red, White, and Royal Blue, using a mixed methods approach based on the politeness theory by Brown and Levinson (1987). The findings show that the characters employed the positive politeness strategy most frequently (40%), followed by the off record strategy (21.35%), negative politeness (19.46%), and then the bald on record strategy (19.19%). Alex predominantly employed positive politeness, reflecting his expressive communication style aimed at building closeness and maintaining a friendly atmosphere. He also frequently used off record strategies, often through humor and irony. Henry also used mostly positive politeness but, in contrast, used negative politeness and off record strategies more evenly, showing caution or maintaining respectful distance. This was likely influenced by his royal status. Additionally, the sociological factors including social distance, relative power, and rank of imposition that influence the characters' choice of strategies show that the combination of low social distance, low relative power, and low rank of imposition was the most frequently used (45.68%). This aligns with the dominance of positive politeness strategies employed in the movie, which portrays intimacy and connection between the two main characters. Overall, their use of language reflects a balance between personal expression and social expectations in the movie's context.

Keyword : Politeness Strategies, LGBTQIA+, Movie, Pragmatic, Movie script, Red White and Royal Blue, RWRB

## ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to all those who supported and guided me throughout the course of my independent study.

To all the instructors who taught me, thank you for passing on knowledge and skills. Your lessons weren't just educational; they were also a reminder that I could survive on very little sleep and an overabundance of caffeine.

A heartfelt thank you to my family, who not only kept me well-fed with delicious meals but also sent endless love and support. You were the silent heroes behind every completed chapter and every semi-successful attempt at managing stress.

To my friends and classmates, my safe zone. You were there for the group chats, the stress-relief memes, and the occasional existential crisis. Your companionship made it all feel a little less lonely, even when we were all drowning in deadlines.

And of course, to all the podcast channels that kept me company during those long nights. You were my personal therapists, motivational speakers, and life coaches rolled into one. I'm pretty sure you helped me keep my sanity intact, or at least what's left of it.

Finally, a nod to myself. After all, for not giving up, even when it was tempting.

Thank you, everyone. Couldn't have done it without you, literally. We made it.

LAKSIKAN PHAKAMAS

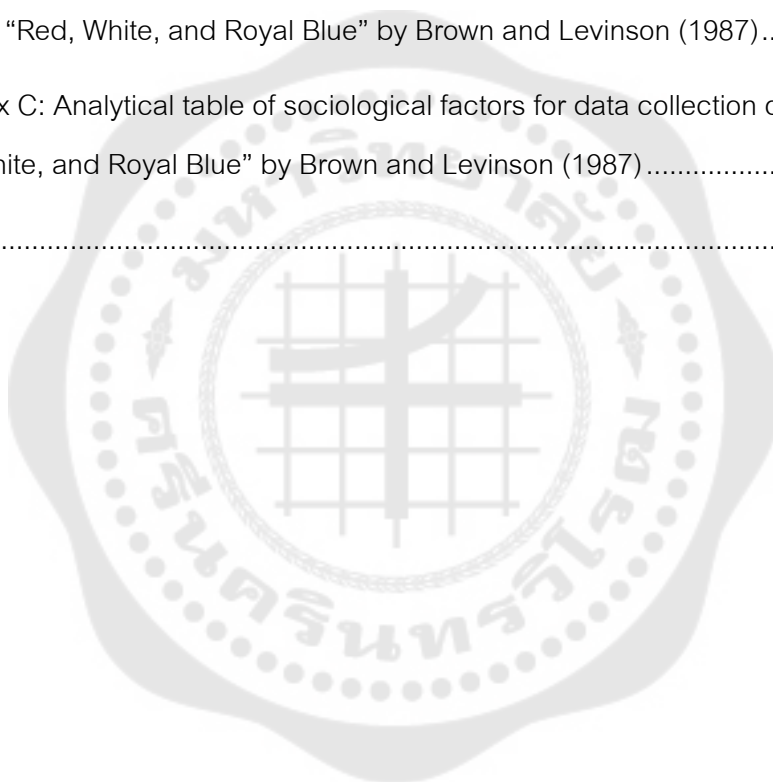
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# CHAPTER 1

## INTRODUCTION

### 1.1 Background of the study

Language functions as a fundamental means of communication, and effective communication is essential in human interaction. Politeness is commonly present in everyday conversations (Basyar, 2022). According to Cutting (2005), in the field of pragmatics, the term "politeness" does not refer to general social etiquette, but rather to the linguistic choices individuals make to express respect and maintain harmony in interaction. Brown and Levinson (1987) further developed the concept by describing politeness as a strategy to reduce face-threatening acts in order to preserve social identities and relationships. They also proposed that sociological factors such as social distance, relative power, and the rank of imposition must be taken into account when analyzing politeness across different cultures.

In the context of modern communication and media, the study of politeness strategies in popular culture, including films and television, has become increasingly relevant. Jonas do (2019) emphasized the significant of films as cultural texts that reflect and shape social norms, values, and interpersonal behavior. Although movie dialogue is scripted, it offers insights into real-life communication patterns and social dynamics. Damara and Romala (2022) also suggested that films can be a useful medium for exploring and understanding politeness strategies. Therefore, examining politeness in cinematic narratives provides meaningful perspectives on how language interacts with cultural and social frameworks.

While the study of politeness strategies has been well established in various contexts, in social media (Junita, 2021; Sartika & Ambalegin, 2020), in business (Sv & Sharma, 2023), in political speech (Haryanto et al., 2024), in TV show (Febrianto, 2019; Ihsan, 2019), in classroom interactions (Anugrawati et al., 2020; Gholami et al., 2019), and in movies (Basyar, 2022; Damara & Romala, 2022; Mujiono & Ula, 2020), there remains a notable gap in research regarding their application within LGBTQIA+ relationships. Previous studies have explored the experiences of LGBTQIA+ individuals.

Calder (2020) explains that early studies on queer language focused on identifying linguistic differences between queer and non-queer speakers, but more recent research emphasizes how language is used to construct and perform queer identities in specific social contexts. Passa (2023), for example, analyzed transcripts from RuPaul's Drag Race to show how drag impoliteness, such as "reading," which support group solidarity and entertainment. Ulla et al. (2024) explored Filipino queer language through semantic analysis and revealed its dynamic features such as appropriation, affixation, and recontextualization. However, there is little research focusing specifically on the use of politeness strategies within LGBTQIA+ individuals. Understanding the nuances of politeness among LGBTQIA+ individuals not only contributes to our understanding of interpersonal dynamics but also sheds light on the ways marginalized communities in navigating social interactions. Therefore, this study aimed to bridge this gap by exploring politeness strategies in the context of the LGBTQIA+ movie "Red White and Royal Blue" that centers on the relationship of the son of a United States president and a British prince. The movie explores themes of LGBTQIA+ identity. As highlighted by Nafalitha et al. (2023) The movie has been recognized for its portrayal of LGBTQIA+ relationships, including queer representations within the LGBTQIA+ community. Drawing upon politeness theory by Brown and Levinson (1987) which includes bald on record, positive politeness, negative politeness, and off record strategies. This research focused on the analysis of politeness strategies and also considered the sociological factors that influenced the choice of these strategies including social distance, relative power, and rank of imposition. The study aimed to explore how these politeness strategies and factors were employed by LGBTQIA+ characters as depicted in the movie.

## 1.2 Research Objectives

1. To identify politeness strategies employed in conversations by LGBTQIA+ characters in Red White and Royal Blue.
2. To investigate sociological factors influencing characters in applying politeness strategies employed by the LGBTQIA+ characters in Red White and Royal Blue.

### 1.3 Research Questions

1. What are politeness strategies the LGBTQIA+ characters employ in conversations of Red White and Royal Blue movie?
2. How the sociological factors influencing characters' choice of politeness strategies employed by the LGBTQIA+ characters in Red White and Royal Blue?

### 1.4 Significance of the study

This study is significant in several ways. Firstly, it offered insights into the interpersonal dynamics within marginalized communities, making it relevant to scholars in linguistics, communication, and LGBTQIA+ studies. This contributed to a deeper understanding of how LGBTQIA+ individuals utilize politeness strategies. Secondly, educators can utilize this research to promote critical thinking and awareness of intercultural communication among language learners, particularly by examining how politeness strategies are influenced by LGBTQIA+ identities and experiences. Furthermore, the study enhanced understanding the use of language and its construction in the movie “Red, White and Royal Blue” through the analysis of LGBTQIA+ characters' dialogue and interactions. Additionally, it held implications for representation, character development, and the portrayal of LGBTQIA+ relationships.

### 1.5 Scope of the study

This study is centered on analyzing politeness strategies within the context depicted in the movie “Red, White and Royal Blue” with a specific emphasis on the main LGBTQIA+ characters who are depicted as gay and bisexual. The analysis focused on the politeness strategies including bald on record, positive politeness, negative politeness, and off record strategies. This study also investigated sociological factors influencing characters' choices of politeness strategies, including social distance, relative power, and rank of imposition (Brown & Levinson, 1987). Additionally, this study focused on the dialogue uttered by the LGBTQIA+ characters, specifically in conversations with other characters in the movie. While the study recognized the broader implications of politeness theory, its primary focus remained on examining the politeness strategies

utilized by the main LGBTQIA+ characters who are gay and bisexual within the specific context of “Red, White and Royal Blue.”

## 1.6 Definition of Terms

1. **Politeness strategies** referred to the linguistic and communicative techniques individuals employed to mitigate potential threats to others' social identities or self-image (Brown & Levinson, 1987)

2. **Face** referred to the public self-image that every member wants to claim for himself (Brown & Levinson, 1987)

2.1 **Positive face**, according to Brown and Levinson (1987) represented the favorable self-concept or identity individuals uphold, which included the desire for acknowledgment and acceptance from others.

2.2 **Negative face**, according to Brown and Levinson (1987) referred to the core idea of claiming personal space and rights including territories, private spaces, and the right to be free from interference or imposition, essentially freedom of action and freedom from unwanted intrusion.

2.3 **Face-Threatening Acts** referred to actions that inherently oppose the face wants of either the hearer or the speaker (Brown & Levinson, 1987, as cited in Sifianou & Tzanne, 2021)

3. **LGBTQIA+** In this study, the term is used as an umbrella term that broadly referred to individuals whose gender identities or sexual orientations fell outside of the heterosexual and cisgender norms. The acronym includes lesbian, gay, bisexual, transgender, queer/questioning, intersex, asexual, and others (Dar et al., 2022). This study specifically focused on two characters, Alex, who was bisexual, and Henry, who was gay.

4. **Sociological factors** based on Brown and Levinson (1987) the sociological factors are defined as the contextual elements that influence how individuals choose to express politeness in their interactions. These factors shape the social dynamics.

**4.1 Social Distance** referred to the level of familiarity and emotional closeness between the speaker and the hearer. The greater the social distance, the more polite the language tends to be, as a means of maintaining formality and respect.

**4.2 Relative Power** referred to the power dynamics between the interlocutors. When one individual has more power over the other, the less powerful person is likely to use more polite language to show deference.

**4.3 Rank of Imposition** referred to how much a particular act or request burdens or imposes on the hearer. The higher the rank of imposition, the more polite and indirect the speaker needs to be to mitigate the imposition and show consideration for the hearer's situation.





## CHAPTER 2

### LITERATURE REVIEW

This chapter provides a literature review, including the following topics. Politeness, Politeness Strategies as well as the interplay between Politeness, culture and gender. The review will also explore the Sociological factors influencing the choice of strategies, Politeness, Culture and Gender, LGBTQIA+ and language, and relevant Previous Studies.

#### 2.1 Politeness

Politeness is a type of linguistic behavior guided by norms based on sociocultural principles to address and balance the social differences between people within a society (Landone, 2022; Leech, 2014). Politeness can be defined as showing awareness and consideration of another person's face (Yule, 2010) or as a way to have good relationships with people through communication (Basyar, 2022). According to Watts (2003), Lakoff's theory suggests that friction in personal interactions is undesirable, and societies develop politeness strategies to reduce this friction. Consequently, politeness becomes a set of norms for cooperative behavior. In 1973, Lakoff proposed three rules "Don't impose," "Give options," and "Make others feel good-be friendly." Later, in 1990, Lakoff updated the theory with different rules "Distance," "Deference," and "Camaraderie," noting the varying cultural significance of these rules. Leech (1980) also contributed to the understanding of politeness, describing politeness as a conscious, strategic effort to avoid conflict. Leech posited that if politeness aims to establish and maintain harmony, then people must judge other behaviors as undermining these goals, making politeness inherently evaluative.

In 1987, Brown and Levinson introduced the concept of face in politeness theory, which revolves around strategies aimed at redressing or mitigating face-threatening acts. Leech (2014) highlights the evolution of politeness theory, particularly through the framework established by Brown and Levinson. This model, influenced by Gricean principles and Goffman's concept of face, expanded the understanding of social behavior by focusing on face-threatening acts (FTAs). When performing FTAs, such as making a

direct request, individuals employ politeness strategies to mitigate potential face loss for both themselves and others. Watts (2003) noted that Brown and Levinson's definition of politeness appears similar to Leech's, as Brown and Levinson demonstrate that speakers often evaluate situations to avoid threatening someone's face. Based on Watts's (2003) discussion, politeness, according to Kasper's (1990) interpretation of Brown and Levinson's approach, as framing politeness as a response to the inherent risks and potential conflicts in communication. Kasper viewed communication as fundamentally risky and potentially antagonistic, where politeness serves as a set of strategies to mitigate these risks and reduce conflict. This suggests that politeness is employed to manage situations where others may not inherently prioritize defusing tensions.

### **2.1.1 Face**

The concept of face is metaphorically used to represent personal qualities or abstract concepts such as honor, respect, esteem, and self-image in public or in private situations (Basyar, 2022; Watts, 2003). Brown and Levinson (1987) build on this idea, drawing from Goffman (1967), to suggest that each person has two aspects of self-image in social interactions as positive face and negative face. Positive face refers to the desire for one's wants and preferences to be acknowledged, accepted, and respected by others. It involves the need to feel valued and appreciated in social interactions. In contrast, negative face which refers to the desire for autonomy and freedom from imposition by others. Negative face involves one's wish to maintain personal space, freedom of action, and choices without interference. The concepts of positive and negative face demonstrate how individuals navigate social interactions while balancing their need for acceptance and their freedom from imposition.

### **2.1.2 Face-Threatening Acts**

Actions that go against the desired self-image or freedom of either the sender or receiver are 'face-threatening acts' or FTAs (Brown & Levinson, 1987; Erbert & Floyd, 2004). Face-threatening acts (FTAs) regularly include verbal or non-verbal expressions,

e.g. apologies, criticisms, requests, complaints, interruptions, objections, threats, and expressions of emotions (Angginie et al., 2019; Brown & Levinson, 1987; Erbert & Floyd, 2004; María, 2012). These actions are known for the potential to violate the positive face or the negative face of individuals in the social interactions. According to Angginie et al. (2019) the positive face is threatened when the speaker or the hearer ignores or pays no attention to the other person's wants, preferences, or emotions. On the other hand, the negative face is threatened when the person does not respect the other person's freedom or their want to act independently.

## **2.2 Politeness Strategies**

On Brown and Levinson (1987) theory, Bald on record strategy, Positive politeness strategy, Negative politeness strategy, and Off record strategy are the four strategies to reduce face-threatening acts (FTAs). These strategies provide a framework for understanding how individuals can effectively navigate social interactions to maintain and promote interpersonal relationships.

### **2.2.1 Bald on record**

According to Brown and Levinson (1987), in this strategy, the face-threatening act (FTA) is performed in the most straightforward, clear, and brief manner, such as making clear requests or giving orders. It represents a dominant and imperative style of speech and poses a threat to the hearer's face. This approach is often used in hierarchical relationships, such as between a boss and a subordinate, parents and children, or among friends (Putri, 2021). Although direct communication using bald on record might threaten the hearer's face, it can also build up the sense of closeness between the speaker and the hearer (Basyar, 2022).

### **2.2.2 Positive politeness**

Brown and Levinson (1987) described positive politeness as the desire of individuals for their wants to be appreciated and accepted by others in society. The speakers who have close relationships with the hearers tend to employ positive politeness in conversation, as the strategy aims to reduce the distance and show the sense of

connection between both parties. Positive politeness is employed when the speaker needs to be accepted for their positive self-image by the hearer. According to Mujiono and Ula (2020) this strategy is effectively used to reduce the impact of face-threatening acts (FTAs). It also helps in building a relationship between the speaker and the hearer. It is likely to mean that when the speaker employs this strategy, they intend to build a good relationship and strengthen their connection with the hearer. According to Brown and Levinson (1987) there are fifteen sub strategies that promote the positive politeness

- 1) The strategy of noticing reduces the act that could be seen as threatening by mentioning the details about the hearer's their situation to show a sense of awareness and support.
- 2) The strategy of exaggerating includes the use of strong expression in exaggerated tone to show the emotional involvement from the speaker to the hearer.
- 3) The strategy to bring the hearer into the conversation and increase the hearer's curiosity and their attention in the conversation.
- 4) The strategy to create a sense of belonging between the speaker and the hearer. It could involve using slang or the specific language in the community to promote their closeness.
- 5) The strategy is about building the relationship between the speaker and the hearer by discovering their common interests or even repeating what the hearer says to show the agreement.
- 6) The strategy that the speaker tends to mention the positive point of the situation instead of the negative ones to not face the hearer's opinion.
- 7) The strategy to reduce the distance between the speaker and the hearer by sharing the information, knowledge, or experiences to create the bond and make the conversation smooth.
- 8) Using jokes is another strategy to maintain the friendly interactions between the speaker and the hearer, jokes can help fixing little mistakes in the conversation.
- 9) This strategy is similar to the sub strategy 1, speakers tend to create a cooperative environment in the conversation with the hearer to show empathy.
- 10) The strategy is about showing the willingness to help and support the hearer by offering or making promises to show care and support.
- 11) The strategy aims to reduce the impact of face threats, the speaker tends to assume the positive outcome and the same response from the hearer.
- 12) This strategy replaces just one party in the conversation, instead of saying 'I' or 'you', the speaker tends to use 'we' to give the sense that both speaker and hearer

are on the same side. 13) The strategy about including the hearer in the speaker's reasoning part to encourage the hearer to participate. 14) In this strategy, the speaker encourages the hearer to respond with kindness to show the sense of fairness and cooperation. 15) This strategy is about offering gifts whether they are visible or invisible, e.g., praise, empathy, to show appreciation for the hearer's effort.

### 2.2.3 Negative politeness

Brown and Levinson (1987) defined negative politeness as strategies which showed that the speaker and hearer are aware of each other's desire of freedom and the distance between them. The speaker often employs negative politeness with indirect language, lowers their self to respect the hearer, showing sense of hesitation or even asking for forgiveness. All to reduce the possible threat to the hearer's face. Basyar (2022) stated that sociological factors are the key to distinguishing between the negative politeness and positive politeness. The distance is maintained as the same when the speaker employs negative politeness and on the other hand, the distance is reduced as the speaker employs the positive politeness to maintain the social harmony and building the relationship. Negative politeness is commonly used by speakers with lower social status as the strategy involves expressing ideas in a very polite manner to navigate social hierarchies and maintain respect in social communication. According to Brown and Levinson (1987) there are ten negative politeness sub strategies. 1) The strategy involves using the indirect requests to the hearer to not being too bluntly. 2) This strategy softens the request by adjusting words in the sentences, using soft words to show respect to the hearer. 3) This strategy is on the opposite side of the sub strategy in positive politeness. For this strategy, the speaker tends to assume that the hearer might not be willing to do or to agree to what the speaker says. 4) The strategy is about reducing the hearer's perception of the face threatening acts to put less burden on them. 5) The strategy involves the act of the speaker to show respect to the hearer by lowering their status by using polite language recognizing that the hearer is superior. 6) The strategy of apologizing is the strategy that the speaker offers apology and seek for forgiveness. 7) In this strategy, the speaker tends to use indirect language by avoiding personal pronoun in

the conversation to show respect to the hearer. 8) In this strategy, the speaker tends to distance themselves and the hearer from the imposition to maintain politeness. 9) The strategy of nominalize is to convert actions or verbs into nouns to be more formal in the conversation. This strategy used by the speaker to be less direct on the statement. 10) This strategy, the speaker tends to directly show gratitude for the hearer on doing or facing the threats to show respect and to maintain the relationship.

#### 2.2.4 Off record

Brown and Levinson (1987) described the off record strategy as a communication method when there is more than one intention without specifying any specific intentions. This strategy allows speakers to express meanings indirectly without directly threatening the hearer's face needs or desires. Mujiono and Ula (2020) mentioned that off record strategies involve using indirect language which the hearers need to interpret the message in order to understand the speaker's intention. Off record often leads the communication to a more general or ambiguous statement which may not exactly be from the speaker's intention. Although off record can be effective in maintaining politeness and minimizing face-threatening acts, they also state some challenges in effective communication and mutual understanding. Basyar (2022) pointed out a limitation of off record politeness strategies, noting that using indirect communication where hearers need to decode the message may affect the hearer's perception of the speaker's intention. According to Brown and Levinson (1987) there are fifteen sub strategies for off record strategies. 1) The strategy of giving hints is about using the language indirectly and giving some clues instead of making the direct request. The speaker tends to mention something related to hinting the hearer to do something. 2) The strategy is to share experiences or give example to suggest something to the hearer. 3) The strategy of presuppose is the strategy that the speaker implies something to the hearer about the past event. 4) The strategy is about expressing something less than the speaker actually mean to make the request less forceful and the hearer can interpret the meaning behind. 5) The strategy is about exaggerating beyond the situation to show strong emotion and persuade the hearer. 6) This strategy, the speaker tends to use tautologies to explain,



apologies or deny something to avoid the direct conflict between the speaker and the hearer. 7) The strategy is about presenting the opposite side of information to the hearer to imply that the speaker cannot position themselves in the certain side and that they are not fully committed to just one thing. 8) The strategy of being ironic is about saying the opposite thing of what the speaker actually mean, could be in humorous or sarcastic to making it ambiguous and less direct. 9) Using a metaphor is another strategy to express something indirectly. The speaker tends to compare the situation rather than directly tell what they mean and also giving the hearer room for interpretation. 10) This strategy is about asking the question that the speaker does not really need the answer to hint or guide something to the hearer. 11) The strategy of being ambiguous is when the speaker uses unclear language to avoid being too straight to the hearer. 12) This strategy is about using face threatening acts by the speaker being unclear on purpose about the details to avoid being specific. 13) The strategy is about mention the general things without specifically talk about the hearer, the hearer gets to decide whether it is about them or not. 14) In this strategy, the speaker avoids facing by not point out the threat, they tend to address someone else. 15) The strategy is about how the speaker done the talking without finishing the sentences or the line to avoid threatening the hearer's face.

### **2.3 Sociological factors influencing the choice of strategies**

Based on Brown and Levinson (1987) framework, the sociological factors influencing the choice of strategies as social distance, relative power, and the rank of imposition were defined as the contextual elements that influence how individuals choose to express politeness in their interactions. Wulandari et al. (2021) emphasize that politeness in language is tied to cultural norms that define what is considered polite in various social contexts. The concept of sociological factors including, social distance, relative power, and the rank of imposition are the elements that show the appropriateness of linguistic expressions in the social interaction. This shows how politeness strategies are shaped in different cultural settings. The sociological factors are always involved whenever politeness strategies are used. (Damara & Romala, 2022; Fatkhurozi, 2022)

### 2.3.1 Social Distance

Based on Brown and Levinson (1987) concept of social distance (D) in politeness theory, social distance referred to the level of familiarity and emotional closeness between the speaker and the hearer. Speakers tend to use indirect or more polite language when there is social distance between the hearer and the speaker to show respect in the interaction and maintain the formality. This sociological factor is influenced by various aspects such as gender, social class and cultural background, which collectively shape how individuals interact in communication.

### 2.3.2 Relative Power

Brown and Levinson (1987) defined that the unequally social relationship between the speaker and the hearer is called the relative power (P). It also referred to the degree of power that addresses the speaker or the hearer position where the one with higher power can control over the other person or the power that the person can influence the other person to do something. This sociological factor influences the choice of politeness strategies as the higher power the speaker has over the hearer the more direct the speaker tends to be when communicating with the hearer, but if the hearer has higher power over the speaker the more indirect the speaker tends to be when communicating with the hearer.

### 2.3.3 Rank of Imposition

Brown and Levinson (1987) describe the rank of imposition (R) as the degree which talks about the degree of a request or an act that might disturb the hearer or someone in different ways, it might threaten the hearer's feelings, or it might take up the hearer's time. The bigger the request, the higher the rank of imposition. With a high rank of imposition, the speaker tends to use more polite language and might be more indirect. On the other hand, if the rank of imposition is not as high, the request or the act of the speaker does not threaten the hearer's face. Then, the speaker tends to use less polite language or may be more direct with the hearer.



## 2.4 Politeness, Culture and Gender

Matsumoto and Hwang (2021) explained how cultural variations in pragmatics are reflected in diverse communication styles. Some languages are highly direct while others are more indirect. Additionally, certain cultures emphasize contextual communication, where the delivery and surrounding context of language are as crucial as the content itself. These variations underscore the influence of cultural norms on linguistic behaviors. Building on the idea of cultural influences, Landone (2022) noted a significant evolution in understanding politeness behaviors that these behaviors primarily to cultural influences. However, Bei et al. (2021) underscore that politeness is expressed differently across cultures due to varying norms, rules, and expectations that shape social interactions. The underlying motivation for politeness universally revolves around preserving face-needs. (Angginie et al., 2019). Alba-Juez (2020) explained that whether someone's behavior is seen as polite or impolite doesn't just depend on the words they use. It also depends on how their behavior is understood in the overall social interaction. This shows how politeness is perceived involving with cultural and social norms, in as the same type of language uses, same words or actions can mean different things in different cultures.

Putri (2021) discussed the role of symmetrical and asymmetrical relationships in the use of politeness strategies, mentioning that people adjust their communication styles based on age, social status, and levels of intimacy. In asymmetrical relationships, people use different politeness strategies depending on their position within the social status. People with the higher social class or higher positions in society tend to address others by their first name without any titles. While people in lower positions or with less social status tend to address someone by their surname with a title attached. This shows that the way we communicate whether it is more polite or more direct, depends on the relationship between the speaker and the hearer. Gunas et al. (2023) discussed that being polite or impolite is not only about words but also about how people behave differently in social interactions and situations. How people employ politeness strategies depend on their culture and their norms in society. Sapitri et al. (2020) discussed this politeness

theory of Brown and Levinson that even there have been the criticisms for this theory to be perceived as only western focus, but the theory still provides the understanding of how politeness works in different culture context and languages and also the adaptability to assist people in social interaction across culture.

In politeness, gender is also important in shaping how people employ politeness strategies in social interaction. Ambarita and Mulyadi (2020) demonstrate that each gender often speaks differently as their cultural influence and shape them. Burrow (2008) also points out that politeness strategies in gender can be unfair as they often affect many people, especially woman, who often prioritize others' need before their own need. Which shows how language use is connected to the power and gender role in society.

According to a study by Arianti and Seli (2022) on politeness strategies and gender, the study highlights that the selection of strategies can be influenced by the similarity between the speaker and the hearer. The research also involves participants from different cultural backgrounds, demonstrates how both cultural background and gender play significant roles in shaping the strategies used in social interactions. However, Ba (2023) revealed that in the same culture, males and females often adopt similar communication styles. Specifically, American male and female tend to use more positive politeness to express friendliness, solidarity, and closeness in interactions.

In movie context, Muhammad and Diannurdianti (2024) mentioned that both males and females may speak without considering the minimization of face-threatening effects. This can occur due to a close relationship between the characters or their social habit of speaking directly. Additionally, the context of the conversation and the writer's perspective on how characters should interact may influence this directness. The writer often creates characters with specific traits, which shape how they use politeness strategies in the story.

## **2.5 LGBTQIA+ and language**

Calder (2020) explains how queer language studies have evolved, starting with early research on how society influences language and moving towards newer approaches that consider language performance and gender. The focus was on how

language reflects societal differences such as gender, sexuality, and social class, researchers by the 1990s began exploring how queer identities are actively performed through language. Jones (2021) highlighted that over the past decade there have been more studies challenging cultural norms related to gender and sexuality which is the significant advancements in queer theory studies. The field has also included diverse gender identities, including non-binary, showing a broader inclusive in research as Passa (2023) explored the phenomenon of "reading" in drag culture, reading is a practice that people challenge or critiques other people using creative language. This form of linguistic impoliteness, according to Brown and Levinson (1987) framework, aims to weaken the positive self-image of the target. However, the study argues that the impoliteness is to promote a sense of "ambivalent solidarity" among members and entertain audiences in the drag community. Ulla et al. (2024) emphasize the critical role of queer language in enabling communication within the LGBTQIA+ community. This reflects that the communication is a tool for queer community to connect with others who share similar identities and experiences.

## 2.6 Previous study

Several researchers have explored the use of politeness strategies in fictional narratives, especially in movies that feature close personal interactions. Mujiono and Ula (2020) examined the types and functions of politeness strategies in *Tinker Bell: Secret of the Wings*, revealing that positive politeness was the most dominant, followed by bald on record. The main character primarily employed these strategies for transactional purposes. Similarly, Melati and Sabaruddin (2022) analyzed *The Danish Girl*, identifying all four of Brown and Levinson's politeness strategies, with positive and negative politeness being the most common. Characters used sub-strategies such as avoiding disagreement, giving reasons, and apologizing to express concern and maintain relational harmony. Fatkhurozi (2022) investigated politeness in *The Princess Diaries*, finding that Mia frequently employed independent strategies like apologizing and downplaying threats, while her grandmother used involvement strategies such as expressing sympathy and speaking in the listener's language. The study emphasized that

power and distance were the most influential sociological factors in politeness choice. Angginie et al. (2019) explored face-threatening acts (FTAs) and face-saving acts (FSAs) in Barbie as the Princess and the Pauper, concluding that both Princess Anneliese and Preminger used a balanced amount of FTA and FSA. Interestingly, Preminger, who despite being lower in social status, used these strategies more often than the princess. This demonstrated that politeness in fiction can challenge typical status-based expectations.

Some studies have specifically focused on the relationship between gender, power, and politeness strategies. Liyas (2019) analyzed Henrik Ibsen's *A Doll's House*, revealed how Nora's politeness strategies evolved from deferential to direct as her sense of agency increased. Initially, she used positive and negative politeness to uphold Torvald's face, but by the end of the play, she employed bald on record strategies, threatening his face in response to societal constraints. This shift illustrates how social power and gender roles shape language use. Similarly, Fattah et al. (2022) examined classroom interactions between male and female lecturers and found that both used all four politeness types. While the general level of politeness was comparable, men tended to dominate conversations. The purpose of politeness here was to foster classroom cooperation and encourage participation. Torres (2020) investigated the language of celebrity coaches on *The Voice of the Philippines*, finding that positive politeness was the most frequently used, especially to maintain a friendly atmosphere during public critique. The study also found that coaches' use of politeness strategies varied based on gender and their degree of exposure to Western culture. Male coaches favored bald on record strategies, while female coaches more often used off record and negative politeness. The use of positive politeness helped reduce the social distance between judges and contestants, while hedging and joking served to protect the contestants' face and create solidarity.

In a literary context, Allen et al. (2023) conducted a study on the use of off record politeness strategies and gender-based language features in the novel *Woman at Point Zero*. The study revealed that both male and female characters employed off record

politeness, although they tended to use it in different ways. While gender does influence tendencies in using indirect language, the study also noted that language styles typically associated with men or women are not fixed. Depending on their communicative goals, male characters may adopt more traditionally feminine styles and vice versa. This suggests a significant link between gender and the use of off record politeness, with variations in how indirectness is expressed based on gendered language characteristics. Mohammed and Al-Hamedi (2023) analyzed D.H. Lawrence's *The Blind Man* and focused specifically on the use of negative politeness strategies. Characters employed techniques such as hedging, apologizing, indirectness, and impersonalization to navigate social hierarchies and preserve harmony. Their use of these strategies varied depending on their social status, reflecting how politeness serves as a tool for managing power dynamics even in fictional discourse.

In the political context, Haryanto et al. (2024) examined politeness in political talk shows, using Mata Najwa as their case. The study found that positive politeness was most commonly used, as speakers aimed to maintain rapport and avoid confrontation despite the public nature of the setting. The use of politeness strategies helped shape a respectful and collaborative environment, showing how public discourse relies on strategic language choices to maintain face and manage relationships. Asadanie et al. (2023) investigated the politeness strategies used by Indonesian netizens in their comments on Instagram news accounts related to the Russia–Ukraine conflict. Positive politeness was the most frequently used. Additionally, the research found that several factors influenced how netizens expressed their comments, including language style, the use of slang, and expressions of solidarity. These language styles were shaped by the social media environment. Mulyono et al. (2025) discussed that politeness strategies shaped directive speech acts in the 2024 Indonesian presidential debate. The findings suggest that politeness strategies, when applied consistently and thoughtfully, enhance the clarity and intent of speech acts in public political discourse. It reflects cultural values that emphasize harmony and politeness while still reaching diverse audiences. However, the study also points out that audience reception may differ based on communication preferences.

## CHAPTER 3

### METHODOLOGY

This chapter provides an overview of the methodology employed in this study. It is organized into six sections, each addressing key aspects of the research process. The first section outlines the chosen research design, which is consistent with the overarching research purposes of the study. The second section explains about the sample. Following the discussion on the sample, the third section presented the synopsis of the movie. The fourth section, pilot study involves detailing the preliminary steps to test and refine research methodology before conducting the main study. The fifth section illustrates the research framework, presents the theoretical framework guiding the study. The sixth section focuses on the data collection methods utilized for gathering data for analysis. This section details the processes to collect dataset representative of the research scope and concludes with data analysis, where the procedures for analyzing the collected data are presented. Finally, the last section presents the reliability of the study.

The flowchart in the following page clarifies the research process, enhances understanding, and improves organization. It highlights key steps and identifies potential issues for better planning and adjustments.

The flowchart illustrates the progress of the study on politeness strategies employed by the LGBTQIA+ characters.

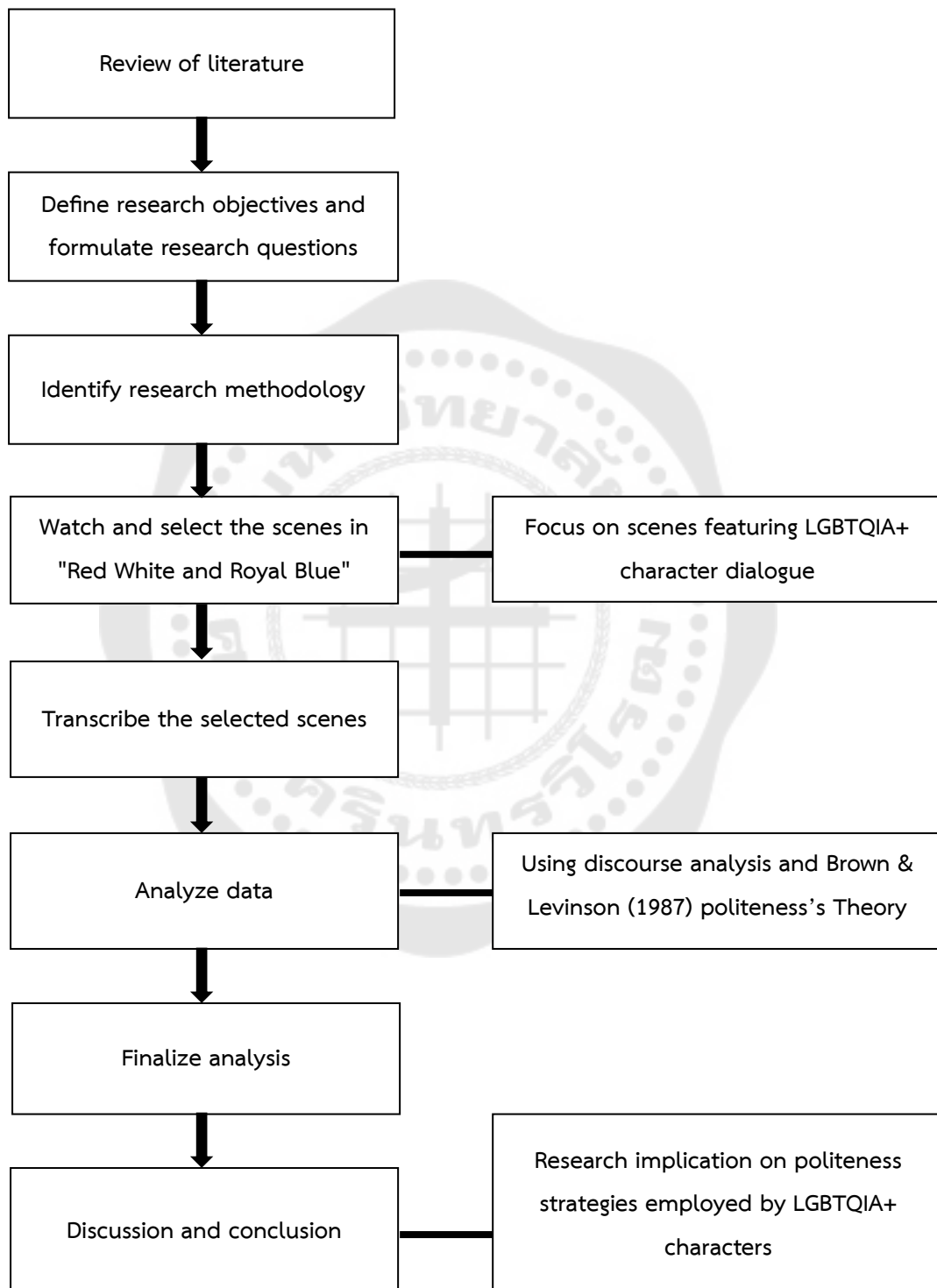


Figure 1 progress of the study



### 3.1 Research Design

The research design for this study is a mixed-methods approach, according to Creswell and Creswell (2018), a mixed-methods design allows researchers to use the strengths of both qualitative and quantitative methods to gain a more comprehensive understanding of a research topic. It helps contextualize the findings and can be useful for exploring complex and multilayered research questions that cannot be captured by a single approach. This study combines qualitative and quantitative methodologies to comprehensively explore politeness strategies in the movie *Red White and Royal Blue*. Qualitative analysis was conducted through descriptive analysis of transcribed dialogue extracted from the movie *Red White and Royal Blue*. Quantitative analysis included the frequency count of the politeness strategies that the LGBTQIA+ characters use across the entire movie as statistical data. Therefore, this mixed-methods design provided both qualitative data and quantitative data for a more thorough exploration of politeness strategies and how the sociological factors are influencing the choice of employing the politeness strategies in the movie context.

### 3.2 Sample

This study employs purposive sampling to select the movie *Red, White and Royal Blue* as the sample for analysis. Several specific criteria guided the selection process to ensure alignment with the research objectives. First, the movie must be LGBTQIA+ themed, as the study focuses on the use of politeness strategies among LGBTQIA+ characters. *Red, White and Royal Blue* centrally portrays a relationship between two main characters, Alex Claremont-Diaz, who is bisexual, and Prince Henry, who is gay. According to Nafalitha et al. (2023), this represented diverse LGBTQIA+ identities and reflects how queer individuals are portrayed and included in popular culture. Therefore, it is a suitable representation of LGBTQIA+ identities and experiences. Second, the release year of the movie must be 2023 to reflect the most recent societal norms, linguistic practices, and attitudes toward LGBTQIA+ communities. Third, the film must have an IMDb rating higher than 5.0, ensuring a baseline level of viewer engagement and quality. Fourth, the movie must have achieved notable popularity, specifically being ranked in first



place among LGBTQIA+ movies on IMDb, indicating wide public interest and cultural relevance. Lastly, the accessibility of the movie via Prime Video, an online streaming platform supported its selection, allowing for repeated viewings for the analysis. The sample includes all dialogues within the interaction of the two main LGBTQIA+ characters with other characters. In this study, the politeness strategies employed by LGBTQIA+ characters will be explored in the context of the movie *Red White and Royal Blue*.

### 3.3 Movie Synopsis

The movie "*Red, White and Royal Blue*" directed by Matthew Lopez was chosen as the source material for analysis. The movie is the story of two main characters, Prince Henry, a British prince and Alex the son of a female United States President, their relationship started off with a fake friendship for the press after an incident at the royal wedding to prevent diplomatic problems. After Alex and Henry get to spend more time together, they developed their relationship and become lovers. However, both must keep their relationship secret due to their position as public figures.

Taylor Zakhar Perez plays Alex Claremont-Diaz. As a son of a president, he is confident, energetic, and used to being in the public eye due to his mother's role. Alex is passionate about his role in politics, helping his mother out and making a positive difference for the people, he volunteered to lead the campaign in Texas for his mother's reelection. Alex sees Henry as his rival, partly due to a past negative interaction between them. He assumes Henry is cold and arrogant. But as they spend more time together, Alex started to see a different side of Henry and finally fell for him.

Nicholas Galitzine plays Prince Henry. As a member of the royal family, Henry is expected to behave perfectly in public, he never thought he would be allowed to live openly or be true to himself. Henry was forced to appear in public and pretend everything was normal after his father had just passed away. Henry's life begins to change when he meets Alex. Henry started to take emotional risks and steps away from the image he has been forced to maintain.

### 3.4 Pilot Study

For the pilot study, there were several trial steps to test the feasibility and methodology of the research. Initially, the movie "Red White and Royal Blue" was watched to familiarize the researcher with the content and themes of the movie. Subsequently, the movie was transcribed and checked for accuracy and completeness in capturing dialogue and interactions. The transcriptions were reviewed to identify instances of politeness strategies employed by LGBTQIA+ characters within the movie. These strategies were then classified based on Brown and Levinson's politeness theory (1987). After classified, the data was analyzed to explore the use of politeness strategies from different scenes and characters. Additionally, the analysis considered sociological factors influencing the choice of politeness strategies. The pilot study was part of the Intercultural Communication in English as a Global Language class final project, all the relevant scenes from the movie were collected and analyzed, the result showed that positive politeness was the most dominantly used strategy and the sociological factors influenced the choice of using the politeness strategies whether it was the social distance between the characters, the power that the characters had over others or the rank of imposition from the characters. From the pilot study, the analysis lacked a detailed analytical table to categorize each specific type of politeness strategy. Therefore, this study applied a more structured approach by following the sub-strategies outlined by Brown and Levinson (1987)

### 3.5 Research Framework

This study is guided by Brown and Levinson's (1987) politeness theory, which means that the center concept of the theory is about face. In Brown and Levinson's theory, there are positive and negative faces. The positive face referred to the wants to be liked, to be accepted or to be approved of by others in the society. For the negative face, it referred to more of the wish to be independent and free from imposition, these concepts are directly relevant to the first research question, which explores how the LGBTQIA+ characters use politeness strategies in their communication. The second research

question concerns how these factors influence politeness strategy choices. Sociological factors including, social distance, relative power and rank of imposition.

Social distance (D) is the measurement of the familiarity between the speaker and the hearer. According to Brown and Levinson (1987), it represents the balance of the relationship based on their similarity and differences in interactions. People tend to be more polite, use more polite language or even be indirect when having to interact with others that they are not close with. On the other hand, they tend to be less polite or use more direct language to someone who they are familiar with. Relative power (P) often shows in the hierarchal society. It is the asymmetrical power between the speaker and the hearer in the society. The one with more power can influence or have control over others who have less power and with that power, the one with less power tends to be more polite and indirect with the one who has more power, unlike the one with more power, they tend to be more direct or less polite to the hearer who has less power. Rank of imposition (R) is how an act or the request of someone makes the hearer uncomfortable. The more of those acts, the higher rank of imposition, the speaker tends to use more polite language when asking something that might make the hearer uncomfortable. Analyzing these sociological factors allows for a deeper understanding of how the LGBTQIA+ characters use the politeness strategies in the context of the movie *Red White and Royal Blue*, which is the focus of this study.

Table 1 Analytical table of politeness strategies for data collection of movie dialogue “Red, White, and Royal Blue” by Brown and Levinson (1987)

On record	Positive	Negative	Off record
Non-minimizing	Noticing or attending to hearer's interests, wants, and needs etc.	Being conventionally indirect	Giving hints
	Exaggerating to create interest	Questioning or hedging	Giving association clues

Table 1 (Continued)

On record	Positive	Negative	Off record
	Intensifying interest to hearer	Being pessimistic	Presupposing
	Using in-group identity markers	Minimizing imposition	Understating
	Seeking agreement	Giving deference	Overstating
	Avoiding disagreement	Apologizing	Using tautologies
	Presupposing/raising/asserting common ground	Impersonalizing speaker and hearer (avoiding pronouns 'I' and 'you')	Using contradictions
	Joking	Stating Face-Threatening Acts as a general rule	Being ironic
	Presupposing speaker's knowledge and concern for hearer's wants	Nominalizing	Using metaphors
	Offering or promising	Going on record as incurring a debt	Using rhetorical questions

Table 1 (Continued)

On record	Positive	Negative	Off record
	Being optimistic		Being ambiguous
	Including both speaker and hearer inactivity		Being vague
	Giving or asking for reasons		Over-generalizing
	Assuming or asserting reciprocity		Displacing the hearer
	Giving gifts to hearer		Being incomplete or using ellipsis

Table 2 Analytical table of sociological factors for data collection of movie dialogue  
 “Red, White, and Royal Blue” by Brown and Levinson (1987)

Sociological factors	Description
Social Distance (D)	The level of familiarity and emotional closeness between the speaker and the hearer. High (+) indicates the more social distance, such as with strangers, distant acquaintances, or individuals from different social backgrounds or generations. While Low (-) for less social distance between the speakers, such as romantic partners or close friends.

Table 2 (Continued)

Sociological factors	Description
<b>Relative Power (P)</b>	The degree of power that addresses the speaker or the hearer position that the person can influence the other person to do something, often appears in hierarchical settings, such as in boss-employee, teacher-student, or adult-child relationships. High (+) indicates more relative power between speakers and low (-) for less relative power between the speakers.
<b>Rank of Imposition (R)</b>	The degree of the weight of a request or an act that might disturb the hearer or someone. High (+) indicates more rank of imposition between speakers, such as demanding favors, making confessions, or issuing direct criticisms. Low (-) indicates a lower rank of imposition, such as giving compliments, asking for casual favors, or expressing gratitude.

### 3.6 Data Collection and Data Analysis

For data collection, the first step is to transcribe the dialogue from Prime Video, the official streaming platform to get the completed transcription of the movie and since the transcription from the pilot study was identified that the characters' utterances contain politeness strategies, it needed to be rechecked to ensure that all the dialogue is accurate. This involves replaying each scene multiple times to cross-check the dialogue, pausing at utterances to verify exact word choices, intonation, and speaker turns. After that, all scenes involving the two main LGBTQIA+ characters, Alex and Henry, were collected and organized in a table for analysis to address the first research question. For the second research question, the social distance, relative power and the rank of imposition will be investigated to see how these factors influence the choice of politeness strategies used by the LGBTQIA+ characters in the movie. Using the table format for data

collection helps in organizing and categorizing the transcribed dialogue in a systematic way.

The analysis part of the study is separated into qualitative analysis and quantitative analysis to address both of the research questions. For the qualitative analysis, all the data collected will be categorized into each politeness strategies based on Brown and Levinson (1987). Scenes involving the LGBTQIA+ characters, Alex and Henry, were analyzed to address the first research question of what politeness strategies are used by the LGBTQIA+ characters in Red White and Royal Blue movie. The scenes include each LGBTQIA+ character conversing with other characters in the movie. The analytical table was used to classify the characters' utterances into politeness strategies such as bald on record strategies, positive politeness strategies, negative politeness strategies, and off record strategies. Additionally, to examine how politeness strategies evolved over time, the characters' dialogues were also analyzed in relation to the storyline including, beginning, middle, climax, and ending. To observe how the choice of strategies changed as the relationship between the characters developed throughout the movie narrative. For the second research question, the sociological factors will be investigated to see how each of the factors influenced the characters' choice of politeness strategies, how the asymmetric power, the relationships and their rank of imposition of the characters influence on the use of politeness strategies. The quantitative analysis was used to assess the frequency of each politeness strategy used by the LGBTQIA+ characters to quantify the prevalence of the strategies in the study.

Table 3 Data analysis table of movie dialogue “Red, White, and Royal Blue”

Excerpt	Dialogue	Characters		Politeness strategies				Sociological factors			Analysis
		Alex	Henry	On record	Positive	Negative	Off record	Social distance	Relative power	Rank of imposition	

### 3.7 Reliability

The validity and reliability of the research instrument were established through internal structure evidence, as discussed by Creswell and Guetterman (2019) Internal structure involves assessing whether the research instrument is consistent with the theoretical concepts and appropriately measures what it is intended to analyze. In this study, the coding scheme followed a structured approach based on Brown and Levinson’s (1987) politeness theory. The primary categories including, bald on record, positive politeness, negative politeness, and off record strategy, were applied with reference to the sub-strategies outlined for each type.

The coding and categorization of politeness strategies were developed based on this theory and reviewed by an expert in the field to ensure that the instrument aligned with the research objectives and was applied accurately. The expert recommended adding elaboration on the context of the situation surrounding each utterance to improve clarity in strategy classification. The additional details were added to make the reasoning behind each coding decision more transparent. This was particularly important for utterances that could be interpreted in multiple ways depending on the situation. The expert highlighted that, for example, a compliment is clearly identifiable as positive



politeness, but other strategies such as off record or negative politeness may require more context to be accurately interpreted. In response to this feedback, the analysis was revised to include more comprehensive descriptions of the interactional context to support more consistent and defensible categorization. Although this study was conducted by a single coder, consistency was ensured through repeated coding over time. The coding was performed during the pilot study, and more additional rounds were carried out during the main analysis. In some cases, earlier coding decisions were revised based on deeper engagement with the data, improved contextual understanding, and alignment with Brown and Levinson's (1987) framework. This process reflected what Schreier (2012) described as the development of interpretive clarity over time, rather than inconsistency. Kawamoto et al. (2023) emphasized that in single-coder research, comparing coding results across different time points is an appropriate way to ensure reliability, as it contributes to analytical transparency and strengthens reliability.

## CHAPTER 4

### FINDINGS

This chapter presents the findings of the study, addressing the two research questions formulated to explore the politeness strategies employed by LGBTQIA+ characters in the movie "Red, White and Royal Blue" and the sociological factors influencing their choice of strategies. The findings are divided into two sections: quantitative findings and qualitative findings. In the quantitative findings section, data are presented to provide an overview of the frequency and distribution of different politeness strategies and sociological factors. The qualitative findings section analyzes the politeness strategies employed by the two main LGBTQIA+ characters in the movie and examines how sociological factors influence the choice of strategies.

Some of the excerpts will be presented along with the detailed explanations from each of the scenes. Examples will be presented from different parts of the movie.

#### 4.1 Politeness strategies

The quantitative findings of the politeness strategies employed by LGBTQIA+ characters in "Red, White and Royal Blue" focused on the frequency and distribution of four politeness strategies by Brown and Levinson (1987) as bald on record, positive, negative, and off record. The following tables present the frequency, and the percentage distribution of each politeness strategies employed by the two main

LGBTQIA+ characters in Red, White and Royal blue movie, Henry, a British prince who was known as 'Prince of England's Heart' and Alex, son of the United States President and also referred to as 'The American Prince Henry'.

Table 4 Frequency and percentage distribution of politeness strategies employed by LGBTQIA+ characters in “Red, White, and Royal Blue” movie

Characters and Strategies	Bald on record	Positive	Negative	Off record	Total
Alex	46 (20.54%)	89 (39.73%)	41 (18.30%)	48 (21.43%)	224 (100%)
Henry	25 (17.12%)	59 (40.41%)	31 (21.23%)	31 (21.23%)	146 (100%)
Total	71 (19.19%)	148 (40%)	72 (19.46%)	79 (21.35%)	370 (100%)

The table details the total number of utterances analyzed for LGBTQIA+ characters, totaling 370, with Alex frequently employing politeness strategies 224 times and Henry 146 times. For each character, the table specifies the number and percentage of utterances corresponding to each politeness strategy. The data showed that Alex predominantly used positive politeness strategies up to 89 times (39.73%) followed by off record for 48 times (21.43%), bald on record 46 times (20.54%), and the least strategies, bald on record 41 times (18.30%), the positive politeness strategy was significantly higher than the rest, off record, bald on record and negative politeness strategy showed little difference from each other. While Henry applied positive politeness strategy with 59 times (40.41%) as the most used strategies, followed by negative politeness strategy and off record strategy which were equal at 31 times (21.23%), and the lowest number of times used for bald on record, out of 146 times for Henry, it occurred 25 times (17.12%). The example excerpt of each politeness strategies are presented below.

### **Bald on record**

Excerpt 81

Setting: The prime minister's dinner at Whitehouse

Context: Alex approaches Amy, Henry's bodyguard, at the corner of the room.

The Sociological Factors (DPR): There is a low social distance (D) between Alex and Henry. There is high relative power (P) between them, and high rank of imposition (R).

Alex: I need your help.

Amy (Agent): Where's the threat? Do we need to clear the room?

Alex: What? No. I just need to talk to Henry. In private.

Amy (Agent): Best I can do is the Red Room. You take him any further and his security team will taser you.

Excerpt 81 happened in prime minister's dinner at the Whitehouse. After Henry kept ignoring Alex. Now Alex approached Amy, Henry's bodyguard, at the corner of the room. By saying "I need your help" this was a direct, unmitigated request without any softening. Alex employed bald on record strategy Alex used a directive speech act to get something from the hearer. This could also reflect his cultural background of directness. The social distance was low as they had the previous interactions. Alex had more power but the request was unexpected, since it might have put Amy in a difficult situation. The rank of imposition was high.

### **Positive politeness**

Excerpt 167

Setting: Buckingham palace

Context: Shaan, Henry's equerry, escorted Henry and Alex to see the king, with Beatrice and Philip waiting in the room

The Sociological Factors (DPR): There is a low social distance (D) between Henry and Philip, low for relative power (P) between Henry and Philip but the rank of imposition (R) is high.

Henry: Have you read our emails, Philip?

Philip: God, no.

Henry: Well, if you had, you would realize that this is more than just a mad infatuation. Alex and I love each other. Deeply. And we are committed to each other, deeply.

Excerpt 167 happened in Buckingham Palace after the emails of Henry to Alex had been hacked and posted on Reddit. The king wanted to see Henry and Alex. They both entered the room and saw Beatrice and Philip waiting. After a while the king came in and started the conversation with them. Philip criticized Alex and Henry's relationship. Henry employed bald on record to directly ask his brother with no softener, no hedging, and meant to confront him. Then Henry used positive politeness by saying "if you had" his statement was a representative speech act, he expected the good outcome "you would realize..." this showed that he implied that Philip could understand. Due to the situation in Henry's position. The distance was low as they are brothers and equal in power as royalty. But the conversation might be emotional burden for the hearer and that made it a high imposition.

### **Negative politeness**

Excerpt 98

Setting: The park

Context: They are walking in the park and talking to each other.

The Sociological Factors (DPR): There is a low social distance (D) between Alex and Henry. Low for relative power (P), and high rank of imposition (R)

Alex: Does anyone in your family know about you?

Henry: My sister Bea's the only one I've told. My mum probably suspects. My brother Philip is completely oblivious.

Alex: And what about His Majesty, the king?

Excerpt 98 happened in the park while the two characters were walking together. Alex employed negative politeness when asking Henry sensitive questions. Alex used a directives speech act, asking Henry to share something personal with him. The rank of

imposition was high as it might have made Henry feel uncomfortable answering the sensitive question, even if they have equal power or how close they were with the low social distance, Alex question intentionally uses the phrase “know about you” to indirectly make the question about his identity and soften Henry’s negative face. Again, when he asked “And what about His Majesty, the king?” instead of bluntly saying “your grandfather” Alex used to formal title “his majesty” showing his respectful due to the sensitive of the question he asked. This indicated that Alex was aware of the power and sensitivity around Henry’s family.

#### **Off record**

Excerpt 129

Setting: In the Oval Office

Context: Ellen was working in her office then Alex asked to talk to her.

The Sociological Factors (DPR): There is a low social distance (D) between Alex and Ellen. For relative power (P) his mom has higher power and the level of rank of imposition (R) is high

Alex: I've met someone.

Ellen: Is that all? Honey, that's great. I mean, why would that be relevant to the campaign? She's not a Republican, is she?

Alex: No... She's also a he. And "he" happens to be Henry.

Ellen: As in the prince of England?

Alex: Yeah. Oh, I'm...

Excerpt 129 happened in Ellen’s working room, the Oval Office at the Whitehouse. After Zahra found him and Prince Henry together in his room the day before Alex decided to go to his mom and talk about it. He used an off record strategy by saying “I've met someone.” Alex used representative speech act to state the facts. He was hinting at Ellen and left his mom the room for interpretation without just directly saying that he was dating Henry explicitly. Also, when he continued with “No...” with the pause before hinting that that person was a “he”, he indirectly came out to Ellen. The rank of imposition was high as what he said might have made the hearer, his mom, feel uncomfortable about this

sensitive topic as a mother and a public figure. This interaction demonstrated how cultural expectations, especially regarding gender, sexuality, and political image could increase the rank of imposition, even within close relationships.

Table 5 Frequency of politeness strategies employed by LGBTQIA+ characters by Story Timeline in “Red, White, and Royal Blue” movie

Timeline and Strategies	Bald on record	Positive	Negative	Off record
Beginning	29 (7.84%)	37 (10%)	19 (5.14%)	35 (9.46%)
Middle	17 (4.59%)	62 (16.76%)	27 (7.30%)	25 (6.76%)
Climax	14 (3.78%)	26 (7.03%)	20 (5.41%)	10 (2.70%)
Ending	11 (2.97%)	23 (6.22%)	6 (1.62%)	9 (2.43%)
Total	71 (19.19%)	148 (40%)	72 (19.46%)	79 (21.35%)

Table 5 presents the frequency of politeness strategies used by LGBTQIA+ characters throughout the different timeline of the movie Red, White and Royal Blue. The data was organized in the table by story progression, beginning, middle, climax, and ending to show how the use of politeness strategies changed as the characters' relationships and circumstances evolved.

The positive politeness strategy was the most frequently used strategy overall, especially during the middle of the story at 62 times (16.76%), showing the increasing emotional connection, intimacy, and attempts to build relationships between characters, especially Alex and Henry. Their relationship developed into lovers in the middle of the

movie. During the climax, the frequency of positive politeness strategies decreased to 26 times (7.03%). This may not indicate a reduction in emotional closeness or strategic politeness but can be attributed to the shorter duration of the climax section within the movie. Since the climax typically focused on conflict or key turning points, the reduced length and narrative pacing may limit the number of interactions. Therefore, the lower frequency is likely a reflection of time constraints rather than a shift in the characters' relational dynamics.

Excerpt 118

Setting: Alex's room

Context: They both are sitting on the couch wearing a robe, eating ice cream and talking to each other after Henry came to surprise Alex during his campaign in Texas.

The Sociological Factors (DPR): There is a low social distance (D) between Alex and Henry. There is low relative power (P) between them, and low rank of imposition (R).

Alex: Mm. Do you vote?

Henry: Mm-mm. Not allowed.

Alex: What? That's insane.

Henry: Yeah.

Henry: Them's the rules.

Excerpt 118 happened in the middle of the movie timeline. In Alex's room in Texas during the time when Alex was helping in his mom's campaign for her reelection and Henry came to surprise him. They stayed in Alex's room together. In this interaction, Alex showed a casual and emotional exchange by saying the soft "Mm". His reaction to Henry's response "That's insane" as an expressive speech act expressed empathetic concern and emotional engagement which reflected the positive politeness strategy, where Alex acknowledges Henry's situation and showed his interest in the conversation. This timeline of the movie represented a turning point in Alex and Henry's relationship, as their emotional intimacy and connection grow. The sociological factors (low distance, power, and imposition) allowed the use of positive strategies to support their interpersonal closeness and connection.



For negative politeness strategy which remained stable in the first three stages at 19 times (5.14%) in the beginning, 27 times (7.30%) in middle of the movie, and 20 times (5.41) in the climax, but constantly drop at the ending of the movie to 6 times (1.62%). This implied that respect for personal space and avoidance of imposition was more significant earlier in the movie. As the relationship of characters has become closer and they did not need to be as cautious anymore.

#### Excerpt 157

Setting: In Zahra's office

Context: Alex and Zahra are watching his press conference about him and Henry together on the sofa.

The Sociological Factors (DPR): There is a low social distance (D) between Alex and Zara, for relative power (P) Alex has less power than Zahra, and the rank of imposition (R) is low.

Zahra: Great job. I'm proud of you.

Alex: Is it still possible I've cost my mom the election?

Zahra: Yes. (clears throat) But it's also possible that you just won her the election. We'll find out next week.

Alex: I hope Henry was watching. I could feel him watching. He does this thing when he's worried. Furrows his eyebrows. It's the cutest thing. God, I miss him.

Excerpt 157 took place in ending according to the timeline of the movie. Alex was sitting on the couch with Zahra in her office, watching a press conference where Alex publicly addressed his relationship with Henry after the leak of their emails which exposed their relationship. "Is it still possible I've cost my mom the election?" was an expressive speech act (expressing regret and concern), which threatened his own negative face by admitting vulnerability and potential failure. Alex employed negative politeness by asking question to ask Zahra instead of saying phrase like "I think I've ruined it" which left choices for Zahra to answer it multiple ways.

For off record strategy, the number of characters used was at the peak in the beginning of the movie 35 times (9.46%). The characters start off using more indirect and

ambiguous language, possibly due to their relationship with other characters or the situations in the movie and became more direct as the movie progresses. The number of off record strategies dropped in the middle of the movie to 25 times (6.76%), climax to 10 times (2.70%) and in the ending at 9 times (2.43%).

#### Excerpt 10

Setting: In the ballroom at the Royal wedding of Henry's brother, prince Philips

Context: Alex spotted Henry speaking with a guest near the wedding cake and decided to approach Henry. They continued the conversation beside the cake.

The Sociological Factors (DPR): There is a high social distance (D) between Alex and Henry, for relative power (P) they have equal power, and the rank of imposition (R) is high.

Alex: Although you got to wonder how many families you could feed with what this cake cost.

Henry: Probably not as many as if we put your shoes on auction.

Alex: Rude.

Excerpt 10 happened in the beginning of the movie. Both Alex and Henry employed off record strategies. By saying "Although you got to wonder how many families you could feed with what this cake cost." Alex's comment criticized the wedding's luxury indirectly and ambiguously as an expressive speech act which was a threat to Henry's positive face by indirectly criticizing the wedding cake that associated with Henry's family and status. By employing off record, his comment could be interpreted in multiple ways whether it was just a joke or genuine critique. For Henry, he also replied with off record saying "Probably not as many as if we put your shoes on auction.", using sarcasm and wit, avoiding direct confrontation but still defending his position. This example illustrates how off record strategies were heavily used in the beginning of the movie, recorded at 35 times (9.46%). At this early stage, both characters are still guarded and emotionally distant, leading them to maintain the conversation through indirectness.

For bald on record. The use of strategy was at its most in the beginning of the movie for 29 times (7.84%) then dropped to 17 times (4.59%) in the middle of the movie, climax to 14 times (3.78%) and ending at 11 times (2.97%). It was likely to reflect the tension, the lack of intimacy between characters or the direct confrontation before the relationship developed through the movie timeline.

Excerpt 25

Setting: Outside of Kensington Palace

Context: Alex arrived and met with Henry's equerry, Shaan. They walked along and talked.

The Sociological Factors (DPR): There is a high social distance (D) between Alex and Shaan, for relative power (P) there's high power, and the rank of imposition (R) is high.

Alex: So, what exactly is an equerry? Do you, uh, handle the horses or...?

Shaan: I am His Royal Highness's personal attendant.

Alex: So you're the butler?

Shaan: I'm not the butler. I'm the equerry.

Excerpt 25 happened in the beginning of the movie. After the cake incident at the royal wedding, Alex had to fly to England to meet Henry to sort things out. Alex's bald on record "So you're the butler?" is a representative speech act, it stated his judgment or classification, not a question and functioned as a face-threatening act to Shaan's negative face, by oversimplifying and misrepresenting his professional role in unmitigated way.

Table 6 Comparative use of politeness strategies employed by main LGBTQIA+ characters and Interlocutors in “Red, White, and Royal Blue” movie

Characters and Strategies	Bald on record	Positive	Negative	Off record	Total
Alex to Henry	20 (8.85%)	57 (25.22%)	12 (5.31%)	22 (9.73%)	111 (49.12%)
Alex to others	26 (11.50%)	32 (14.16%)	30 (13.27%)	27 (11.95%)	115 (50.88%)
Henry to Alex	17 (11.56%)	51 (34.69%)	22 (14.97%)	22 (14.97%)	112 (76.19%)
Henry to others	8 (5.44%)	11 (7.48%)	8 (5.44%)	8 (5.44%)	35 (23.81%)

Table 6 provides an overview of how the two main LGBTQIA+ characters, Alex and Henry, employed politeness strategies differently toward each other and toward other interlocutors in the movie. The data reveals their styles of communication in the movie context.

Alex tended to use positive politeness most often when speaking to Henry at 57 times (25.22%), which reflected his efforts to reduce social distance, build intimacy, and show affection. This may also have reflected his cultural background where he used bald on record 20 times (8.85%) and off record 22 times (9.73%) strategies with Henry, showing moments of emotional urgency or playfulness. Toward others, Alex used more bald on record strategies 26 times (11.5%) and negative politeness 30 times (13.27%), likely reflecting his role as a public figure navigating formal and strategic interactions, particularly in political settings.

**Alex to Henry**

Excerpt 102

Setting: The Hotel room

Context: Alex came to see Henry, they were talking and shared each other about themselves. Then they passionately hug each other.

The Sociological Factors (DPR): There is a low social distance (D) between Alex and Henry, for relative power (P) there's low relative power, and the rank of imposition (R) is low.

Alex: I can't believe how wrong I was about you.

Henry: Most people are.

Excerpt 102 happened in a hotel room after Alex came to see Henry, they developed their relationship to lovers during this situation. Alex used an expressive speech act, this implied his change of feelings and realization. He employed positive politeness by saying "I can't believe how wrong I was about you." noticed and acknowledged other sides of Henry. The honesty in Alex's reflection shows intimacy, reduced emotional distance, and contributes to building relationships between them.

**Alex to others**

Excerpt 84

Setting: In the banquet hall

Context: Alex and Henry are walking into a formal setting. Ellen introduces Alex to the UK Prime Minister. Alex responds with a playful but ambiguous comment that hints at intimacy between him and Henry.

The Sociological Factors (DPR): There is a high social distance (D) between Alex and prime minister, for relative power (P) there's high relative power, and the rank of imposition (R) is high.

Ellen: Prime Minister, this is my son, Alex.

Prime Minister: It's good to see you and His Royal Highness on better terms and not on the floor.

Alex: Yes, Prime Minister. Henry and I are much happier against walls.

Prime Minister: Everything all right?

Henry: Yes. Uh, very excited to be here.

Excerpt 84 happened in the banquet hall, Alex and Henry were walking back into the hall. Alex expressed his emotional state and closeness with Henry through a humorous and indirect answer. Alex employed off record to avoid a direct statement while implying his intimacy with Henry. This ambiguity left room for the hearers (UK prime minister and his mom) to interpret the meaning of his risky answer. This also hinted at cultural difference in communication styles, Alex being more casual and expressive than his British interlocutors.

Henry showed a higher use of positive politeness toward Alex at 51 times (34.69%), which was the highest percentage in the table. This use of strategies reflected his emotional investment and the development of their romantic relationship. His use of negative politeness at 22 times (14.97%) and off record strategies at 22 times (14.97%) may have reflected his cultural background as a prince which traditionally valued indirectness in communication. Toward others, Henry used all four strategies less frequently, particularly bald on record at 8 times (5.44%), indicating his effort to maintain formal politeness in public.

#### Henry to Alex

Excerpt 151

Setting: At the private airstrip

Context: Alex was about to fly back the States to prepare for his mom's reelection, Henry took off his ring and gave it to Alex. While Alex gave his house key to Henry before he left.

The Sociological Factors (DPR): There is a low social distance (D) between Henry and Alex, for relative power (P) there's low relative power, and the rank of imposition (R) is low.

Henry: I want you to have some part of me...until you can have all of me again.

Alex: Now we're even.

Alex: I love you. I'll be as patient as you need.

Henry: Go win an election.

Excerpt 151 happened at the private airstrip before Alex left when Henry took off his ring and put it onto Alex's hand. Alex took the house key from around his neck and handed it to Henry before he left. They both employed positive politeness in this excerpt. Henry and Alex exchanged both material and immaterial items by giving a ring and house key necklace to each other. Besides the gifts, Henry offered "some part" of him which could also be interpreted as mutual emotional space. By saying "I want you to have some part of me...until you can have all of me again," it was a commissive speech act. Henry was symbolically committing himself to Alex for the future. Lastly, Henry saying "Go win an election" was a directive speech act where he offered encouragement as motivation and showed his belief in Alex. As both characters had developed their relationship, there was a low distance between them and they were equal in power as well. This was similar to Alex who, by saying "we" as an inclusion rather than using "you" or "I," involved the two of them together. Alex also promised "I'll be as patient as you need," indicating a commissive speech act which implied that he would meet Henry's requirements.

#### **Henry to others**

Excerpt 136

Setting: Alex's vacation house

Context: Alex asked Henry to join him at his vacation house. They have just arrived. Alex lay on the sofa. Henry walked toward Alex's dad, greeted formally.

The Sociological Factors (DPR): There is a high social distance (D) between Henry and Oscar. A high relative power (P) between them, and high rank of imposition (R).

Oscar: Hey, welcome to La Casa Blanca Oeste.

Alex: Dad, what is this music? It's so not the vibe.

Henry: It's great to see you again, sir.

Excerpt 136 Happened in Alex's vacation house after they had just arrived. Alex lay on the sofa while Henry walked toward Alex's dad and greeted him formally. By saying "It's great to see you again, sir," he used an expressive speech act to express pleasure

and respect in seeing Oscar again which could be seen as a threat to the negative face of Oscar as it was too informal. Henry employed negative politeness, using deference and formality by saying "sir," showing respect to Oscar, especially since Oscar was a public figure and Alex's father. It could also have reflected Henry's cultural background. British royal norms emphasize respect for status and tradition, and Henry's careful choice of words mirrored those expectations. Even outside of royal duties in Alex's vacation house, Henry maintained this formal style when interacting with elders.

In response to the first research question the data show that positive politeness was the most frequently employed strategy by both main characters throughout the movie. Positive politeness occurred most often during the middle of the movie, which was the turning point in their relationship as in excerpt 102 and 118. In contrast, negative politeness and off record strategies occurred more in the beginning timeline of the movie, especially in situations involving authority, high imposition, or sensitive personal topics as in excerpts 84, 98, 136, 142, 155, 157, and 170. Additionally, the use of politeness strategies was linked to the type of speech act, expressive acts frequently occurred with positive politeness, while directive acts often appeared with bald on record or negative politeness, and representative and commissive acts occurred across both direct and indirect strategies.



#### 4.2 Sociological Factors

The quantitative findings of the sociological factors influencing choice of politeness strategies by Brown and Levinson (1987) as social distance (D), relative power (P), and rank of imposition (R). The following tables (Table 7 and 8) presented the frequency of those factors in "Red, White and Royal Blue," These factors provide context and reasons behind the characters' communication styles, showing a deeper understanding of their interactions.

Table 7 Frequency of sociological factors influencing the choice of politeness strategies in "Red, White, and Royal Blue" movie

Sociological factors	Social distance (D)	Relative Power (P)	Rank of Imposition (R)
High	73 (19.73%)	85 (22.97%)	158 (42.70%)
Low	297 (80.27%)	285 (77.03%)	212 (57.30%)
Total	370 (100%)	370 (100%)	370 (100%)

Table 7 displays the frequency of sociological factors including social distance (D), relative power (P), and rank of imposition (R) that influenced the use of politeness strategies in Red, White, and Royal Blue. These factors help explain why characters chose certain strategies in specific interactions.

In this study, low social distance referred to interactions between emotionally close characters, such as friends, romantic partners, or family members, for example, between Alex and Zahra, or Henry and his equerry, Shaan. High social distance, on the other hand, included more formal or unfamiliar relationships, such as between Henry and Zahra or Alex and UK Prime Minister. Low relative power applied to relationships where power is relatively equal, such as between Alex and Nora or Henry and his sister, Beatrice.

High relative power involved clear authority differences, such as Alex with his mother, Ellen (U.S. President) or Henry with his grandfather (British King). Low rank of imposition included casual or friendly interactions involving suggestions, minor requests or light teasing between friends. High rank of imposition includes more serious, emotional confrontations, strong requests, or confessions, as seen in Alex and Henry's emotionally vulnerable scenes or Alex's political arguments with Ellen.

For social distance (D), low social distance occurred in 80.27% while high social distance was only 19.73%. This suggested that most interactions presented in the movie were between characters who were familiar with each other, especially Alex and Henry, which may have led to more frequent use of positive politeness. High social distance was used, likely in formal interactions.

#### **High social distance**

Excerpt 155

Setting: In the briefing room

Context: Alex is giving a public statement at a press conference about his and Henry's relationship.

Alex: Good morning. Henry and I have been together since the beginning of this year. As many of you have already read, we've struggled every day with what this means for our families, our countries and our futures. And while neither of us is naïve about what it means to be public figures, we never imagined our most private and intimate thoughts, fears and truths would become fodder for public examination. What was taken from us this week was our right to determine for ourselves how and when we should share our relationship and queer identities with the world.

Excerpt 155 happened after the emails of Alex and Henry leaked out to the public and their relationship got exposed. Alex employed negative politeness and carefully acknowledged the situation and showed awareness of the audience's reactions, using an expressive speech act to express feelings of violation, fear, and vulnerability. This excerpt reflected high social distance. This usually occurred in formal or public settings, where characters had to manage impressions carefully. The use of negative politeness in high

social distance showed that these scenarios were linked to more cautious and formal speech.

#### **Low social distance**

Excerpt 127

Setting: In Alex's room

Context: The day before the acceptance speech of Ellen, Alex's mother. Zahra found Henry hiding in the closet of Alex's room. She was shocked by that and tried to find the solution for the situation.

Zahra: Okay. Would it make any difference if I told you not to see him again?

Alex: No.

Zahra: Every time I see you, it takes another year off of my life. All right. I'm going downstairs, and... you better be dressed and in the lobby in five minutes so we can get your mother reelected.

Alex: I'll be there.

Excerpt 127 happened in Alex's bedroom before his mom's acceptance speech. Alex and Henry spent the night together, and Zahra came knocking on the door asking for Alex. She found out that Henry was hidden in the closet. Zahra was shocked and tried to sort things out. Alex employed bald on record saying direct, straight, firmly "no" as a representative speech act to assert his truth directly without any softening. As Zahra had higher power and the ongoing situation made any excuses from Alex and Henry reached a high rank of imposition. Alex attempted to be cooperative and employed positive politeness saying "I'll be there" as a commissive speech act, committing to his future action. Alex acknowledged Zahra's authority and avoided disagreement.

For Relative Power (P), low relative power was observed in 77.03% of the data, while high relative power appeared in only 22.97%. This showed that most conversations took place between socially equal situations or within relationships where power was balanced. High relative power was rare, most presented in hierarchical interactions such as when interacting with a king.

### **High relative power**

Excerpt 170

Setting: Buckingham palace

Context: While the king was talking to Henry and Alex, the king's advisor entered the room and whispered to the king's ear. The King quickly ends the conversation.

King: Right. That's settled, then.

Henry: What is it that we've settled?

King: You're all to go home immediately, uh, and await further instructions.

Excerpt 170 happened in Buckingham Palace. While the king was talking to Henry and Alex, the king's advisor entered the room and whispered to the king's ear. The king stopped and prepared to leave the room. Despite being family, the interaction was formal and hierarchical. Henry employed off record as he stated, "What is it that we've settled?" as a rhetorical question. Henry was not generally asking for clarification, but it might be interpreted that he was calling out the lack of actual resolution from the king without directly imposing on him. This was a representative speech act, it expressed Henry's belief or evaluation of the situation in an indirect form.

### **Low relative power**

Excerpt 1

Setting: In a car

Context: Alex and Nora are on the way to the palace, both of them are attending as guests for the royal wedding. As representatives of the U.S. president family and vice president's family.

Alex: Hey. Here's an idea. How about we skip the party tonight and go do touristy things instead?

Nora: No. Are you crazy? I want to see Buckingham Palace, don't you?

Excerpt 1 happened in a car on the way to Buckingham Palace. Alex and Nora were representing the family. Alex as the son of the president of the United States and Nora as the vice president's granddaughter. They were in a car while also watching the news about this royal wedding they were about to attend. The reporter mentioned that people often called Alex 'The American Prince Henry' and Prince Henry was also known for being 'Prince of England's Hearts' which made Alex uncomfortable for being compared to a prince. He used a directive speech act to make a suggestion intended to influence Nora's action or agreement. He employed positive politeness by showing his fear through the invitation of skipping the party at the wedding, he not only mentioned himself but he also included Nora as part of it. He intentionally used the word 'we' to show the inclusion. This excerpt illustrated a case of low relative power, which dominated in the interactions in the movie. Most conversations occurred between characters with equal relative power, as seen between Alex and Nora. In such interactions, characters often relied on positive politeness to maintain good relationships and create a sense of closeness.

For the rank of imposition (R), low rank of imposition at 57.30% was slightly higher than the high rank of imposition at 42.70%. Unlike the other two sociological factors, the rank of imposition was more balanced, indicating that there were many interactions involved casual or low-pressure speech acts and some involved requests or confrontations, especially during scenes of conflict or emotional situations.

#### **High rank of imposition**

Excerpt 13

Setting: In the Oval office

Context: Alex, Ellen who is Alex's mom is the current president of the US, and Zahra, the Deputy Chief of Staff are now consulting about what to do with the cake incident.

Ellen: Darling, you've done some pretty stupid things in your day, but this...

Alex: Takes the cake?

Ellen: Oh, you hear that, Zahra? He's opening with a joke.

Zahra: Maybe he can host the Correspondents' Dinner next year.

Alex: Oh, I'd be down.

Zahra: No.

Excerpt 13 happened in the Oval Office of Ellen at the Whitehouse after the cake incident at the royal wedding when Alex and Nora went to England to represent the family. Henry and Alex accidentally fell into and destroyed the wedding cake. The cake covered both of them. This event led to a public relations disaster for both the US and the British royal family. Ellen as the current president of the US who was also Alex's mother and Zahra, Deputy Chief of Staff and Ellen's right-hand were finding solutions for this. Alex used an expressive speech act to express feelings and attitudes. He employed off record interrupting his mom while she was speaking, showing his wit and irony by saying "Takes the cake?" rhetorically, Alex did not need the answer from his mom nor Zahra. It could be interpreted as a non-direct response to avoid engaging directly and he attempted to reduce the tensions of the situation. Alex also employed positive politeness, he accepted the sarcasm from Zahra in a playful way by saying "Oh, I'd be down" to lighten up the mood and responded to Zahra's phrase through humor and to show that he acknowledged her. It could be interpreted that he wanted to reduce the conflict playfully. This excerpt illustrated a case of high rank of imposition, despite the tension, Alex's use of off record and positive politeness reflected his strategy to manage the imposition playfully and minimize conflict within a familiar relationship.

#### **Low rank of imposition**

Excerpt 65

Setting: Next to the Whitehouse. The New Year's party

Context: Alex and Nora find Henry in a suit with his friend Percy attending the party.

Alex: Oh, look who it is. Nice tie. Rocking the orange.

Henry: Orange? You must be color-blind. This is obviously copper.

Alex: You are so annoying.

Excerpt 65 happened at the New Year's party near the Whitehouse. The relationship between them had developed and both Alex and Henry became closer. They all used expressive speech acts to express personal attitudes, opinions, and playful emotions. Alex used positive politeness by noticing Henry's tie as a call back to how he used to comment on Henry's tie as boring or gray, he acknowledged something personal about Henry. It could be seen as appreciation or friendly teasing showing that his appearance was valued. Henry participated back as positive politeness, continuing the playful tone that Alex started by saying "Orange? You must be color-blind. This is obviously copper." He intentionally teased back to show that he enjoyed the interaction. Alex replied "You are so annoying" as bald on record. It was direct, straight, and without softening. In this context, using bald on record demonstrated a humorous expression, which mostly occurred in close relationships where directness was not face-threatening. This excerpt demonstrated how low rank of imposition typically appeared in friendly, casual interactions between characters. The scene was intimate and informal, allowing for the use of positive politeness and even bald on record without threatening the hearer's face.

Table 8 Relationship between politeness strategies and sociological factors in “Red, White, and Royal Blue” movie

Sociological factors (D – P – R)	Bald on record	Positive	Negative	Off record	Total
low - low - low	23 (6.22%)	89 (24.05%)	26 (7.03%)	31 (8.38%)	169 (45.68%)
low - low - high	16 (4.32%)	17 (4.59%)	12 (3.24%)	11 (2.97%)	56 (15.14%)
high - low - high	12 (3.24%)	9 (2.43%)	9 (2.43%)	11 (2.97%)	41 (11.08%)
low - high - high	17 (4.59%)	11 (2.97%)	11 (2.97%)	15 (4.05%)	54 (14.59%)
high - high - low	-	3 (0.81%)	2 (0.54%)	-	5 (1.35%)
high - low - low	1 (0.27%)	9 (2.43%)	4 (1.08%)	6 (1.62%)	20 (5.41%)
high - high - high	1 (0.27%)	-	2 (0.54%)	3 (0.81%)	6 (1.62%)
low - high - low	1 (0.27%)	10 (2.70%)	6 (1.62%)	2 (0.54%)	19 (5.14%)

Table 8 demonstrates the combinations of sociological factors including social distance (D), relative power (P) and rank of imposition (R) which relate to the four types of politeness strategies used by LGBTQIA+ characters in the movie Red, White and Royal Blue.

To interpret the combinations of sociological factors in Table 8, it is important to first clarify the types of interactions or relationships each combination represented. Low social distance (D-) typically referred to close, familiar relationships such as between romantic partners, close friends, or family members (e.g., Alex and Henry, Alex and Nora,



Henry and Beatrice). In contrast, high social distance (D+) included interactions between individuals who are not personally close or who maintain a more formal relationship (e.g., Alex and Miguel, Henry and Alex during the beginning of movie). Low relative power (P-) indicated that the interlocutors interact as equals, such as peers, friends, or siblings, while high relative power (P+) appears in hierarchical relationships where one character holds authority or influence over the other, such as parent-child (Alex and Ellen), superior-subordinate (Zahra and Alex), or royalty-commoner dynamics (Henry and Shaan). Low rank of imposition (R-) characterized casual, routine, or emotionally neutral conversations, whereas high rank of imposition (R+) involved emotionally sensitive topics, strong requests, or confrontational acts that threaten the hearer's face (e.g., coming out, requesting help, direct criticism). These distinctions help contextualize each combination and explain the selection of politeness strategies observed throughout the movie.

#### 1. Low D – Low P – Low R

For the combination of low social distance, low relative power and low rank of imposition. It was the highest frequency in all strategies, especially positive politeness strategy at 24.05%, off record at 8.38% and bald on record at 6.22%. This indicates that in casual, equal status, and low imposition interactions such as between Alex and Henry or between Henry and Beatrice, the conversation involved emotional content but without high demands keeps imposition low. The example excerpt of low social distance, low relative power and low rank of imposition is presented below.

Excerpt 142

Setting: The garden in Kensington palace

Context: Henry walks in the garden with Beatrice. After he went on vacation in Texas with Alex.

Beatrice: What happened in Texas?

Henry: I ended things with Alex.

Beatrice: Oh, Hen. I'm so sorry. Did grandpa find out?

Henry: Not this time, but I felt myself getting too close, and I didn't want to break his heart.

Beatrice: What about your heart? Have you thought about calling Mum?

Henry: Last I heard from Mum, she was off saving elephants in Botswana. Perhaps I ought to grow some tusks.

Excerpt 142 happened in the garden at Kensington palace. Henry went on vacation with Alex and his family. Henry left early after Alex said that he was really into Henry and without saying anything more than that Henry left his house and had been avoiding Alex since then. Henry comfortably blended bald on record, negative politeness, and off record strategies, showing trust and ease in communication as sibling with closeness. Neither of them had more power in this context. They interact as equals within their familial relationship. Lastly, the conversation was emotionally sensitive, but there were no strong requests, which made the rank of imposition low.

## 2. Low D – Low P – High R

For the combination of low social distance, low relative power and high rank of imposition. The positive politeness and bald on record strategies were used similarly, while off record and negative politeness strategies were less frequent. This indicated that even in familiar, equal power situations, the presence of high imposition lead to a diverse range of strategies. The example excerpt of low social distance, low relative power, and high rank of imposition is presented below.

Excerpt 141

Setting: The lake at the vacation house

Context: On the platform over the water, Henry lay down with Alex sat beside him. Alex holds Henry's hand. Henry smiled awkwardly and turned away after hearing Alex's expression. Henry jumped into the water and swam away.

Alex: We can walk through Austin holding hands, and it won't even matter if anyone sees us. I can take you around to all the places I grew up, and you can get to understand my life a little more. I've never felt this way about anyone. It's like there's a rope attached to my chest and it keeps pulling me towards you. And it feels so right. What I mean to say is, Henry... I...

Excerpt 141 happened at the lake during their vacation together. Alex sat beside Henry and held his hand. He opened up emotionally, expressing his deep feelings and desire for a shared future but Henry was overwhelmed and turned away before jumping into the water. Alex and Henry were lovers at this point in the story, with high emotional intimacy. They were physically and emotionally close. Neither of them had more power in this context. Despite the closeness, Alex's speech about their long-term intention contained high emotional imposition on Henry. Alex used positive politeness to build intimacy and connection, but the emotional risk involved may explain Henry's discomfort and avoidance.

### 3. High D – Low P – High R

For the combination of high social distance, low relative power and high rank of imposition. In situations where the characters were not familiar and the imposition was high, a variety of politeness strategies were employed, showing no strong preference for either direct or indirect communication. This suggests that the characters navigated the tension by choosing different strategies depending on the specific emotional tone and context of each interaction. The example excerpt of high social distance, low relative power and high rank of imposition is presented below.

Excerpt 11

Setting: In the ballroom at the royal wedding.

Context: Alex spotted Henry chatting with the guest near the cake and decided to approach Henry.

Alex: Tell me something, Your Majesty.

Henry: Yes, Alex?

Alex: Uh, did your parents send you to snobbery school or does looking down on people just come naturally to you?

Henry: Well, in your case, I would say it's rather inevitable.

Excerpt 11 happened at the royal wedding in the beginning of the movie. Alex approached Henry. At the beginning of the movie, Alex and Henry were not close, even though they've met before. The use of sarcasm and the mockery of titles reflected a lack

of intimacy. Even in the royal setting but neither of them had more power. Alex represented the U.S. president in this context. The rank of imposition was high due to the direct confrontation in a formal and highly public setting. Alex were not only critical but also put Henry in a position where his positive face (desire to be liked) and negative face (desire not to be imposed upon) were threatened.

#### 4. Low D – High P – High R

For the combination of low social distance, high relative power and high rank of imposition. The data show that bald on record strategy was the most frequently used 4.59%, followed by off record 4.05%, and positive and negative politeness 2.97% each. The high frequency of bald on record strategy implied that familiarity gave the speaker enough comfort to be straightforward, despite the serious nature of the topic and the power difference between the characters.

Excerpt 14

Setting: In the Oval office

Context: Alex, Ellen, and Zahra were consulting about what to do with the cake incident.

Ellen: I sent you to London with some pretty simple instructions: represent the family at the royal wedding and don't cause an international incident.

Alex: Henry shoved me.

Excerpt 14 happened in the oval office. Alex, Ellen, and Zahra were consulting about what to do with the cake incident. Although Ellen was the president, she was also Alex's mother, and Zahra has worked closely with him. This made the social distance low. Alex was comfortable expressing himself directly. Despite the low distance, both Ellen and Zahra had high power over Alex. Ellen was a mother and president, and Zahra was a high-ranking government officer. Alex, in this context, has less power. The imposition was high, since the topic involved an international incident. However, his used of the bald on record strategy emphasized urgency and a desire to minimize his own responsibility and face.

### 5. High D – High P – Low R

For the combination of high social distance, high relative power and low rank of imposition. In this combination, there were low frequency in the overall. This indicates that this combination was rare in the movie and the characters tended to avoid conflict due to the high social distance and relative power. The example excerpt of high social distance, high relative power and low rank of imposition is presented below.

#### Excerpt 34

Setting: The Royal Waterloo hospital for children and woman.

Context: Alex and Henry were sitting with the group of kids in the room, Henry started talking to them. There are some of the photographers taking photos outside.

Henry: Do you know who this is?

Children: ...

Henry: Well, his mum is the president of the United States. And my mum is the Duchess of Edinburgh. Which means that his mum outranks my mum. What do we think of that?

Excerpt 34 happened in The Royal Waterloo hospital for children and woman. Alex and Henry were sitting with the group of kids in the room, Henry started talking to them. There were some of the photographers taking photos outside. Henry was a royal figure while the children are strangers and hospital patients. In this excerpt, Henry employed positive politeness strategies as he interacted warmly and playfully with the children, despite their unfamiliarity. Henry had more relative power as a prince compared to the children. Alex was sitting there nearby but was not part of the direct communication. The rank of imposition was low since Henry did not impose any requests or burdens on the children, the interaction was light and non-threatening.

### 6. High D – Low P – Low R

For the combination of high social distance, low relative power and low rank of imposition. The positive politeness occurred more often than other strategies in this combination, followed by off record strategy. This indicates that in the situation where the characters were not familiar, but they have equal power and low imposition, they tended

to use positive politeness to build relationships and used off record strategies to imply meaning without committing to it explicitly. The example excerpt of high social distance, low relative power and low rank of imposition is presented below.

Excerpt 48

Setting: At a coffee shop

Context: Miguel was sitting and called Alex as he was leaving. They sat at the table and talked.

Miguel: Nice damage control this weekend. I had no idea you and the prince were such good friends.

Alex: Yeah, well, neither did I.

Excerpt 48 happened in the coffee shop. Alex was about to leave but Miguel called him. Miguel mentioned about the previous cake incident involving Prince Henry. Alex used off record strategy by responding indirectly and ambiguously. This showed high social distance, as their relationship was not currently close even though they used to be close. Neither of them had more power. The rank of imposition was low, Miguel opened with a light mention, and Alex responded without being clear or committed to the previous action as Alex might feel cautious about revealing too much about his personal relationship.

## 7. High D – High P – High R

For the combination of high social distance, high relative power and high rank of imposition. This combination of sociological factors happened in the situation with the high social distance in the hierarchical and high imposition. The characters employed indirect communication to preserve the hearer's face. The example excerpt of high social distance, high relative power and high rank of imposition is presented below.

Excerpt 126

Setting: Alex's room

Context: The day before the acceptance speech of Ellen, Alex's mother. Zahra found Henry hid in the closet of Alex's room. She was shocked by that and tried to find

the solution for the situation. Then she walked out of the bedroom, grabbed Henry's phone and turned her face back to talk to them. Henry nodded as she mentions about him.

Alex: Please don't tell my mom.

Zahra: Seriously? Alex, we are in a hotel crawling with reporters, in a city filled with cameras, on the precipice of the biggest event of the campaign, in a race so close it could be arrested for assault, and you're asking me not to tell your mommy on you?

Alex: Well, I haven't told her yet.

Zahra: Oh, gee, kid, I'm sorry to interrupt your process of becoming, but you're the one who decided to put your dick into the heir to the British throne.

Henry: Well, technically, I'm the spare.

Excerpt 126 happened in Alex's room the day before the acceptance speech of Ellen, Alex's mother. Zahra found Henry hid in the closet of Alex's room. She was shocked by that and tried to find the solution for the situation. Although Henry is Alex's lover and they were close but his relationship with Zahra was not personal and remains formal. She was responsible for protecting Ellen's campaign and this situation happened just before Ellen's acceptance speech. At this moment, Zahra was in control of the situation and had more power even though Henry was a prince. The rank of imposition was high since Zahra had just discovered their secret relationship. The use of off record in this high-distance, high-power, and high-imposition situation reflected Henry's attempt to be cautious and avoid making the situation worse. This strategy allowed him to comment without directly confronting Zahra.

#### **8. Low D – High P – Low R**

For the combination of low social distance, high relative power and low rank of imposition. The use of positive politeness was higher than other strategies. This indicates that even in the situation where the characters were familiar with each other, but the power was unequal, positive politeness was used to maintain the relationship and avoided disagreement. The example excerpt of low social distance, high relative power and low rank of imposition is presented below.



## Excerpt 109

Setting: The White house residence

Context: Alex's mom, Alex's dad and Alex were sitting on the sofa, and they started talking about the campaign.

Ellen: I read your memo. Good work.

Ellen: We're sending you to Texas.

Alex: Really?

Excerpt 109 happened in the White House. Ellen and Oscar, Alex's parents approached Alex and mentioned Alex's memo. The conversation happened in family setting, made the social distance low. The relative power was high as Ellen was not only Alex's mother but also his boss and the person making campaign decisions. She was in a position to assign roles and responsibilities. The rank of imposition was low. In this situation, Alex used positive politeness in his response, which conveyed cooperation. His tone reflected appreciation and interest, showing that he welcomed the assignment. Since this task in Texas was in their hometown, it was part of their shared goal and not burdensome or unexpected.

Regarding the second research question, the sociological factors including social distance (D), relative power (P), and rank of imposition (R), significantly influenced the characters' choice of politeness strategies. In most combinations, positive politeness was the most frequently used strategy, particularly in interactions with social distance and relative power were both low, positive politeness was the most frequently used strategy, as seen in Excerpts 102, 118, and 141. These situations occurred between familiar characters of low power difference, even in situations with high imposition (low D, low P, high R), positive politeness (4.59%) and bald on record (4.32%) remained more common than negative politeness (3.24%) and off record (2.97%). This suggested that even when the imposition was high, characters often relied on more direct strategies including bald on record and positive politeness strategy. The use of such strategies may reflect the nature of their relationships and the ease of communication established between them. By contrast, in the combination of high social distance, high relative power, and high rank



of imposition, positive politeness did not occur at all, while negative politeness (0.54%) and off record (0.81%) strategies were slightly more common. This pattern aligns with Brown and Levinson's (1987) claim that interactions with higher social distance and power differences, especially when involving high imposition, tend to require more indirect strategies to mitigate face threats.



## CHAPTER 5

### CONCLUSION

In this chapter, the findings analyzed from Chapter 4 will be discussed. This chapter will include the following sections discussion, conclusion, limitations and implications. The discussion section will interpret the insights from the data. The conclusions section will summarize the main findings and their significance. The limitations section will address any constraints in this study. Finally, the implications will discuss potential areas for the future research.

#### 5.1 Discussion

The analysis of politeness strategies employed by Alex and Henry, the two main LGBTQIA+ characters in the movie *Red, White and Royal Blue*, revealed the patterns in their communication, relatively influenced by sociological factors such as social distance, relative power, and rank of imposition as demonstrated in Chapter 4.

##### 5.1.1 Politeness strategies

The data indicated that positive politeness strategies are the most used strategy by both Alex and Henry. This strategy aims to express support, avoid disagreement and develop relationships. Positive politeness is most frequently used during the middle of the story, especially between Alex and Henry in the middle of the movie where they have become lovers as in excerpt 102 and 118. This timeline of the movie presented a turning point in Alex and Henry's relationship. The finding aligns with Phansap (2023), who found that positive politeness strategies were the most frequently used across various movie genres to create a more comfortable and enjoyable conversational atmosphere. Similarly, Torres (2020) emphasized that positive politeness was commonly used in public settings to reduce social distance and develop relationships. Furthermore, the differences in Alex and Henry's communication styles may also be influenced by their cultural background. Alex, who is American and involved in politics, tended to speak more directly and employed more of bald on record strategies. In contrast, Henry, a British prince, often used more indirect language such as negative

politeness and off record strategies. This reflected Allen et al. (2023) discussion that the shift in communication styles depending on goals and context, not just gender and supports the idea that cultural values influence how politeness is expressed.

Negative politeness and off record strategies appeared more often in the beginning of the movie and consistently used throughout the movie, before dropping to only fewer times at the ending of the movie, reflecting the interpersonal comfort and trust developed by the characters. The characters demonstrated caution and maintained social boundaries more strongly in earlier parts, especially in situations involving authority or sensitive topics. As relationships grow more intimate later in the middle, climax or ending of the movie, the need for indirectness and deference decreased. Similarly, bald on record strategies were used most at the beginning and steadily decreased throughout the movie, this was the most direct and least polite form of communication. When speakers use this strategy, they do not attempt to minimize threats to the hearer's face indicating that characters initially use more direct and unmitigated language, possibly due to conflict, tension, or lack of emotional closeness in the early timeline of the movie. Sagone et al. (2023) explained that people in secure and close relationships tend to express themselves more openly, while those uncomfortable with closeness often communicate more indirectly. This supports the shift in Alex and Henry's communication over time. Soid et al. (2025) similarly discussed that clear and empathetic communication is key to healthy relationships. As their bond deepens, Alex and Henry's increasing use of positive politeness demonstrates how effective communication can reduce conflict and support connection. Besides, each strategy related with different types of speech act, expressive speech acts are common in positive politeness. Directive speech acts often showed in negative politeness or bald on record strategies. While both representative and commissive speech acts presented both in direct and indirect politeness strategies.

The communication styles of Alex and Henry are different. This might relate to their cultural background differences. Alex in American setting and involved with politic tend to show directness and express more directly which explains his more frequent use of bald on record strategies over Henry. For Henry, as a prince in British cultural background, emphasizes formality and indirectness which explain his higher use of indirect language strategies as negative politeness. Guo (2020) and Xiao (2010) emphasized that different cultural values shape different communication styles, and that intercultural communication such as that between Alex and Henry requires understanding not just the language, but the cultural values that shaped the characters' choices of communication. This is further supported by Taylan and Weber (2023), that successful intercultural communication depends on empathy, adaptability, and a deep awareness of how cultural backgrounds influence one's way of speaking and interpreting messages. Taylan and Weber (2023) similarly stressed that successful intercultural interaction relies on empathy, self-awareness, and adaptability in adjusting communication styles with cultural expectations. Further, Abate (2024) highlighted the role of nonverbal cues, such as tone and body language shaping how messages are perceived across cultures. This supports the idea that Alex and Henry's evolving communication is not only verbal but also embedded in how they adapt their tone and behavior to build mutual understanding across their cultural background.

### 5.1.2 Sociological factors

The sociological factors including social distance (D), relative power (P), and rank of imposition (R). These factors influence the characters' choice of politeness strategies. Most interactions occur under low social distance and low relative power, which allowed for more direct and connective relationships such as positive politeness and bald on record. In contrast, when characters face unequal power situations, greater distance, or higher imposition, there is a shift toward negative politeness and off record strategies. These findings support Guo's (2020) observation that communication is influenced by specific contextual factors such as power distance and the role relationship between speakers. Moreover, the data suggest that in certain cases, a single dominant

factor may override the influence of other sociological factors as in excerpt 14, Alex communicates with his mother in a family setting (low social distance), but the seriousness of the international incident (high rank of imposition) and Ellen's role as his mother and the President (high relative power) push Alex to use a bald on record strategy. This reflects how politeness is not only about familiarity, but also about managing face in contextually sensitive situations. This aligns with Svyntozelska et al. (2025) discussion that interpersonal communication is highly shaped by social and demographic conditions particularly when distance or authority becomes prominent in the interaction.

## 5.2 Conclusion

This study analyzed the politeness strategies employed by LGBTQIA+ characters in the movie "Red, White and Royal Blue," by based on Brown and Levinson (1987) politeness theory, the strategies included off record, bald on record, negative politeness and positive politeness, focusing on how these strategies are influenced by sociological factors including social distance, relative power, and rank of imposition. The findings revealed that positive politeness strategies were predominantly used by both Alex and Henry followed by off record strategy, then similar frequency of negative politeness and on record strategies. Both characters frequently employed mixed of politeness strategies and shifted the strategies in their interactions. Their most used of positive politeness reflected the characters' effort to work on their relationship and their frequent use of inclusive language to affirm each other's worth. The face-threatening acts such as confessing love, coming out, or questioning authority are handled with careful language using indirect strategies. Characters employed off record or negative politeness strategies not only to mitigate risk but also to respect personal boundaries of their interlocutors. The sociological factors directly influence characters' choice of politeness strategies. The combinations of these sociological factors shape communication. The most combination is low social distance, low relative power, and low rank of imposition which related with the dominance of positive politeness strategies used by the characters. In conclusion, politeness strategies in Red, White and Royal Blue movie functioned as tools for characters' communication. In Red, White and Royal Blue, these strategies

allowed LGBTQIA+ characters, Alex and Henry to express love, assert identity, and balancing between directness and self-protection, all while maintaining respect and connection with other characters in the movie context.

### 5.3 Limitations

While this study provides insights into the politeness strategies employed by LGBTQIA+ characters in "Red, White and Royal Blue," there are several limitations. The analysis is restricted to just a single movie, which may not represent the full range of politeness strategies used by LGBTQIA+ characters as Alex, who identified as bisexual, and Henry, who identified as gay. This consequently limits the generalizability of the findings. The analysis may not fully capture all the contextual influence on the use of politeness strategies, such as cultural background, specific situational dynamics, and character development throughout the movie. The characters analyzed are fictional and created for entertainment purposes, so their behaviors and language may be exaggerated or simplified for dramatic effect, possibly affecting the authenticity of the politeness strategies observed. Furthermore, the lack of comparison with non-LGBTQIA+ characters in the same or different media also limits the study's ability to provide understanding of how politeness strategies may differ across various identities and contexts. Acknowledging these limitations is crucial for understanding the scope and applicability of the findings, and future research should aim to address these limitations by expanding the scope of analysis and exploring additional contextual factors that influence politeness strategies.

### 5.4 Implications

The findings of this study can be useful for both pragmatic research and media representation. First, the study contributes to the understanding of how politeness strategies were employed in LGBTQIA+ discourse within movie context. However, to gain a broader and more inclusive understanding, future research should consider exploring multiple media sources across different genres (e.g., television series, documentaries, interviews, or literature). This would provide more varied contexts and allow researchers

to examine how politeness strategies may shift depending on medium, tone, or audience expectations. Furthermore, comparing LGBTQIA+ characters with non-LGBTQIA+ characters could help determine whether politeness strategies vary systematically depending on gender identity or sexual orientation.

Second, while the data in this study is scripted from a movie, further work could benefit from analyzing authentic or naturalistic data, such as real-life conversations, interviews, or social media interactions by LGBTQIA+ individuals. This would insight into how politeness is used in real world communication by the people in community. Additionally, comparative analysis between fictional and non-fictional LGBTQIA+ representations could reveal how politeness strategies are adapted versus how they function in everyday communication.

Finally, examining politeness within different cultural contexts particularly in high-context societies such as many Asian countries may offer insights into how cultural norms influence politeness in LGBTQIA+ interactions.



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## Appendices



## Appendix A: Analysis of movie script





Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
1	Alex: Hey. Here's an idea. How about we skip the party tonight and go do touristy things instead? Nora: No. Are you crazy? want to see Buckingham Palace, don't you?		1			/		-	-	-	Alex is employing positive politeness by expressing concerns about his ability to navigate the social expectations of the fancy event. By express his fear of making a mistake, he is implicitly seeking reassurance and validation from Nora. The phrase "we skip the party..." uses the inclusive pronoun "we", which minimizes social distance and show the sense of close relationship between Alex and Nora.
2	Nora: Okay, you've been yucking my yum all day. What's going on with you? Alex: It's... it's the whole Prince Henry comparison thing.			1		/		-	-	-	By offering an explanation ("It's... it's the whole Prince Henry comparison thing"), Alex attempts to justify his behavior rather than asking for sympathy, which minimizes the imposition on Nora and softens the emotional weight of his feeling
3	Nora: Mm. Alex: He's spent his entire life attending fancy events like this. He was trained for this. I feel like if I use the wrong fork at			1		/		-	-	-	Instead of directly saying, "I'm insecure" or "I'm scared," Alex uses an indirect way to express discomfort ("I feel like if I use the wrong fork at dinner, they're just...

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	dinner, they're just... gonna eat me alive.										gonna eat me alive"). using negative politeness allows him to protect his negative face by not imposing his feelings too heavily on Nora.
4	Henry: When the revolution happens, it will be because of this wedding. Beatrice: Oh, shut up, Henry, and get into the spirit of the thing. Henry: The cake alone costs 75,000 pounds. They practically had to break the doors down to get it inside. It's obscene.				1		/	-	-	+	Henry indirectly criticizes luxurious of the royal wedding using ironic and humor wish allowed him to express the discomfort with the event while avoiding a direct face threatening Act. he also continued his indirect language by exaggerating the size and the cause of the cake being overstate that they had to break the doors down for the cake.
5	Nora: You're not gonna want to hear this, but that Prince Henry is so yummy. Alex: Nora, no. He's such a snob.	1				/		-	-	+	"Nora, no. He's such a snob." Alex uses direct and unmitigated language to express his disagreement. There's no hedging or softening, which makes this a bald on record strategy. Alex prioritizes efficiency over politeness and may threaten Nora's positive face.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
6	<p>Nora: I don't know, man.</p> <p>If I was gonna go for a rich white boy, that is the rich white boy I'd go for.</p> <p>Alex: But he's the worst kind of rich white boy. So smug and entitled.</p> <p>Nora: He's a prince, Alex. He's literally entitled.</p>		1			/		-	-	+	<p>"But he's the worst kind of rich white boy. So smug and entitled." Alex tries to get along with Nora's values by assuming she wouldn't want someone who is smug and entitled.</p>
7	<p>Beatrice: Oh, you know what is obscene?</p> <p>Henry: Hmm?</p> <p>Beatrice: Is how attractive the president's son is. Have you ever met him?</p> <p>Henry: Yes, a few times. He's very... animated.</p>			1		/		-	-	+	<p>Henry avoids directly agreeing or disagreeing with Beatrice's bold comment. By saying "He's very... animated," he gave indirect comment that allows him to respond without showing a strong opinion. This minimizes potential face-threatening implications.</p>
8	<p>Henry: He's the world's most irritating person.</p> <p>Alex: Also, I swear that he is not six-two.</p>	1				/		-	-	+	<p>Alex is talking to Nora and Henry is talking to Beatrice, the scene just compare when they speaking about each other. "Also, I swear that he is not six-two." Alex expresses his irritation directly and without softening, making his opinions clear and blunt. There's no attempt to</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											mitigate the face-threatening act.
			1				/	-	-	+	<p>"He's the world's most irritating person." Henry exaggerate shows as a form of positive politeness, as a way to seek shared understanding with Beatrice through humor. Unlike Alex, Henry may be masking affection beneath criticism.</p>
9	<p>Alex: killer wedding, man.</p> <p>Henry: I'm glad you're enjoying yourself.</p> <p>Alex: Ah, yeah. Who doesn't love a little Mozart?</p> <p>Henry: Actually, it's Schubert.</p>		1			/		+	-	-	<p>"Killer wedding, man." Alex begins the conversation at the wedding with a casual compliment to show friendliness and ease tension.</p>
			1				/	+	-	-	<p>"I'm glad you're enjoying yourself." Henry gives a restrained, formal response to Alex's phrase. This helps him maintain social distance while still acknowledging Alex's presence politely.</p>
					1	/		+	-	-	<p>"Ah, yeah. Who doesn't love a little Mozart?" Although it seems agreeable but the being ironic implies disinterest.</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											By avoiding direct criticism, Alex maintains politeness giving Henry room to respond without conflict.
		1					/	+	-	+	“Actually, it’s Schubert.” Henry answered with a straightforward correction that prioritizes accuracy over softening. It could also signal confidence or subtle competition.
10	Alex: Although you got to wonder how many families you could feed with what this cake cost. Henry: Probably not as many as if we put your shoes on auction. Alex: Rude.				1	/		+	-	+	“Although you got to wonder how many families you could feed with what this cake cost.” This indirect comment criticize the luxurious of the wedding, allow Alex to express while being ambiguity whether the tone is playful or criticism.
					1	/		+	-	+	“Probably not as many as if we put your shoes on auction.” Henry uses sarcasm to counter Alex’s jab, while still defending his background and leaving room for Alex to decode it.
		1				/		+	-	+	“Rude.” Alex being direct, showing no attempt to soften his phrase.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
11	<p>Alex: Tell me something, Your Majesty.</p> <p>Henry: Yes, Alex?</p> <p>Alex: Uh, did your parents send you to snobbery school or does looking down on people just come naturally to you?</p> <p>Henry: Well, in your case, I would say it's rather inevitable.</p>				1	/		+	-	+	<p>"Tell me something, Your Majesty." The use of "Your Majesty" is sarcastic, not respectful. Alex is mocking Henry's royal status without directly insulting him whether he really not knowing how to use it or he intentionally use it wrong.</p>
		1				/		+	-	+	<p>"Did your parents send you to snobbery school or does looking down on people just come naturally to you?"</p> <p>This shows confrontational question. Alex doesn't soften the face-threatening act but he said it showing minimal concern for politeness.</p>
					1	/		+	-	+	<p>"Well, in your case, I would say it's rather inevitable."</p> <p>Henry answer with a sarcastic counterattack, implying that Alex naturally deserves to be looked down on. By being ironic, he avoids a direct insult while still asserting superiority.</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
12	<p>Alex: We are the same height!</p> <p>Henry: If you say so,</p> <p>Alex: Great to see you.</p> <p>Alex: You, too, Your Majesty.</p> <p>Henry: Actually, it's "Your Royal Highness." "Your Majesty" is reserved for the king.</p> <p>Alex: Oh, thank you for the etiquette lesson.</p> <p>Henry: You are desperately in need of one.</p>	1				/		+	-	+	<p>"We are the same height!"</p> <p>This is a straightforward, unmitigated claim, showing Alex's defensiveness. There is no softeners or hedging, which is the implicit challenge or comparison.</p>
				1		/		+	-	+	<p>"If you say so" is ambiguous, implying doubt or disagreement without directly confronting Alex.</p>
				1		/		+	-	+	<p>Alex intentionally misuses the title, likely mocking or teasing Henry. It's not a straightforward error but rather a sarcastic tone.</p>
			1			/		+	-	+	<p>"Actually, it's 'Your Royal Highness.' 'Your Majesty' is reserved for the king."</p> <p>Henry uses a formal correction. Henry maintain distance and status hierarchy. He's indirectly reminding Alex of the</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											appropriate form of address.
					1	/		+	-	+	"Oh, thank you for the etiquette lesson." This is clearly sarcastic, not a genuine thank you. Alex mocks Henry's correction, using irony to emphasize the seriousness of the previous sentence.
		1				/		+	-	+	"You are desperately in need of one." The direct, unsoftened insult. Henry expresses a face-threatening act without soften it.
13	<p>Ellen (Alex's mom): Darling, you've done some pretty stupid things in your day, but this...</p> <p>Alex: Takes the cake?</p> <p>Ellen (Alex's mom): Oh, you hear that, Zahra?</p> <p>He's opening with a joke.</p> <p>Zahra: Maybe he can host the Correspondents' Dinner next year.</p> <p>Alex: Oh, I'd be down.</p> <p>Zahra: No.</p>				1	/		-	+	+	"Takes the cake?" Alex interrupts her criticism with a witty or ironic offense, , Alex does not need the answer from his mom nor Zahra. It could be interpreted as a non-direct response to avoid engaging directly in the serious situation.
			1			/		-	+	+	"Oh, I'd be down." He accepts the sarcasm in a playful way, maintaining social harmony through



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											humor to ease the tension from the situation.
14	Ellen (Alex's mom): I sent you to London with some pretty simple instructions: represent the family at the royal wedding and don't cause an international incident. Alex: Henry shoved me.	1				/		-	+	+	"Henry shoved me" It is the defense. Alex responds with a straightforward justification, he's shifting blame rather than saving face.
15	Ellen (Alex's mom): Before this weekend, I had a higher approval rating than the prime minister Hell, I was outpolling the Spice Girls. And overnight, you've managed to undo all that. Alex: Ma, you know by next week, no one will be talking about this anymore. And really, no reasonable person is gonna even pay attention to that article.		1			/		-	+	+	He uses informal address ("Ma") and appeals to a shared perspective ("you know...", "no reasonable person..."), attempting to fix his image. His strategy supports his positive face (wanting to be seen as reasonable and competent) and protects Ellen's by minimizing her perceived loss.
16	Ellen (Alex's mom): I'm on the ballot again in 14 months, and I need the farming exports and the manufacturing jobs that this deal provides to take to Midwest voters. Alex: I'd argue that you		1			/		-	+	+	Alex is trying to engage in the conversation. ("I'd argue that...") But then he cuts himself off, realizing it's not the right moment. "You don't want to hear from me today" is a self-aware, acknowledging

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	don't actually need the Midwest and there's a path to reelection without the... You don't want to hear from me today.										Ellen's emotional state and attempting to ease the tension.
17	Alex: I'm really sorry, Mom. Ellen (Alex's mom): I know you are, baby. That's why I need you to fix it.			1		/		-	+	+	Alex uses a direct apology to acknowledge the act he committed. Saying "really sorry" intensifies the apology, respects his mom's negative face by trying to minimize the damage he caused.
18	Zahra: To undo all the damage you've done. The White House and the palace are gonna release a joint statement explaining that what happened at the wedding was a complete misunderstanding... Alex: Yeah, which it was.	1				/		-	+	+	Alex is saying it directly and unmitigatedly asserting his view. No mitigation or hedging.
19	Zahra: ...and despite rarely having time to see one another, you and Prince Henry are in fact close personal friends and have been for the last several years. Alex: Zahra.				1	/		-	+	+	Alex's use of just her name, implies disbelief, or protest but without directly refusing or criticizing. It's a minimally confrontational response that communicates discomfort.
20	Zahra: This is a fact sheet on Prince Henry.				1	/		-	+	+	"He's not six-foot-two." Alex emphasize the

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>Memorize it.</p> <p>Alex: He's not six-foot-two.</p> <p>Alex: And does he get a fact sheet on me?</p> <p>Zahra: Yes. And I can assure you that making it was one of the most depressing moments of my career. And I once saw Mitch McConnell eating a banana.</p>										<p>credibility of the document</p> <p>Zahra gave him, challenging indirectly through sarcasm or disbelief avoiding direct confrontation.</p>
				1		/		-	+	+	<p>“And does he get a fact sheet on me?” Alex ask a question to show discomfort but avoiding direct criticism or complaint allows Zahra an opportunity to respond without losing face.</p>
21	<p>Alex: Can I just point out that the royal family are purely figurehead? They serve no elective role whatsoever.</p> <p>Zahra: Oh, unlike you, whose role is clearly spelled out in Article Nothing of the U.S. Constitution!</p>			1		/		-	+	+	<p>Alex uses “Can I just point out...”, a hedge that softens the force of his claim, making it less confrontational aims to respect the Zahra's autonomy by not imposing too bluntly.</p>
22	<p>Zahra: And there is no getting out of this.</p> <p>Alex: Oh, yeah? What if I</p>				1	/		-	+	+	<p>Alex uses a form of overstate to joke about his situation. It's also a face-</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	set myself on fire? Zahra: We'd ship the ashes to Heathrow.										threatening act aimed to soft the seriousness of Zahra's command through dark humor.
23	Alex: Mother, Her Royal Highness, Princess Catherine, Duchess of Edinburgh, firstborn child of His Majesty, King James III. Ha. Amy (Agent): Did you know she started her own climate nonprofit? That's pretty cool. Alex: Do you want to switch jobs this weekend? Amy (Agent): No one in their right mind would ever give you a gun. Henry's father, go.				1	/		+	+	+	Alex is mocking the formality of the royal titles, using "Ha" could be interpreted multipleways, and when Alex responds with a rhetorical question keeps the tone light while expressing his displeasure to the task.
24	Amy (Agent): I remember that. What's the name of Henry's dog? Alex: David. I mean, really, who names their dog David? Amy (Agent): You know I have a shih tzu named Jonathan. Alex: Yeah, I still maintain that's weird. Amy (Agent): That's my				1	/		-	+	+	"David. I mean, really, who names their dog David?" Alex using rhetorical question, not a direct accusation or insult. His disbelief is exaggerated for comedic effect, not actual criticism.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	son you're talking about. Alex: He is super cute. Amy (Agent): He is. You want to see some pictures? Alex: A hundred percent										
			1			/		-	+	-	Alex's immediate recovery after Amy's sentence "He is super cute" which function as face repair, reaffirming closeness and respect. Alex directly compliment with intensifier "super," exaggerating positive evaluation to show approval.
25	Alex: So, what exactly is an equerry? Do you, uh, handle the horses or...? Shaan (Equerry): I am His Royal Highness's personal attendant. Alex: So you're the butler? Shaan (Equerry): I'm not the butler. I'm the equerry.			1		/		+	+	+	The "uh" and the hesitant tone act as hedges, signaling Alex is aware the question may be awkward or imprecise. He's trying not to presume too much maintaining the distance between them.
		1				/		+	+	+	"So you're the butler?" This is direct and unmitigated, it could be seen as disrespect Shaan's role.
26	Henry: Alex. It's good to see you. Sober.				1	/		+	-	+	Henry doesn't explicitly insult Alex but makes an

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>Shaan (Equerry): One of our photographers will now take some pictures of His Royal Highness welcoming you.</p> <p>Alex: Well, don't I get to shower and change first?</p> <p>Shaan (Equerry): I'm afraid we're on a very tight schedule, sir.</p> <p>Alex: Oh, my God, wouldn't want to screw up the "shedyule."</p>										ambiguos reference to a past event allows Henry to acknowledge without being confrontational.
				1		/		+	-	+	This is a question rather than a command or complaint, which minimizes imposition. The use of "don't I get to..." is indirect and deferential, showing that Alex is not asserting a demand, just asking.
					1	/		+	-	+	Alex mocks the British pronunciation of "schedule" ("shedyule") in a joking and ironic tone. The sarcasm allows Alex to indirectly criticize the strictness of the schedule without directly confront them.
27	Shaan (Equerry): You must stand to the right of				1	/		+	+	+	Alex avoids directly challenging Shaan's

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	His Royal Highness. Alex: Is that protocol or just his good side? Henry: Both. Shall we do this? Shaan (Equerry): Yes, sir. They're all yours, Jamie.										instruction. He implies that Henry might be vain or that the rule is unreasonable, without directly saying it. Alex uses irony to lighten the mood and show a playful attitude.
			1				/	-	-	+	"Shall we do this?" is a straightforward directive to start the photo session include Alex in the activity. It's phrased as a question, which softens the command and invites cooperation from the photographer and Alex.
28	Alex: My NDA is bigger than yours. I want you to know that. Henry: You're wearing lifts. I know that, too, sweetheart. Are we finished here? Photographer: Yes, Your Royal Highness.	1				/		+	-	+	"My NDA is bigger than yours. I want you to know that." Alex is bluntly asserting his position with no attempt to soften the statement.
			1				/	+	-	+	Whispering the teasing line "You're wearing lifts" and "sweetheart" shows jokes, softening the jab as a friendly tease. It's a way to keep the face-threatening act among both of them

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											without embarrassing Alex publicly.
			1			/		+	-	+	Asking "Are we finished here?" loudly and publicly functions as an indirect request to move on, without directly telling Alex or the group to wrap up. Henry respects social norms and avoids open confrontation.
29	<p>Interviewer: Now, you've been mates since you met at the Melbourne Climate Conference several years back. Is that correct?</p> <p>Henry: Yes, yes. Uh, we hit it off instantly.</p> <p>Alex: Yeah.</p> <p>Henry: It's like we'd known each other all our lives. Right?</p> <p>Alex: Yep.</p>		1			/		+	-	-	"Yes, yes. Uh, we hit it off instantly." Henry uses inclusive language ("we") to emphasize closeness and shared experience, and again "It's like we'd known each other all our lives. Right?" By ending with "Right?" Henry seeking for Alex's agreement.
30	<p>Interviewer: Wonderful. So, Alex, what do you think of jolly old England?</p> <p>Alex: I-I really love it here. I've been a few times since my mom was elected. I love the people, uh, the beer, the dogs that, uh, that wear</p>		1			/		+	-	+	Alex expresses affection for England, shows positive aspects like people and beer, he shows appreciation with the hearer (likely Henry and the interviewer's interests).



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	the sweaters Yeah. Henry: Well, actually we say "jumpers."										
			1				/	+	-	+	Henry gently corrects Alex's use of "sweaters" by introducing the British term "jumpers." The "Well, actually" softens the correction, making it friendly and inclusive rather than confrontational.
31	Henry: Alex has very strong opinions, and-and he shares them loudly. Alex: What three words would I use to describe Henry? White, blond and British. Henry: One thing I most admire about Alex is his willingness to admit when he's wrong. Wonderful, wonderful trait to have.		1				/	+	-	+	Henry acknowledges Alex's strong opinions in a way that could be teasing but affectionate, creating common ground. The "and-and" hesitation might soften the statement to keep it friendly. And again "One thing I most admire about Alex is his willingness to admit when he's wrong. Wonderful, wonderful trait to have." Henry use compliments as joke to get along with Alex's joke earlier.
		1				/		+	-	+	Alex's description is blunt and straightforward but delivered humorously, likely as teasing.
32	Alex: You don't know this, but Henry does the best		1			/		+	-	+	Both Alex and Henry are engaging in positive

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>freestyle raps.</p> <p>Henry: Well...</p> <p>Alex: Come on. Do a little for them.</p> <p>Henry: No. That's not why...</p> <p>Alex: She wants to hear it. Remember that one that was just like...(humming a tune)</p> <p>Henry: Don't you do an incredible Barbra Streisand impression?</p> <p>Henry: Voice of an angel this one, really.</p> <p>Alex: I love hanging out with this guy.</p>										<p>politeness by complimenting each other's talents. They are attempting to create a positive and harmonious atmosphere by praising each other, even though they are exaggerating or fabricating these talents to create impression in front of the camera.</p>
			1				/	+	-	+	<p>Henry gives obviously exaggerated praise, continuing the teasing.</p>
33	<p>Interviewer: Now, I have to ask this...because it's all anyone is talking about. How on earth did you end up on the floor...in Buckingham Palace...covered in cake?</p> <p>Henry: Actually, it happens more often than you'd think in the palace. In the reign of Queen Victoria, they were having</p>				1		/	+	-	+	<p>Henry avoids directly answering the embarrassing question by jokingly mention cake fights to palace tradition that lets him save face while entertaining the interviewer and also avoid the embarrassment and saving his own face.</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	food fights all the time. Alex: Vicky. Classic. Henry: Hmm.										
			1			/		+	-	+	By jokingly referring to Queen Victoria as "Vicky," Alex goes with Henry's humorous tone. It signals their insider status to each other and to soften the seriousness of the situation.
34	Henry: Do you know who this is? Henry: Well, his mum is the president of the United States. And my mum is the Duchess of Edinburgh. Which means that his mum outranks my mum. What do we think of that?		1			/		+	+	-	"Do you know who this is?" Engaging the audience (the children) in a fun, rhetorical question shows interest in them, and treats them as equals. "Well, his mum is the president of the United States. And my mum is the Duchess of Edinburgh." Establishes shared ground and mutual status, in a playful comparison between himself and Alex. "Which means that his mum outranks my mum. What do we think of that?" It helps create relationship between him and the children.
35	Alex: Do you visit this place a lot?			1		/		+	-	-	The question is open. Alex doesn't assume Henry

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	Henry: Every couple months. Never with photographers, though.										visits the hospital frequently or infrequently, he asks in a neutral way, which shows respect for Henry's privacy and allows him the freedom to answer how he likes.
					1		/	+	-	-	This is a subtle way of saying he values genuine connection over performative appearances. By mention that he usually comes without photographers, Henry implies sincerity and care, without stating it directly.
36	Agent: This way! shits fired! Amy (Agent): Stay down. Henry: Ow! Get your hands off me! Henry: Ow! Henry: Okay. You are sitting on my leg. Alex: Are you serious right now?	1					/	+	-	+	Henry used on-record as he is directly giving Alex a clear command to remove his hands, asserting his authority and making his request explicit in the moment. The strategy is appropriate in urgent situation or potential danger, by the presence of the Agents and the alarm ringing in the scene.
		1					/	+	-	+	Alex isn't prioritizing politeness. He express annoyance plainly, likely because they have become closer.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
37	Henry: Santal 33. Alex: Yeah? Henry: Makes sense. Alex: What do you mean by that? Henry: It means you got good taste, Alex. Alex: Thanks.		1				/	+	-	-	<p>"Santal 33." he's noticing something specific about Alex (his scent), which show his interest. "Makes sense."</p> <p>Could seem ambiguous, but it's clarified later as a compliment. And "It means you got good taste, Alex." He gives a direct compliment which also reduces any potential face threat from the previous comment ("Makes sense").</p>
			1				/	+	-	-	<p>His engagement with Henry "Yeah?", "What do you mean by that?" His response to the compliment "Thanks.", which showing friendliness, building intimacy.</p>
38	Henry: And why do you dislike me? Alex: Climate Conference in Melbourne. First night party. I went to introduce myself to you, and you looked at me like I had head lice. Then you turned to your equerry and said, "Get me out of here."		1				/	+	-	-	<p>Alex's response, "So you do admit that's a douche thing to say," as positive politeness. Instead of directly accusing Henry of being rude or disrespectful, Alex frames his statement as a question, which avoids direct confrontation. Alex acknowledges Henry's</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>Henry: I didn't realize you'd heard that.</p> <p>Alex: So you do admit that's a douche thing to say.</p> <p>Henry: I could have been nicer.</p>										view while also expressing his own feelings about the situation.
			1				/	+	-	+	<p>Henry admitting fault and showing awareness of face threats. "I didn't realize you'd heard that."</p> <p>Henry is showing awareness that what he said might have been rude or offensive, signaling respect for Alex's face.</p> <p>"I could have been nicer." an apology or admission, which reduces the conflict from his previous behavior.</p>
39	<p>Henry: All right, what else? It couldn't have just been the conference. Oh, my God, it is. It is, isn't it?</p> <p>Alex: Don't minimize it.</p> <p>Henry: Uh, uh, how could I possibly? It's already as minimal as it gets. Are you, are you seriously telling me that one meeting, years ago, in which, yes, I admittedly acted ungenerously</p>		1				/	+	-	+	<p>Henry used negative politeness by minimizing the offense "It's already as minimal as it gets" and showing awareness of the potential face threat from his past behavior.</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	towards you, h-has occupied such a vast mental and emotional space in your head? Alex: Okay, sure, when you put it like that. But it was my first foray into the world as a public figure, and I was really scared, and you could've helped me and you didn't.										
			1			/		+	-	+	Alex uses positive politeness by explaining his feelings and vulnerability "I was really scared" to appeal to Henry's empathy which softens the critique by sharing his emotional state rather than attacking Henry.
40	Henry: You're right. I'm sorry I was a prick to you. I...It's no excuse, but I was a prick to everyone in those days. My father had d*ed a few months before, and the palace insisted on parading me around. For the record... (chuckles softly) I-I didn't say, "Get me out of here." I said, "I need to get out			1			/	+	-	+	Henry uses negative politeness by apologizing directly "I'm sorry I was a prick to you", showing respect for Alex's negative face. This softens the offense by giving context of his behaviour. Henry makes a clarification "I didn't say, 'Get me out of here,' I said 'I need to get out of here'" this is a move

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	of here," which is a different thing entirely. Alex: Oh. Well, now I feel like I need to apologize.										to correct the misunderstanding politely.
			1			/		+	-	-	Alex acknowledges Henry's explanation and expresses a sense of empathy and understanding, he responds with positive politeness by apologizing in return ("now I feel like I need to apologize"), which shows a desire to maintain a good relationship with Henry.
41	Henry: Well, we survived it. That means we never have to see each other again. Alex: Wrong. You're expected at my New Year's party. Henry: No, I hate New Year's. Alex: Wow. Most people would kill to get an invite to my party. Henry: That's perfect. Then kill me and I won't have to go.				1	/		-	-	-	Henry indirectly implies that surviving a difficult situation means they won't meet again, avoiding a direct statement about ending contact. It's a somewhat humorous way to suggest separation without bluntness. And again Henry uses a darkly humorous, indirect way to refuse the invitation without directly saying "I don't want to go." By saying "kill me," he avoids a direct refusal.



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
		1				/		-	-	+	Alex directly contradicts Henry and states an expectation clearly, without mitigation.
		1					/	-	-	-	Henry plainly refuses the idea without softening language.
42	<p>Photographer: Some photos, Your Royal Highness? Mr. Claremont-Diaz?</p> <p>Henry: I think we're supposed to shake hands now.</p> <p>Alex: I know, I know. Stand to your right.</p>				1	/	-	-	-		Henry uses an indirect, likely implying not only the handshake but the broader performance of being seen together, and that their meeting is coming to an end.
		1				/		-	-	-	Alex responds directly and without mitigation, he plainly say what he has to do which shows familiarity.
43	<p>Photographer: Okay, thank you very much.</p> <p>Alex: Well, I need to get out of here. See you in a few months, Your Majesty. Later, Shaan.</p>		1			/		-	-	-	Alex uses the same phrase that they share early as a joke giving sense of friendliness in the conversation.
44	<p>Oscar (Alex's dad): Hey, mijo.</p> <p>Alex: I watched your committee hearing on the flight home.</p> <p>Oscar (Alex's dad): Yeah, you and three other</p>	1				/		-	+	+	"You should be tougher on those agribusiness mofos." This is a blunt directive with strong language ("mofos"), showing no hedging or politeness markers. "He's elite and

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>people.</p> <p>Alex: You should be tougher on those agribusiness mofos.</p> <p>Oscar (Alex's dad): Well, maybe I can get you to push them in a cake for me. What's your beef with him anyway? I mean, he seems like a nice enough guy.</p> <p>Alex: Oh, come on, Dad. He's elite and privileged and lives in a palace.</p> <p>What? What's that?</p>										<p>privileged and lives in a palace." this is also a direct criticism without softeners, humor, or deference. It's confrontational and openly expresses his disapproval.</p>
45	<p>Oscar (Alex's dad): I'm just brushing that working-class chip off your shoulder.</p> <p>Alex: Hey, you and mom taught me to question authority.</p>		1			/		-	+	+	<p>"Hey, you and Mom taught me to question authority." This appeals to common ground and shared beliefs, he's trying to stay connected while being critical.</p>
46	<p>Barista: Have a nice day.</p> <p>Alex: Thanks. You, too.</p>		1			/		+	+	-	<p>Alex's response, "Thanks. You, too," is a common phrase. Alex is engaging in positive politeness, creating a sense of friendliness and mutual respect.</p>
47	<p>Miguel: Alex.</p> <p>Alex: Hey, Miguel. What's up?</p> <p>Miguel: ACD, slumming it</p>		1			/		+	-	-	<p>Hey, Miguel. What's up?"greeting and asking shows friendliness and a desire to engage. He</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	in Shaw. Miguel: Got a minute? Alex: Yeah, I could hang.										acknowledges Miguel's presence and attends to his interests. "Yeah, I could hang." helps reduce social distance and shows willingness to connect.
48	Miguel: Nice damage control this weekend. I had no idea you and the prince were such good friends. Alex: Yeah, well, neither did I.				1	/		+	-	-	Alex avoids directly addressing the closeness with the prince allows Miguel to interpret his statement.
49	Miguel: Hey, you mind if I put my journalist hat on for a sec? Alex: Only if you actually have one of those journalist hats like they do in the old movies. Miguel: Promise I'll wear it for you sometime.				1	/		+	-	-	Alex doesn't directly say "yes" or "no" to Miguel's request. Instead, he responds with a humorous and ironic condition, referencing an old-fashioned image of a journalist, which could lead to an uncomfortable conversation.
50	Miguel: Is your mother's campaign nervous the Republicans are gonna nominate Richards? Alex: The only Republican who makes us nervous is Abraham Lincoln, and I doubt he's running. Miguel: You see? This is				1	/		+	-	-	"The only Republican who makes us nervous is Abraham Lincoln, and I doubt he's running." Alex gives a sarcastic, humorous response rather than a direct answer to Miguel's question. He avoids directly stating campaign concerns,

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>why I ask you these things, because you give me quotes like that. You have to let me use it.</p> <p>Alex: Not a chance, Miguel.</p> <p>Miguel: You are such a tease. How about "sources close to the president"?</p> <p>Alex: I'm gonna pass.</p>										implying confidence through a joke.
		1				/		+	-	-	<p>"Not a chance, Miguel." is a clear, unambiguous refusal to let Miguel quote him. There's no softening or hedging, making it a bald on-record move.</p>
				1		/		+	-	-	<p>"I'm gonna pass." is a softened, indirect way to reject Miguel's follow-up suggestion. It minimizes imposition and allows Alex to decline while maintaining a friendly tone.</p>
51	<p>Miguel: Bueno, lo intent. We should hang out again sometime. Off the record, of course. It's been a while.</p> <p>Alex: Yeah, well... school's been crazy lately.</p> <p>Miguel: Yeah, you're</p>			1		/		+	-	+	<p>Alex hedges his response and gives an indirect excuse to avoid accepting or rejecting Miguel's invitation clearly, also "I should get going" functions as a polite exit and non confrontational</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	always running at full speed. That's what makes you so charming. That and your eyelashes. Alex: I should get going. Qu bueno verte, Miguel.										
52	Alex: I hate the tie you're wearing in Vogue. It's so boring. What do you have against color anyway? Henry: Gray is a color, thank you. I just received a parcel of your mum's old campaign T-shirts. Is this your idea of a prank? Alex: The next box is full of thongs.	1				/		-	-	+	"I hate the tie you're wearing in Vogue. It's so boring. What do you have against color anyway?" is a direct, unmitigated criticism. Alex uses blunt language ("I hate", "so boring") without softening devices or hedges. as their relationship has become closer showing comfort and intimacy.
			1				/	-	-	-	Henry gently challenges Alex's criticism by defending gray in a joking tone. Also "I just received a parcel of your mum's old campaign T-shirts. Is this your idea of a prank?" Henry uses humor and teasing, implying Alex's prank-like behavior without serious accusation.
			1			/		-	-	-	"The next box is full of thongs." Alex meant to maintain the playful conversation. It shared

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											sense of humor and closeness.
53	Henry: I first read Zadie Smith as a teenager. Alex: You absolutely have to read Another Country by James Baldwin.	1					/	-	-	-	"I first read Zadie Smith as a teenager." Henry straightforward sharing the information, no politeness mitigation needed because it's a neutral and fact.
		1				/		-	-	-	"You absolutely have to read Another Country by James Baldwin." Alex is recommending a book, showing shared cultural interests and trying to build connection through a suggestion.
54	Henry: That's the thing that people don't understand about Byron's poetry. H-He was single-handedly responsible for every romance ever written in the last two centuries. And that's not even considering his personal life. Alex: I'm blocking you for the rest of the night.		1				/	-	-	-	Henry shows his feeling through a reference to Byron's poetry which known for passion and emotional depth to connect with Alex, he's asserting the common ground with Alex.
		1				/		-	-	-	"I'm blocking you for the rest of the night." Alex is showing annoyance or

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											playful rejection of Henry's enthusiasm. It's direct and doesn't soften the message.
55	<p>Henry: Good God, man, what have you done?</p> <p>Alex: So, there's this American tradition where the president pardons a turkey before Thanksgiving.</p> <p>Alex: I don't understand. Don't you have to commit a crime to be pardoned?</p> <p>Alex: Don't look too closely at it. I found out that they keep the turkey in a luxury hotel suite the night before the ceremony. I mean, can you think of anything more wasteful?</p> <p>Henry: Oh, perhaps this conversation.</p>	1				/		-	-	-	<p>"So, there's this American tradition..." Alex straightforwardly states a fact without any softening or mitigating language with no attempt to lessen imposition or show deference. Also "I don't understand. Don't you have to commit a crime to be pardoned?" Still bald on-record but with critique or questioning tone. Alex questions the logic of the tradition directly.</p>
				1		/		-	-	-	<p>"Don't look too closely" shows an attempt to reduce the face threat caused by the criticism about wastefulness. The statement acknowledges that Henry might be uncomfortable. Alex is showing awareness</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											of Henry's potential negative face by asking him to not judge too harshly.
		1				/		-	-	-	Henry saying "Oh, perhaps this conversation." is a straightforward without any softening or hedging.
56	Alex: Anyway, I convinced my mother's staff to keep it at the White House, and they put the little asshole in my room.  Henry: Don't ask mummy for a pet if you can't take care of it.	1				/		-	-	-	Alex states this directly and informally, using strong language ("little asshole") without hedging or softening, attempt to express frustration.
			1				/	-	-	-	Henry is teasing Alex in a familiar, playful way. Using humor builds relationship and shows closeness, so even though the statement is somewhat critical ("you can't take care of it"), it's softened by the joking tone. It also points out Alex's irresponsibility (not taking care of the turkey), but it's framed as a joke rather than a harsh critique.



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
57	<p>Alex: Why are you awake?</p> <p>Henry: Because some bellend decided to call me at 3:00 a.m. to talk turkey.</p> <p>Alex: What's a bellend?</p> <p>Henry: Look it up. I'm also a world-class insomniac. I'm in bed with my dog watching Bake Off.</p>				1	/	-	-	-		The use of a vague or indirect label (bellend), the insult could be interpreted generally or specifically (toward Alex), but it is not explicitly directed. This opens space for interpretation.
			1			/		-	-	-	This helps create closeness after a blunt response. By sharing personal information and casual context (watching a comforting show with his dog), Henry assumes Alex understands his habits (insomnia, watching Bake Off).
58	<p>Alex: It never occurred to me that the royal family watches television.</p> <p>Henry: Well, we all share the same password.</p> <p>Alex: You're more of a human than I thought.</p> <p>Henry: Wow, thank you, Alex. That is so flattering.</p>				1	/		-	-	-	This statement indirectly expresses Alex's surprise or disbelief that watching TV is too mundane for royalty. It functions off-record because it can be interpreted in multiple ways. Also "you're more of a human than I thought" is a metaphorical and ironic comment, allowing Alex to

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											distance himself from a harsh interpretation.
			1				/	-	-	-	Henry minimizes social distance by implying that the royal family is just like ordinary people who share streaming passwords. This builds common ground and create the common ground.
					1		/	-	-	-	Henry responds with clear irony, pretending to take Alex's comment as a compliment. It is also a way of mocking the supposed compliment while keeping the tone playful and indirect.
59	<p>Alex: No, I just mean you don't seem like the kind of person that would name their dog David.</p> <p>Henry: Well, he's named after Bowie.</p> <p>Alex: Wait, seriously?</p> <p>Henry: Hmm.</p> <p>Alex: That's way cooler.</p> <p>Why not just call him Bowie, then?</p> <p>Henry: It's a bit on the nose, don't you think?</p> <p>Alex: Have I surprised you in any way?</p>				1		/	-	-	+	Alex indirect criticism, hinting that naming a dog "David" seems unusual. By phrasing it as a general observation ("you don't seem like the kind of person..."), Alex avoids a direct face-threatening act but still conveys disapproval or confusion about the dog's name.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	Henry: Nope. You are just as ghastly as I imagined.										
		1					/	-	-	-	Henry provides a direct explanation with no hedging, responding to challenges Alex's assumption by showing that there's depth or coolness behind the name choice of his dog.
					1	/		-	-	-	"Wait seriously?" expresses surprise, admiration or disbelief, without directly stating either. It's a way for Alex revise his earlier criticism without explicitly admitting he was wrong. Also "Have I surprised you in any way?" is a rhetorical question for Henry to reflect on Alex's behavior but avoids a direct request for approval or judgment.
			1			/		-	-	-	Alex saying "way cooler" to show his interest in Henry's reasoning and treating him as someone whose opinion is worth exploring.
					1		/	-	-	-	He indirect critique of using "Bowie" too obviously. The rhetorical structure softens the

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											critique. Also it's an insult on the surface, in context it could strengthens relationship and reduces social distance.
60	Henry: I'm hanging up now. Alex: No, I'm hanging up on you. Henry: Fine. Have it your way. That's what the big red button is for. Alex: Good night.	1					/	-	-	+	Henry makes a direct, unmitigated statement with no hedging or softening.
					1	/		-	-	-	"no I'm hanging up on you" Alex mirrors Henry's directness but flips it as the competitive. Its also an indirect way to respond without being completely on joke or he really means it.
					1	/		-	-	-	Henry uses ironic concession "Have it your way" and invokes the imagery of the "big red button" reference to hanging up without stating only one meaning.
			1			/		-	-	-	Saying "Good night" Ending with a friendly tone, this softens all previous sentences. It functions as

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											a positive intention towards Henry. .
61	<p>Alex: Has anyone on the campaign actually read my Texas strategy memo?</p> <p>Zahra: What Texas strategy memo?</p> <p>Alex: I think I have my answer.</p>	1				/		-	+	+	<p>This is a direct question that doubles as a criticism. By using the word "actually", Alex implies that his work has been overlooked and there's no softening, showing his annoyance.</p>
					1	/		-	+	+	<p>Alex "I think I have my answer" rather than directly accusing Zahra or others of neglecting his memo, Alex makes an ironic remark that indirectly conveys his frustration, which allows him to avoid direct confrontation.</p>
62	<p>Zahra: Alex, this isn't a really good time. I have a ton of work. Can you just... Yeah, just make yourself at home, kid.</p> <p>Alex: Okay, here's the deal.</p> <p>Alex: I wrote a 14-page memo detailing how we can win in Texas next year. I spent weeks working on it. I think it's a viable plan that you should take seriously. I</p>	1				/		-	+	+	<p>The entire statement is unsoftened. Alex is emphasizing the effort and value of his memo, directly pointing out that it's been ignored. "You should take seriously" is also a directive, a clear challenge to Zahra's prioritization. "I've heard nada" introduces a tone of disbelief or frustration, again without mitigation.</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	emailed it to senior campaign staff three weeks ago, and I've heard nada.										
63	<p>Zahra: Did anyone ask you to write this memo?</p> <p>Alex: No, I took the initiative.</p> <p>Zahra: Yeah. If there's one thing people on campaigns hate, it's when the candidate's family takes initiative.</p> <p>Alex: Zahra, there are good ideas in here. I really want to help.</p> <p>Zahra: You do help. You are genuinely useful.</p> <p>Alex: Yeah, for, like, photo ops and New Year's parties and stupid shit like that. But I can be doing so much more. Will you please read my memo?</p> <p>Zahra: Fine.</p> <p>Alex: Thank you.</p>		1			/		-	+	+	Alex emphasizes his intentions and competence. He also seeking approval and expressing shared goals "I really want to help" This softens the earlier conflict and attempts to restore their closeness.
64	<p>Zahra: Now get the hell out of my office. Oh, one more thing. Uh, has your new buddy, the prince, confirmed for your New Year's party?</p>				1	/		-	+	+	Alex being indirect leaving room for Zahra to interpret the meaning. And by using rhetorical question to express disappointment. It's not a real question, it's

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>Alex: Zahra, did you not just listen to my entire soliloquy?</p> <p>Zahra: Alex, I've got the prime minister coming in town next month for a visit. You want to help your mother's campaign? Make sure Prince Henry comes to your party. People like him more than they like you.</p> <p>Alex: Well, they wouldn't if they knew him. Later!</p>										<p>a mini protest to maintaining politeness while still showing his emotional. Also "They wouldn't if they knew him" He's shielding Henry while also expressing affection and frustration.</p>
			1			/		-	+	+	<p>By not directly confront Zahra, his sentence function as the face saving move to save his face, instead of showing his frustration straightforward.</p>
65	<p>Alex: Oh, look who it is. Nice tie. Rocking the orange.</p> <p>Henry: Orange? You must be color-blind. This is obviously copper.</p> <p>Alex: You are so annoying.</p>		1			/		-	-	-	<p>Saying "Nice tie" acknowledges something personal about Henry (his appearance). It could be seen as appreciation and friendly teasing.</p>
			1			/		-	-	-	<p>Henry is participating in the playful tone that Alex started. This is a way of saying "I accept you, I enjoy this interaction",</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											which fits Positive Politeness' goal of showing in-group membership and friendliness.
		1				/		-	-	-	This "You are so annoying." seems to showing the direct language with no mitigation but as their develop relationship, there's room for interpretation if it's the joke or he really mean it.
66	<p>Henry: Nora, this is my best mate, Percy Okonjo, who has been begging me for an introduction since the wedding.</p> <p>Percy: Miss Holleran, you are the most exquisite woman I've ever seen in my life. I would love to procure for you the most lavish drink in this establishment.</p> <p>Nora: Well, it is an open bar and a free-ish country, so only the Secret Service can stop you.</p> <p>Alex: I've been drunk since Christmas. You got to catch up.</p>		1				/	+	-	-	Henry highlights Percy's interest in Nora, suggesting she's admired and desirable. He's showing the sense of friendliness and creating common ground.



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
			1			/		-	-	-	Alex uses humor and shared context (the party, drinking) to include everyone in the mood.
67	Alex: You're not gonna dance? Henry: You go ahead.		1			/		-	-	+	By asking this, Alex shows awareness of Henry's behavior, he's inviting Henry to join the activity (dancing), showing inclusion between him and Henry.
					1	/		-	-	-	By not answering the question, he tell Alex to go not a direct refusal, but he implied that Alex can go enjoy himself instead of just directly deny Alex's invitation.
68	Alex: You don't dance? Henry: The ballroom lessons didn't exactly cover this. Alex: All in the hips. Loosen up! Alex: Oh, my God! This is the song of my childhood! Alex: You're dancing.		1			/		-	-	+	Alex is helping Henry participate in a social activity. This is an inclusive, supportive move. By sharing a personal connection to the song, Alex creates shared ground and emotional intimacy.
				1		/		-	-	-	"The ballroom lessons didn't exactly cover this." This is an excuse that deflects pressure. It's a way to save his own

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											negative face from embarrassment.
69	Henry : I'm sorry. Did he say, "Till the sweat drops down my balls"? Alex: Yeah.		1				/	-	-	-	Henry is referencing unexpected, explicit lyrics in a humorous way, he's making a shared amusement that builds relationship with Alex in the party.
			1				/	-	-	-	Alex's simple affirmation signals shared awareness. This shows their common ground, reinforcing closeness between them.
70	Alex: Did I do something wrong? Henry: Do you ever wonder who you'd be if you were... an anonymous person in the world? Alex: I was an anonymous, working-class kid for most of my life. And then my mom became president.		1				/	-	-	+	Shows sensitivity to Henry's mood or behavior change. Alex noticing and attending to the Henry'd needs. And By revealing his past, Alex showing understand to Henry's vulnerability, which create mutual trust.
			1				/	-	-	-	His question about anonymity is the way to show deeper reflection and intimacy, building relationship through personal closeness.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
71	<p>Alex: Who would you be?</p> <p>Henry: Be a writer. Live in Paris. I'd certainly date more.</p> <p>Alex: Yeah, 'cause it's so hard for a prince to get a date.</p> <p>Henry: People I date don't interest me, and the people who interest me, I can't date.</p> <p>Alex: Oh, my God, Henry, I have no idea what you're talking about.</p> <p>Henry: Christ, you're as thick as it gets.</p> <p>Henry: I'm sorry.</p>		1				/	-	-	-	Henry reveals his hypothetical desires by sharing personal dreams, it could be seen as he's express all of his feeling to seeking for Alex's agreement, empathy or understanding.
			1			/		-	-	+	<p>"Yeah, 'cause it's so hard for a prince to get a date."</p> <p>Alex uses sarcasm, but the tone suggests familiarity.</p> <p>By referring to Henry's royal status informally. The use of irony also goes with the shared knowledge and informality expected between them.</p>
					1	/		-	-	-	<p>He's implying attraction to someone he can't date (likely men) without saying it directly. This ambiguity leaving room for interpretation.</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
					1	/		-	-	+	Alex being ambiguous and not stating it directly, his sentence could be sincere confusion or a way to give Henry space to clarify.
		1				/		-	-	+	Henry employs bald on record with no minimization of the threat. This target Alex's understanding. Henry does not attempt to soften the offense, which is typical in moments of frustration or emotional intensity.
72	<p>Alex: Hey, Nora?</p> <p>Nora: Hey. What's up?</p> <p>Alex: Got a minute?</p> <p>Nora: Okay, what's going on?</p> <p>Alex: So... funny thing happened on New Year's Eve.</p> <p>Nora: Mm.</p> <p>Alex: Henry kinda kissed me.</p> <p>Nora: I totally, privately called that.</p> <p>Alex: Oh, shut up, Nora. You did not.</p>			1		/		-	-	-	"Hey, Nora" and "Got a minute?" Alex uses a indirect form of request rather than directly stating that he needs to talk, he respecting her autonomy and time. also The word "kinda" shows as a hedge, minimizing the imposition and softening the shock of the news.
					1	/		-	-	+	"So... funny thing happened on New Year's Eve." Alex avoids making

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											the face-threatening act (revealing an awkward romantic situation) directly. Instead, he begin with a vague and indirect introduction to the real situation.
		1				/		-	-	+	Alex's reply is direct, informal, and reflects a close relationship with Nora. The use of "shut up" is not harsh but its playfully confrontational, signaling comfort and their familiarity.
73	<p>Nora: Hey, it's my job to analyze data, and he has never once checked me out, and I am what some men would consider exquisite. So from where I'm sitting, Henry's...</p> <p>Alex: Kinda gay?</p> <p>Nora: More like the first 50 rows of a Gaga concert kinda gay.</p> <p>Alex: But he's always dating a different girl.</p> <p>Nora: Oh, honey, princes aren't allowed to be gay. You should know that.</p>			1		/		-	-	-	Alex directly names what Nora was implying, but uses "kinda" as a hedge, making it less direct. By being unclear or showing the hesitation also a way to soften the threat.
					1	/		-	-	-	Alex questions the idea indirectly, presenting his

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											opposite point of view rather than accusation, it could also be interpret as a way for Alex to shows that he needs the clarification from Nora or that he is really presenting his point of view.
74	<p>Nora: Anyway, okay, uh, tell me more about this kiss. Did you like it?</p> <p>Alex: He grabbed my hair in a way that made me understand the difference between rugby and football.</p> <p>Nora: (laughs) I'm gonna take that as a yes.</p>				1	/		-	-	-	Rather than directly stating how he felt, Alex explain by using metaphor to imply his enjoyment. It's indirectly hinting how he felt.
75	<p>Alex: I mean, it wasn't unpleasant, just... surprising.</p> <p>Nora: I mean, you've been wanting him to dick you down forever.</p> <p>Alex: What? Wrong! No, no, no, no, no.</p>				1	/		-	-	-	Alex hinting his emotional response, using "wasn't unpleasant" and a pause "just... surprising" to avoid direct vulnerability. This is a way for Alex to revealing his feelings by leaving room for interpretation.
				1		/		-	-	-	Alex's immediately deny and repetition "What? Wrong! No, no, no, no, no." function as a way to control over his face wants, especially his

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											desire not to be seen as sexually interested.
76	<p>Nora: And, uh, he kissed you, and you liked it. So... objectively, what do you think that means?</p> <p>Alex: I don't know.</p> <p>Nora: Come on!</p> <p>Alex: I don't know! I don't know! Okay, look, I can wrap my head around being low-level into guys, but what I'm really confused about is being into Henry.</p>			1		/		-	-	-	By refusing to give a clear answer and showing hesitation, Alex maintains autonomy. It's a non-confrontational and safe response, respecting his own personal space and emotional privacy.
					1	/		-	-	-	Alex use of tautology can be interpret multiple way, an apology, an explanation, or a direct denial to preserve their dignity in an awkward circumstance. This leaving room for Nora to decode it.
			1			/		-	-	-	Alex offers a reason for his confusion. By explaining his emotions, he is attempting to create mutual understanding and seeking for her agreement. He wants Nora to understand his conflict, which reflects a desire to maintain their close

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											connection and share a common ground.
77	<p>Nora: How many guys have you been with?</p> <p>Alex: Two. Once in high school and once with Miguel Ramos.</p> <p>Nora: The Politico reporter?!</p> <p>Alex: Shut up!</p> <p>Nora: Didn't see that coming. What was that story there?</p> <p>Alex: We once made out on the campaign, drunk, fully naked, in a hot tub. I get the feeling he wants me back in that hot tub, but, you know, he's a journalist.</p> <p>Nora: Right. Yeah. Closeted princes are much safer.</p>		1			/		-	-	-	<p>He responds openly, showing his trust I Nora which is a way to employ positive politeness.</p> <p>Mention Miguel as a name knowing specific in their conversation. And again when he say "but, you know, he's a journalist," which shares assumptions and seeking agreement from Nora.</p>
		1				/		-	-	-	<p>A direct statement without softener or intention to reduce the threat, shows typical in close relationships where face-threat is minimal.</p>
78	<p>Nora: Um, okay, well, do you two have any appearances coming up?</p> <p>Alex: He's supposed to</p>		1			/		-	-	-	<p>Alex showing his vulnerability, seeking for Nora's support and understanding, implying</p>



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	be my guest to the prime minister's dinner next month. He can't ignore me all night. Can he? Nora: I guess you'll find out. Julia?										uncertainty about Henry's feelings. as Alex is trying to maintain a positive relationship with Henry and subtly seek reassurance from Nora.
79	Miguel: Alex. Nice tux. Qu guapo. Alex: Hey, Miguel. Thanks. You, too. Miguel: I read your Texas campaign memo. Alex: How? That was super confidential. Miguel: I'm a journalist, Alex. I quite literally have my sources. Anyway, I-I think you've got some good ideas. Alex: Thanks, Miguel.		1			/		+	-	-	Alex responds with a socially expected return compliment, maintaining friendly rapport. Alex accepts the compliment, signaling a willingness to maintain the good relationship.
		1				/		+	-	+	Alex uses clear, unambiguous language without any effort to soften the impact on the hearer's face. There are no hedges, apologies, or indirectness. He directly accuses or confronts the hearer about a possible breach of trust or confidentiality.
80	Miguel: The campaign putting your memo into action? Because they				1	/		+	-	-	Alex shows the hesitant and vague tone ("uh," "gonna") suggests a lack

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>should. Is this the year the Democrats finally flip Texas?</p> <p>Miguel: Earth to Alex.</p> <p>Alex: Yeah, we're, uh, gonna flip Texas. Good to see you, Miguel.</p>										<p>of full engagement, commitment or even hesitation. He doesn't give a strong or clear response "we're gonna flip Texas" to keep the answer unclear and leaving room for interpretation.</p>
			1			/		+	-	-	<p>His quick exit with a polite "Good to see you" functions as a polite way to disengage without confrontation.</p>
81	<p>Alex: I need your help.</p> <p>Amy (Agent): Where's the threat? Do we need to clear the room?</p> <p>Alex: What? No. I just need to talk to Henry. In private.</p> <p>Amy (Agent): Best I can do is the Red Room. You take him any further and his security team will taser you.</p>	1				/		-	+	+	<p>This is a straightforward, unmitigated request. "I need your help" Alex is being direct due to the urgency or seriousness he feels, showing familiarity or urgency of the situation.</p>
			1			/		-	+	+	<p>The word 'just' aim to mitigate or tone down his intention and not fully putting the full request on Amy as the hearer. It could also be seen as a way for him to respect Amy's answer of his request.</p>

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		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
82	Henry: Look... I know I owe you an explanation. My behavior was appalling. Alex: Shut up. Stop talking.			1			/	-	-	+	"I know I owe you an explanation" acknowledges that Henry is imposing by bringing up the past. It reflects awareness of Alex's space and a way to show respect to him, which serves to show deference and take responsibility, preserving Alex's negative face.
		1				/		-	-	-	Alex uses straight, emotionally command. It is not soften and imposes directly on Henry's face. This shows high emotional intensity and a lack of willingness to continue the talk at this moment.
83	Alex: So are you still...? Henry: Like Stonehenge. Alex: Your Royal Hardness. Alex: Or Big Ben. Henry: Nelson's Column.				1	/		-	-	-	Alex doesn't finish the sentence, giving hint to relying on the shared context (likely referencing an erection or sexual arousal). It's ambiguous giving Henry room to interpret and respond playfully or avoid the topic.
					1	/		-	-	-	Responding with a metaphor "Stonehenge" continues the off-record strategy. It implies his intention without explicitly

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											mention it, maintaining the flirtatious tone.
			1			/		-	-	-	The playful nickname is a way of teasing, sharing their understanding and humor. It create the sense of closeness through a private joke or the in-group language.
84	<p>Ellen (Alex's mom): Prime Minister, this is my son, Alex.</p> <p>UK Prime Minister: It's good to see you and His Royal Highness on better terms and not on the floor.</p> <p>Alex: Yes, Prime Minister. Henry and I are much happier against walls.</p> <p>UK Prime Minister: Everything all right?</p> <p>Henry: Yes. Uh, very excited to be here.</p>				1	/		+	+	+	Alex's answered with ambuquity statement, hinting sexual activity in an indirect way, leaving room for interpretation.
			1			/		+	+	-	Henry's response as non-confrontational reply to reflect awkward situation with a neutral and polite response, soften the overall statement, indicating that everything is fine

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
85	Ellen (Alex's mom): Well, hopefully we'll get through tonight without any more scandals from these two. Alex: The night is young, Ma.				1	/		-	+	+	"The night is young, Ma." He intentionally creates ambiguity in this strategy, challenge the hearer (his mom) to understand what he really mean to say.
86	Alex: Okay, here's what we're gonna do. Henry: Yes, tell me. Alex: You're gonna stay at least 500 feet away from me for the rest of the night. Henry: Sensible plan. Alex: I'm not done. Henry: Of course you're not. Alex: Then at midnight, you're gonna come to my room on the second floor of the residence where I'm going to do some very bad things to you.		1			/		-	-	-	"here's what we're gonna do." by using ("we") Alex intentionally including both him and Henry in the conversation for the plan of mutual activity together. Alex explain his plan as to seeking for agreement and validation from Henry.
			1			/		-	-	-	Henry is encouraging Alex to speak, showing interest and involvement in the plan. It create closeness and shared understanding. "Sensible plan." He plays along with the joke, affirming the statement in a way that

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		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											contributes to shared humor.
					1	/		-	-	-	The exaggerated distance is clearly playful and ironic. It hints at attraction while pretending to push the other away, showing that the statement is ambiguity but could be easily understood within their shared context between them.
		1				/		-	-	-	The unmitigated statement meant to show Alex's demand control, possibly tied to emotional or sexual tension to Henry.
87	Alex: You're late. Henry: To be clear, this changes nothing between us. Alex: I was about to say the same thing. Henry: No, you weren't. That's impossible.	1				/		-	-	-	"You're late." is a direct without soften the statement that could threaten Henry's positive face. However, the context suggest it's less a real complaint and might not threat Henry that much due to their close relationship.
				1		/		-	-	+	Henry uses a formal tone to maintain emotional distance, protecting both his and Alex's negative face. Also functions as a

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											face-saving move as he justify the situation.
			1			/		-	-	-	"I was about to say the same thing." Alex mirroring Henry's statement to reduce emotional tension and also function to ease the tension in the situation about their feeling.
			1			/		-	-	-	By calling Alex out in a playful, personal way, Henry shows intimacy and shared understanding. It's teasing that assumes closeness, not meant to offend Alex.
88	Alex: When did you start to... Henry: Fancy you? Alex: Yeah. Henry: Melbourne Climate Conference. First night party. Alex: Wow, you had a lot going on that night. Henry: Tell me about it.				1	/		-	-	+	Alex doesn't finish his sentence, but relying on Henry to complete his thought. This show as a way for Alex to hinting to Henry without saying it explicitly, likely due to emotional sensitivity.
			1			/		-	-	-	Henry finishes the sentence for Alex, showing his understanding, closeness and interest. Also using a term like "fancy", Henry keeps the mood gentle and

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											affectionate. This is a way to create shared memory and emotional closeness.
89	<p>Henry: What's that?</p> <p>Alex: A key to my family's house in Austin. I started wearing it when we moved here.</p> <p>Henry: Hmm. You know, I don't... think I've ever owned a key in my entire life.</p> <p>Alex: No such thing as a locked door when you're a prince, I suppose.</p> <p>Henry: Well, you'd be surprised.</p>		1				/	-	-	-	<p>"What's that?" is a simple question encouraging Alex to join the conversation, showing his interest and noticing Alex's detail. It's a way to create the mutual understanding and build the common ground.</p>
			1				/	-	-	-	<p>By sharing the meaning behind the object, Alex is letting Henry into a personal space of his identity, creating closeness and showing understanding.</p>
					1		/	-	-	-	<p>Rather than directly saying "my life is restricted or different," Henry giving hints at his royal life instead. The hesitation ("I don't... think") shows his emotional depth and sensitivity.</p>



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
90	Alex: Just to put it out there... Henry: Yes? Alex: I guess you could say I'm...bisexual. Yeah. Henry: Noted. Ah. Just to put it out there, I am... as gay as a maypole.			1		/		-	-	-	Alex signal an awareness that he may be intruding by saying something personal and sensitive as sexual identity and also "I guess you could say im a bisexual" showing his hesitation and soften his statement to Henry's perception.
			1			/		-	-	-	Henry mirror Alex's phrase "just to put it out there" to express his sexual identity by using the phrase that they recently mention as a way to ease the tension and build the relationship between them.
91	Alex: I wouldn't mind doing this again. Henry: Me neither. We just have to keep it very casual, of course. Alex: Oh. Obviously. The press and all.			1		/		-	-	-	Alex using the phrase "wouldn't mind" to soften the statement and give space to Harry to answer back.
			1			/		-	-	-	Henry including both him and Alex in the conversation showing that they are agree on the same thing and on the same page, building the relationship and developing the closeness.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
			1			/		-	-	-	Alex saying "Oh. Obviously. The press and all" to agreeing and avoid disagreement in the conversation, this also giving sense of going along with what Henry says.
92	<p>Henry: I just can't afford for you to fall in love with me.</p> <p>Alex: Oh.</p> <p>Henry: Okay, wait a minute. No, that's not what I meant when I...</p> <p>Alex: Get over yourself, Your Majesty.</p> <p>Henry: It's "Your Royal Highness." I don't know how many times I have to tell you that.</p>		1			/		-	-	-	<p>"I just can't afford for you to fall in love with me."</p> <p>Henry using joke after seeing Alex is being serious to light up the mood, ease the tension and developing their closeness. And again by joking about Alex address him "Your Majesty" to ease the tension and light up the mood.</p>
			1			/		-	-	-	"Get over yourself, Your Majesty." Alex mocking the title of Henry as prince as joke light up the mood in their conversation.
				1		/		-	-	-	Henry aims to clarify his statement and mitigate the damage that he has caused. "No, that's not what I meant" showing concern for Alex's feeling.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
93	<p>Henry: I should probably get going.</p> <p>Alex: I guess I'll see you...</p> <p>Henry: You know, I was thinking...</p> <p>Alex: No, you can... After you.</p> <p>Henry: You should...</p> <p>Alex: Please, you first.</p>			1			/	-	-	-	<p>By saying "I should probably get going." Henry soften the statement when he wants to leave, reducing the imposition then again after he try to let Alex take the lead in the conversation "You should..." showing that he noticing the wants of Alex to say something.</p>
				1		/		-	-	-	<p>"I guess I see you.." Alex showing the uncertainty before the goodbye then again after he try to let Henry take the lead "Please, You first." showing that he noticing the wants of Henry to say something.</p>
					1		/	-	-	-	<p>Henry "You should..." being incomplete leave room for interpretation for Alex that Henry wants to say or ask something.</p>
94	<p>Henry: There's this charity polo match in Windsor next month that my mate Percy's foundation organizes. I, uh...I was wondering if you might want to be my guest.</p>			1			/	-	-	-	<p>Henry use indirect structure "I was wondering if" to mention an invitation without imposing directly and respect Alex autonomy, and also freezing the hesitant shows that he doesn't want</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>Alex: Oh. Um... I don't know how to play polo.</p> <p>Henry: Damn. Well, I suppose that will be all right, seeing as you won't be playing.... I will. You'll be watching on the sidelines.</p> <p>Alex: Great. That's probably safer for everyone.</p>										to impose Alex's space and respect him if he rejecting the invitation.
					1	/		-	-	-	Instead of answering that he could go or not, Alex said that he does not know how to play polo, indirectly hinting the answer.
			1				/	-	-	-	Henry used light humor and teasing to reduce detention and maintain friendliness and also instead of rejecting Alex uncertainty he reassure him and refrains the situation positively.
			1			/		-	-	-	Alex continue the joke tone with Henry and he also creating the humor and also the joke maintained agreement and connection with Henry.
95	<p>Henry: Are you hungry?</p> <p>Alex: Yeah, I could eat.</p>			1			/	-	-	-	Henry asked a question if Alex needs, showing his intention to minimizing the

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											imposition and giving Alex option to say no.
				1		/		-	-	-	The phrase "I could eat" is a hedge acceptance, it is less assertive than "yes I am starving" and the tone is keeping the casual tone, avoiding the disagreement.
96	<p>Alex: There's something I've been dying to ask you.</p> <p>Henry: Which other famous boys have I shagged?</p> <p>Alex: There's two things I've been dying to ask you.</p> <p>Henry: All right, let's start with the first.</p>		1			/		-	-	-	The phrase "dying to ask" use language to express strong interest engaging Henry and inviting curiosity in a playful way, also by continuing the jerk tone and meeting Henry response "There's two things..." he reinforced the mutual playfulness and also maintain emotional involvement
			1				/	-	-	-	Henry jokes reduces the tension and show bonding with Alex also Henry's signaling the willingness to engage and share offering that he would listen to him.
97	<p>Alex: Do you have a last name?</p> <p>Henry: Actually, I have several. The official family name is Hanover-Stuart. My father's surname was</p>	1				/		-	-	-	"Do you have a last name?" there is no mitigating to the question, he just directly asked the question which is acceptable for the close relationship even the

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>Fox. So my full name is Henry George Edward James Hanover-Stuart Fox.</p> <p>Alex: And I thought Alexander Gabriel Claremont-Diaz was a mouthful.</p> <p>Henry: He is.</p>										question seem to be personal.
			1				/	-	-	-	Henry offer explanation rather than simply stating his name showing the corporation and attentiveness, he responded full detail acknowledging Alex interests in learning more about him.
			1			/		-	-	-	Alex uses humor to relate their share experience of having long formal names or enforcing the sense of commonality and the shared experienced.
					1		/	-	-	-	Henry make a flirt and hinting the Alex is being mouthful which is leaving room for interpretation.
98	<p>Alex: Does anyone in your family know about you?</p> <p>Henry: My sister Bea's the only one I've told. My</p>			1		/		-	-	+	"Does anyone in your family know about you?" is such a sensitive faced threatened questions, Alex question by indirectly use

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>mum probably suspects.</p> <p>My brother Philip is completely oblivious.</p> <p>Alex: And what about His Majesty, the king?</p> <p>Henry: Grandpa's a cold, hard realist. He sat me down on my 18th birthday and told me not to let any selfish desires I might be harboring reflect poorly on the crown.</p> <p>Alex: That is some bullshit.</p> <p>Henry: It's my life.</p> <p>Alex: Doesn't mean you have to accept it.</p>										<p>"know about you" instead of explicitly saying "know you're gay" to soften his statement. Also instead of bluntly saying "your grandfather" Alex uses to form a title his majesty adding a layer of respectful distance due to the sensitive nature of questions.</p>
			1				/	-	-	-	<p>Henry respond honestly acknowledging Alex's concern and care.</p>
					1		/	-	-	-	<p>Henry says about his grandfather using emotionally distant language "cold hard realist selfish desires" implying the critique without direct confrontation, instead of saying that "he does not know".</p>
			1			/		-	-	-	<p>Alex use strong informal language to show empathic "That is some</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											bullshit." with Henry's feeling and also support and mention that Henry have other choice and he does not have to accept it.
			1			/		-	-	-	"It's my life." Henry acknowledges ownership and resignation this may be the move to minimize the emotional exposure of himself.
99	Henry: I was four years old when I realized that everyone in my country knew my name, but... I would never know theirs. Prince Henry belongs to Britain. Henry Fox has to belong to himself or else...he'll vanish. Alex: Can't he ever belong to someone else? Henry: Only momentarily. Henry: Not here.				1	/		-	-	+	Henry explicitly disgusting the emotional impact of his fame here express his isolation and loss of individuality and he implies that he struggle to preserve this without directly stating the emotional struggle.
					1	/		-	-	+	"Can't he ever belong to someone else?" the question is emotionally loaded but indirect it is hint at romantic longing without naming it preserving both his and Henry's face.



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
			1				/	-	-	+	"Only momentarily." the answer suggests that belonging to someone else it's forbid by his duty and hinting at guilt or risk attack to Alex feeling.
		1					/	-	-	+	"Not here." Henry's is not minimizing the threat to harming Alex's face of not touching him by saying "not here" as they're in public and there might be people seen them.
100	Henry: I think we should make love tonight. Alex: Oh. I-I mean, yeah. I'm down. Alex: But, I mean, who says "make love" anymore? Are we gonna, like, listen to Lana Del Rey when we do it? Henry: All right, all right.		1				/	-	-	-	The phrase "we should" by Henry emphasize the emotional participation including both him and Alex in the plan activity together.
			1				/	-	-	-	Alex avoid disagreement as humorous rather than the serious objection and then he being exaggerating that he stays engage emotionally showing comfort to building rapport and teasing Henry's "make love".

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
10 1	<p>Alex: It's just... Who's gonna do what? Because I'm... I've never...</p> <p>Alex: Oh, my God. I'm so not playing this cool right now.</p> <p>Henry: I went to an English boarding school, dear. Trust me, you're in good hands.</p> <p>Henry: Now, careful. Oh. The buttons are quite sturdy.</p> <p>Alex: Mm. Rigid.</p>										<p>Alex, by being incomplete a sentence invites Henry to finish Alex's experience in sentence without forcing to explicitly say it reducing vulnerability.</p>
			1				/	-	-	-	<p>Henry referring to his boarding school experience as assurance, using joke to calm Alex down and normalize the situation.</p>
			1				/	-	-	-	<p>By engaging with Henry's playful tone. Alex confirms mutual enjoyment of the moment and develop the relationship further.</p>
10 2	<p>Alex: I can't believe how wrong I was about you.</p> <p>Henry: Most people are.</p>		1				/	-	-	-	<p>Alex act shifts into perception which shows he paying attention to Henry as complex individual. This is a form of positive politeness showing interest and noticing the hearer's detail.</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
			1				/	-	-	-	Henry generalize the experience to most people wish distances to common, protect his own negative face from too much emotional exposure in the sensitive situation.
10 3	<p>Henry: Is there any part of you that...wishes you weren't the son of the president? Or that your family wasn't in politics?</p> <p>Alex: I actually wish I could help more. It's gonna be a tough campaign.</p> <p>Henry: You really do love it, don't you?</p> <p>Alex: Yeah, I really do. To devote your life to helping others? To know that what you do has a meaningful impact on people's lives? I know it's my life's work.</p>		1				/	-	-	+	The hesitation and indirect structure can shows that Henry's awareness of the question as it might be intrusive so he minimizing the imposition by employed negative politeness.
			1				/	-	-	-	By Shifting the focus to his desire to contribute, Alex implicitly share the value system of public service, he show his interest acould also be seen as seeking agreement and validity from Henry.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
			1				/	-	-	-	The admiration and assumes a shared emotion or understanding and also he acknowledges Alex's passion creating positive face by showing genuine interest in what drives him forward.
10 4	Henry: Is there any part of you that...doubts? Alex: My father was 12 when my abuela brought him and his sister over from Mexico. You may not understand this, but in America, if you're an immigrant with a "Z" in your last name, there's not a lot of people in positions of power that look like you or sound like you. I've been given a chance to be someone in the world that my father didn't see when he was growing up. You can't know what that means. Henry: I'm learning.			1			/	-	-	-	Henry's hesitant for minimize the position, Henry is seeking emotional insights but he did so with care to preserve Alex negative face to be free from pressure that might get from his questions.
				1			/	-	-	+	By giving reason and then say that "you may not understand..." this acknowledges that Henry might not share this

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											cultural experience which maintain politeness by recognizing the potential distance between them.
			1				/	-	-	-	Henry support Alex perspective rather than dismissing it, he ensure that he understands Alex and their creating emotional trust.
10 5	Ellen (Alex's mom): Did you tell Miguel Ramos that we had a plan to flip Texas? Alex: What? No! Ellen (Alex's mom): 16 tweets today, all linking to his new article. Alex: He really tweets too much.	1				/		-	+	+	Alex directly "What? No!", did not expressing surprise but express frustration, and there's no attempt to soften the statement.
					1	/		-	+	+	Alex playing by making a joke about Miguel's tweeting it is not directly addressed how Miguel might have gotten the information but instead shifting focus with humor to light up the situation.
10 6	Ellen (Alex's mom): "Mr. Claremont-Diaz, a student at Georgetown Law, is playing an active role in the campaign's			1		/		-	+	+	The phrase "if your campaign..." Alex implied to blame indirectly and avoids direct confrontation with his mother. By

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>new Texas strategy." I was unaware my campaign had a new Texas strategy. Can you please tell me what it is?</p> <p>Alex: If your campaign had read my memo, you'd know. All I said to Miguel is that Texas is competitive and we intend to win it. I didn't think he'd write an article about it.</p> <p>Ellen (Alex's mom): Well, he has, so now we have to explain to everyone that we don't in fact have a new Texas strategy.</p>										<p>suggesting that Miguel's article was an unexpected outcome and expressing surprise that it was published, Alex is indirectly apologizing for any inconvenience caused by the situation.</p>
10 7	<p>Alex: You do have a Texas strategy. You just won't implement it. Why aren't you registering a million new voters? Why aren't you firing up the youth vote, building a grassroots movement? Why aren't you fighting for your home state, Ma?</p> <p>Ellen (Alex's mom): I am fighting for my administration and for the people who can't afford to have Jeffrey Richards</p>	1				/		-	+	+	<p>He direct "why aren't you..." challenging his mother political opinion and personal commitment, he's not just confronting a president and his confronting his mother implying a sense of disappointment in her.</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	become president. And I will not be the first woman to lose reelection to this office.										
10 8	<p>Ellen (Alex's mom): Our latest internal polling. Richards is k*lling me in the Rust Belt. That's where we need to focus, not Texas. You're being idealistic when I need you to be realistic.</p> <p>Alex: Is that why you got into politics? To be realistic? Do you think that's what the people really need right now?</p> <p>Ellen (Alex's mom): I do not need a lecture from you about idealism. I was 28 when I was elected to the state legislature. I had 150,000 constituents. Now I have 330 million. They need me to be realistic so they can be idealistic. If you don't understand that, then you have a lot to learn about politics, kiddo. You are no longer allowed to speak to the press. Do you</p>	1				/		-	+	+	Alex directly questioning his mother without softeners or mitigation to reduce the threat to her face expressing the frustration and disappointment.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>understand me?</p> <p>Alex: Yes, Madam President. Twenty-seven.</p> <p>Ellen (Alex's mom): What?</p> <p>Alex: You were 27, not 28, when you won your first election. Ask any of the women who work for you. They'll be able to tell you that.</p>										
					1	/		-	+	+	<p>Alex mentioning Madame President and using rhetorical question emphasize the distance and the role conflict between Alex and his mother and also mentioning the "woman who work for you" Alex makes implicit critique that the team remember her history even if she doesn't he reminds her that idealism still surrounds her.</p>
109	<p>Ellen (Alex's mom): I read your memo. Good work. (chuckles softly)</p> <p>Ellen (Alex's mom): We're sending you to Texas.</p> <p>Alex: Really?</p>		1			/		-	+	-	<p>Alex expresses surprise and emotional validation, his surprise also acknowledges Allen's shift in reflects the desire for mission, understanding it is short sincere reaction</p>



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											that show for the confirmation.
110	<p>Ellen (Alex's mom): You'll have a shoestring budget. You'll eat fast food for every meal.</p> <p>Oscar (Alex's dad): You'll work 18-hour days, and you'll love every minute of it.</p> <p>Ellen (Alex's mom): So what do you say?</p> <p>Alex: When do I start?</p>		1			/		-	+	-	Alex immediate agreement allowing himself with their goals and accepting their support showing that he is willing to get along with what they say.
111	<p>Alex: Dear Henry</p> <p>Greetings from the Lone Star State. It's hard to put into words how exciting it is to be back here working to get my mom reelected. The energy here is electric, and I think we can make a real difference. The only thing that would make it even better is if you were here.</p>		1			/		-	-	-	Alex minimizing emotional distance despite the geography separation, which also goes well with what Henry admires him by expressing fulfillment and his political work. Seeking agreement and support from Henry to engage emotionally and respect his trial in politics.
112	<p>Henry: Dear Alex: I can't think of a single way to start this email except to say, "You're incredible."</p> <p>But should I also tell you that when we're apart, your body comes back to me in my dreams? I can</p>		1			/		-	-	-	Henry opens with a personal compliment firming Alex's value in Henry's eyes and describing emotionally expression to share intimacy building further

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		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>feel your skin against mine, and it makes every bone in my body ache.</p> <p>Alex: Henry, seriously.</p> <p>I'm out here giving my all for my mother. I can't have smut filling my inbox, corrupting my mind and bulging my pants like this. Look, buddy, you know I am incorrigible, so don't "incorrigible" me.</p>										relationship and physical closeness.
			1			/		-	-	-	<p>Alex reply showing humorous through his political missions were out in the conversation in real world. He also gives reason why he's trying to stay focused justified in history reaction and he also makes clear he's not offended by Henry's flirtation but he's also engaging in it, avoiding the disagreement.</p>
11 3	<p>Henry: I'll behave. By the way, we call them "trousers," not "pants," dear. But in this case, both seem to apply. Also, from all the photos you're posting, it really makes</p>		1				/	-	-	-	<p>Henry used little promise saying "I'll behave..." acknowledge the flirtations boundary that Alex previously sent, he also calling Alex "dear" and referring vocab differences</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	me want to visit. Alex: Yes! I was just thinking that I want you to come and see it one day. Ah, there's so much that I want to show you. I think you'd really like Austin most especially. I want to see your mouth covered in barbecue sauce, and then I want to lick it off.										"trousers" and "pants" creating intimacy and connection.
			1			/		-	-	-	Alex express a strong desire with Henry create a sense of inclusion in the activity together and by thinking what Henry might enjoy he's also hoping for the positive outcome with Henry in the future.
11 4	Henry: Wait, don't they have napkins in Texas? I wish I could, but my duties keep me here. Dear Alex...It's becoming increasingly difficult attending mindless ribbon cuttings while you're out there changing the world. I'll be damned, Alex, but I miss you. Alex: Dear Henry: I miss you, too. Dear Henry...I'll admit this to you and no		1				/	-	-	-	Henry teasing about napkins shows of similarity and intimacy between them, Henry also showing his feeling for Alex, support, and interest in Alex's politics process.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>one else. For all my big talk and certainty, I'm secretly afraid I'm going to let my mother down.</p> <p>Henry: Alex, I understand what you're saying, and I believe what you're describing is called "impostor syndrome." But I know that you are not an impostor.</p>										
			1			/		-	-	-	<p>By saying "I wish I could but my duty keep me here" Henry express his hard time seeking for support without directly refusal in visiting Alex.</p>
			1			/		-	-	-	<p>Alex share simple and direct emotion saying "I miss you too" to Henry and then he expressing secretly afraid of going to let his mother down, seeking for Henry's support and validation.</p>
11 5	<p>Miguel: You know, we're both staying at this hotel tonight.</p> <p>Alex: Tell me something. Do you honestly believe that we're ever hooking up again?</p> <p>Miguel: Well, I don't</p>	1				/		+	-	+	<p>Alex used rhetorical question not to seek an answer but to assert emotional and frustration for Miguel hope for intimacy. Alex denying him straightforward he also direct accusation with "little</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>anymore. (chuckles) Is there a problem between us, Alex?</p> <p>Alex: Yeah. The problem is you sandbagging me and my mother's campaign on your little wannabe Washington Post website, claiming we had a plan to flip Texas.</p> <p>Miguel: Which you do and have enacted and confirmed as much when we spoke about it on the record.</p> <p>Alex: Well, the only thing I'm confirming tonight is that you're an asshole. Feel free to use that quote. Buenas noches, cabrón.</p>										<p>wannabe Washington Post website" threaten Miguel's professionally identity with no mitigation.</p>
11 6	<p>Alex: Uh, what are you doing here?</p> <p>Henry: Oh, just a bit of skullduggery. Amy helped plan it.</p> <p>Alex: We need to get up to my room right now.</p>		1			/		-	-	+	<p>The "uh" signals hesitations or surprise rather than confronting Henry directly. Could be seen as he is happy to see Henry. By saying "We need to get up to my room right now." Alex also include both him and Henry in the conversation.</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
			1				/	-	-	-	Henry using informal language show a sense of mutual understanding about Amy's help, create a sense of shared experiences and insight jokes.
11 7	Alex: Have you ever cooked for yourself? Henry: Once, unsuccessfully. Alex: Mm. Have you ever been on Grindr? Henry: Once, unsuccessfully.		1			/		-	-	-	Alex assumes and teasing base on Henry's likely privileges he also shift from cooking to explicitly quit experience inviting Henry to share or relate in his question.
			1				/	-	-	-	Henry responds with a sense of teasing rather than defensiveness maintaining good relationship and share playfulness and then he repeating it again on the joke exaggerating how poorly both task went to keep the tone funny.
11 8	Alex: Mm. Do you vote? Henry: Mm-mm. Not allowed. Alex: What? That's insane. Henry: Yeah. Henry: Them's the rules.		1			/		-	-	-	That "Mm" by Alex phrasing suggest comfort, showing a shared expectation that "voting" is a normal behavior. Again when he reacted to Henry's answer strongly to show his emotion in

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											Henry's reality, he's creating a sense of connection.
		1					/	-	-	-	Henry answer to Alex question with direct language and no mitigating or soften the answer, just stating fact plainly.
			1				/	-	-	-	The phrase carries a humorous and could be seen as seeking the understanding and support from Alex.
11 9	<p>Alex: Mm. What's your favorite movie?</p> <p>Henry: Oh, In the Mood for Love.</p> <p>Alex: I never seen it.</p> <p>Henry: God, sometimes I forget how uncultured you Americans are. It is only the swooniest movie of all time.</p> <p>Alex: "Swooniest"? Is that even a word?</p> <p>Henry: Yes, of course it is.</p>										<p>Alex use question to encourage Henry to share interest, or something meaningful also Alex questions Henry's language humorously returning to teasing tone.</p>
		1					/	-	-	-	"I never seen it." Alex answers straightforwardly with no tone of mitigating the statement just honestly and casual.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
			1				/	-	-	-	Henry's insulting is clearly teasing not meant to threaten face and develop the closeness by a playfully mocking a stereotype unculture Americans.
120	Alex: Wake up. shit, shit, shit. Henry: What's going on? Zahra: Come on. Let's get your mother reelected. Henry: Oh, sh*t.	1				/		-	-	-	Alex is not concerned with saving face, his erupt command "wake up" repeated explitters show his in rush situation, shows the sense of alarm.
121	Zahra: Is there someone in there? Alex: Be right with you, Zahra! Zahra: That's it. I... am coming in. Alex: Hey! Do you mind? Zahra: Oh! Alex: Come on! Zahra! Zahra: Put clothes on now. Alex: Zahra!			1		/		-	+	+	Alex answer attempt at delaying her and trying to maintain the boundary. Alex also use rhetorical question to indirectly expressing his objection to intrusion he's appealing to her request for his negative face or his privacy.
		1				/		-	+	+	Alex responds with exasperation calling her name as a protest it's not attempt to preserve politeness rather an expressive reaction is not trying to save her face on



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											his own face this voicing frustration and embarrassment.
12 2	<p>Zahra: What are you doing?</p> <p>Zahra: Where is she?</p> <p>Alex: Zahra, no one is here.</p> <p>Zahra: Oh, really?</p> <p>(chuckles) Well, that left her phone in here.</p> <p>Alex: Okay, so she left her phone in here. Big deal. It's all chill, Zahra.</p>	1				/		-	+	+	Alex trying to tone her down, uses plain deny without any effort to redress her concern.
		1				/		-	+	+	he's trying to make it seems like they're both on the same page to ease the tension, even though she's clearly not buying it
12 3	<p>Zahra: It's all chill? You hook up with some rando the night before your mother's acceptance speech. You don't have her sign an NDA, of that I'm certain, and then you let her bring her phone in here, transmitting God knows what to God knows who.</p> <p>Alex: Trust me, she's not gonna do any of that.</p>		1			/		-	+	+	"Trust me, she's not gonna do any of that." Alex showing his understanding trying to soften the situation by asking Zahra to trust him.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	Zahra: Yeah, Alex, yeah. That is really chill.										
12 4	Alex: Zahra, breathe. Zahra: Don't you tell me what to do. Alex: Do you want to sit? Zahra: Uh, yeah, yeah, yeah, yeah. Alex: Okay. Wh-Where do you want to go? Here? Zahra: Yeah. Alex: Oh, there? Okay. Zahra: Yeah. Fine, fine. I'm fine! Alex: Oh. Okay.	1				/		-	+	+	Alex is helping Zahra with her reaction by directly telling her to breathe, almost as an order but due to the situation, Alex being direct as the urgency from Zahra's reaction.
				1		/		-	+	+	Alex offers to avoid imposing on Zahra's face, he offering Zahra autonomy acknowledging her emotional overload, his stuttering tone as deference and convey hesitation he's taking the lead in the situation while helping her.
12 5	Zahra: How long has this been going on? Alex: Since New Year's. Zahra: Oh, God. And who knows about this? Alex: Literally no one but you. And the Secret Service.	1				/		-	+	+	Simple, direct truth as the response to Zahra's question with no face saving or any mitigation. Showing that Alex is well aware of Zahra's power over him.

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		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>Henry: And Percy.</p> <p>Alex: Right, and Nora.</p> <p>Henry: Oh, and I told my sister.</p> <p>Alex: Aw, I didn't know that.</p> <p>Henry: Yeah, she was really happy for us.</p> <p>Alex: Oh, I can't wait to see her again. She's really...</p> <p>Zahra: Okay. Shut up, okay? The both of you. I need to think.</p>										
			1			/		-	+	+	Alex saying "literally no one but you" trying to reassure Zahra by limiting the scope of the secrets relationship between him and Henry, implied trust and inclusion of feeling to Zahra's positive face.
			1			/		-	+	+	Henry interaction show as his noticing and interest to the topic of their relationship, he values it as he only told his important person (his sister) that he can trust. Saying to create the sense of connection despite Zahra's reaction.
12 6	Alex: Please don't tell my mom.			1		/		-	+	+	Alex acknowledging Zahra's authority and

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>Zahra: Seriously? Alex, we are in a hotel crawling with reporters, in a city filled with cameras, on the precipice of the biggest event of the campaign, in a race so close it could be arrested for assault, and you're asking me not to tell your mommy on you?</p> <p>Alex: Well, I haven't told her yet.</p> <p>Zahra: Oh, gee, kid, I'm sorry to interrupt your process of becoming, but you're the one who decided to put your dick into the heir to the British throne.</p> <p>Henry: Well, technically, I'm the spare.</p> <p>Zahra: Not talking to you, sir.</p>										<p>trying to preserve his autonomy, he's trying to mitigate the face-threatening act. He's also trying to soften the situation by offer a minor justification "well, I haven't told her yet." about his identity and relationship with Henry.</p>
					1		/	+	+	+	<p>Henry used indirect language to mention about his position to protect both his and Alex positive face reference attention without confrontation due to Zarah's authority and the current situation.</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
12 7	<p>Zahra: Okay. Would it make any difference if I told you not to see him again?</p> <p>Alex: No.</p> <p>Zahra: Every time I see you, it takes another year off of my life. All right. I'm going downstairs, and... you better be dressed and in the lobby in five minutes so we can get your mother reelected.</p> <p>Alex: I'll be there.</p> <p>Zahra: And as for you, Little Lord fuckleroy, you get your ass back to merry old England right now. I want you chewing on a goddamn crumpet by sunset. And if anyone sees you leave this hotel, I will Brexit your head from your body. You got me?</p> <p>Henry: Loud and clear.</p>	1				/		-	+	+	<p>Alex directly answer to Zahra's question with no explanation, no softener and any mitigation, showing Alex's commitment and emotional maturity.</p>
			1			/		-	+	+	<p>Alex being cooperative "I'll be there." and acknowledges of Zahra's authority in the situation, showing his intention to ease the tension and light up the mood by promise</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											her about his presence at the event.
				1			/	+	+	-	Henry's response shows submissive and cooperative acknowledges Zahra's power and seek to avoid further conflict show deference in the situation.
12 8	Alex: Do you have a few minutes? Ellen (Alex's mom): Sure, darling. What's up? You look very serious. Alex: Yeah. I've been, um, figuring some things out about myself lately, and it's, um... relevant to the campaign, in a way. Ellen (Alex's mom): Okay.			1		/		-	+	-	Alex respect Allen's time as both his mom and the president. He used a minimizing imposition approach requesting her time, respect her answer whether denying or accepting him.
					1	/		-	+	+	"Yeah. I've been, um, figuring some things out about myself lately, and it's, um... relevant to the campaign, in a way." Rather than stating the matter directly he hints the relevance of his personal identity to the campaign implying without asserting it, his mom room to interpret the response.
12 9	Alex: I've met someone. Ellen (Alex's mom):				1	/		-	+	+	Alex interacts to begin a sensitive personal topic,

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>(chuckles) Is that all?</p> <p>Honey, that's great. I mean, why would that be relevant to the campaign? She's not a Republican, is she?</p> <p>Alex: No. She's also a he. And "he" happens to be Henry.</p> <p>Ellen (Alex's mom): As in the prince of England?</p> <p>Alex: Yeah. Oh, I'm...</p> <p>Ellen (Alex's mom): We're gonna need some pizza.</p>										allow his mom to interpreted without being concerned, to protecting his own face and respect her as a mother and a public figure. Also "No. She's also a he. And 'he' happens to be Henry." Alex continue with gentle lead, before moving into clear and declaration about Henry.
				1		/		-	+	+	"Yeah. Oh, I'm..." Alex hesitation and pause, indicating that he still feels vulnerable or worried about the consequences of his admission of coming out to his mom.
130	<p>Ellen (Alex's mom): So are you, are you gay? Bi? Fluid? Pan? queer?</p> <p>Alex: Cool it, Mom. I'm bi.</p> <p>Ellen (Alex's mom): Oh, all right. Well, you know, the "B" in "LGBTQ" is not a silent letter.</p> <p>Alex: Yes, thank you, Mom.</p>		1			/		-	+	-	Alex feel safe enough after seeing her reaction. By saying "cool it mom" showing his appreciation for her support of the varieties of identity. And saying "thank you. Mom" developing relationship between them.
131	<p>Ellen (Alex's mom): Can I give you some advice?</p>		1			/		-	+	-	Alex noticed his mom "Yeah, of course" to

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	Alex: Yeah, of course. Ellen (Alex's mom): You need to figure out if you feel forever about him before you take this any further. A relationship like this will define your life. Alex: I don't know if we're there yet, Mom. I don't know if we ever will be.										maintain closeness, acknowledging her concern and allowing the conversation to go deeper in details.
			1			/		-	+	-	Alex expresses his vulnerability, respecting the seriousness of the questions without planning certainty about him and Henry.
13 2	Ellen (Alex's mom): One more thing. Uh, we didn't go over this particular type of partnering when we had the talk, which is on me for making assumptions. Alex: Okay. Ellen (Alex's mom): I just want to make sure you know you need to wear a condom if you're having anal intercourse. Alex: Oh, my God. Ellen (Alex's mom): And we can, we can talk about getting you on		1			/		-	+	-	"Okay." Alex noticed and attended his mom in such welcoming tone maintain closeness and good atmosphere, Alex also applied joke "You are ridiculous. I cannot believe they give you the nuclear codes." using sense of humor to deflect discomfort and control their interaction.



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>Truvada. And-and if you're bottoming, then you need the HPV vaccine. And I can have HHS send over some brochures.</p> <p>Alex: You are ridiculous. I cannot believe they give you the nuclear codes.</p>										
13 3	<p>Ellen (Alex's mom): And you have to tell your father.</p> <p>Alex: Ugh.</p> <p>Ellen (Alex's mom): Hmm?</p> <p>Alex: I don't know. This is uncharted territory for us.</p> <p>Ellen (Alex's mom): When you're a parent, every day is uncharted territory. And when your child is Alex Claremont-Diaz, you get used to the exceptional.</p> <p>Ellen (Alex's mom): I love you.</p> <p>Alex: I love you, too.</p>			1		/		-	+	-	<p>Alex saying "I don't know an Uncharted territory" soften his resistant without the regular refusing the request of his mother to tell his dad.</p>
			1			/		-	+	-	<p>The declaration of love is a way for Alex to express emotional, acknowledging Ellen's feeling and building on closeness.</p>

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		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
13 4	Alex: Dear Henry Well, I just came out to my mom. I was never afraid of her rejection. I was afraid that she would see me differently than before. But now I realize that's exactly the point. Anyway, my parents bought a vacation house after my mother's book was published. I'm headed there to chill over Labor Day weekend with my dad and Nora. My dad suggested that I invite you. Do you want to come? Please say yes. P.S., Nora says to bring Percy.		1			/		-	-	-	Alex assume emotional engagement from Henry, he share understanding of identity and change. Also mentioning Nora and Percy creating communication and share network.
13 5	Alex: Hey! Watch out! Here comes British Invasion! Nora: Oh, we found them hitchhiking in Austin.		1			/		-	-	-	Alex refer to Henry and Percy as British invasions is a joke a playful cultural reference that assume same knowledge and jokes within the group, reducing social distance and showing closeness.
13 6	Oscar (Alex's dad): Hey, welcome to La Casa Blanca Oeste. Alex: Dad, what is this music? It's so not the	1				/		-	+	-	Alex direct casual critique to his dad's taste in music with no softeners or any mitigation but not really

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	vibe. Henry: It's great to see you again, sir. Oscar (Alex's dad): What's with the "sir"? Please, call me "Congressman." Henry: Oh, well, in that case, you can call me "Your Royal Highness."										threat his face as the close relationship.
			1			/		+	+	+	Henry used deference and formality saying "sir" showing respect to Oscar, especially since Oscar is a public figure and Alex father
			1			/		+	+	-	Henry teasing Oscar with a formal address "Oh, well, in that case, you can call me "Your Royal Highness." showing his friendliness and creating the level of relationship by response with joke to Oscar's joke.
13 7	Oscar (Alex's dad): Lazarus wakes. Alex: Need help? Oscar (Alex's dad): Not as bad as you do. Coffee's fresh. Henry's still sleeping? Alex: He did karaoke last night. Plus half a dozen			1		/		-	+	-	Alex offer help indirectly avoiding any assumption that Oscar needs it, showing respect and considerate for Oscar autonomy.

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		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>tequila shots.</p> <p>Oscar (Alex's dad): Oof. I got to be honest: I thought because he was a prince that, uh, he'd be a little more of a candy ass.</p> <p>Alex: Yeah, he's tougher than he looks. So you like him?</p> <p>Oscar (Alex's dad): What's not to like?</p>										
					1	/		-	+	-	<p>Alex saying "He did karaoke last night. Plus half a dozen tequila shots." instead of answering if Henry is waking up or not he inform with the activity that they did last night, hinting his dad the answer by not directly say it.</p>
			1			/		-	+	-	<p>"Yeah, he's tougher than he looks. So you like him?" Alex mention toughness supporting Henry and engage Oscar directly about his opinion and ended up aksing if he likes Henry or not, creating a shared connection between father and son.</p>
13 8	Alex: I wasn't sure if you needed to have, like, a			1		/		-	+	+	<p>The phrase "wasn't sure" by Alex is a hedge to</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>Catholic moment about it or...</p> <p>Oscar (Alex's dad):</p> <p>Please. Have a little more faith in your old man. You are, after all, talking to the patron saint of gender-neutral bathrooms in Austin, you little shit. You know, uh... your mom and I were a stupid idea, too. We were just babies when we had you. Nobody thought we'd make it. Look at us now. Sometimes you just got to jump, hope you're not standing on a cliff.</p>										<p>reduce the imposition and asking his father's possible sensitivities about the religious views without stating it clearly.</p>
13 9	<p>Alex: Shower time!</p> <p>Henry: No.</p> <p>Henry: God, you are such a cretin. No, get off.</p> <p>Alex: I've been thinking.</p> <p>Henry: I seriously doubt that.</p> <p>Alex: "I seriously doubt that."</p>	1					/	-	-	-	<p>Henry saying "No" and "Get off" straightforward likely intentional and play rather than aggressive relying on the their intimacy and closeness.</p>
			1				/	-	-	-	<p>"you're such a Cretin" as a mock insult in teasing way, not meant to hurt Alex's feeling but to play and show friendliness and further close relationship.</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
					1	/		-	-	-	Alex leading into something ambiguous "I've been thinking." giving Henry space to respond and interpret using incomplete sentence.
			1			/		-	-	-	"I seriously doubt that." Alex mirror Henry's line to mocking him for his voice and act showing shared humor and acknowledging Henry's attention to his earlier line.
140	<p>Alex: I've been thinking about how my life is gonna be a lot different after the election.</p> <p>Henry: Hmm. How so?</p> <p>Alex: Well... (sighs) my mom will hopefully be in office again, and we won't have to worry about winning any more national elections. And I'll have a lot more freedom. Until it's my turn to run for office, of course.</p> <p>Henry: Of course.</p> <p>Alex: And I thought maybe next summer we could come back here for, like, a couple weeks.</p> <p>We can be naked and</p>				1	/		-	-	-	Alex opens with a reflective statement, which hinting at the remaining message, leaving Henry room for interpretation of his sentence.

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		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	have sex anywhere on the property we want.										
			1				/	-	-	-	Henry express interest and encourages Alex to express his thought and attention to Alex concern.
			1			/		-	-	+	Alex express his vulnerability and a way seeking validations from Henry. and Alex also expressed a shared future saying "we could come back here" showing that he planned the future together and including Henry with him in the activity.
14 1	Alex: We can walk through Austin holding hands, and it won't even matter if anyone sees us. I can take you around to all the places I grew up, and you can get to understand my life a little more. I've never felt this way about anyone. It's like there's a rope attached to my chest and it keeps pulling me towards you. And it feels so right. What I mean to say is, Henry... I...		1			/		-	-	+	Alex express his intention to share future, romantic relationship as a couple, inviting Henry into agree on his opinion. He offered personal access to his history as a form of emotional intimacy and he attending to the relationship saying "I've never felt this way about anyone" showing affection towards Henry.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
14 2	<p>Beatrice: What happened in Texas?</p> <p>Henry: I ended things with Alex.</p> <p>Beatrice: Oh, Hen. I'm so sorry. Did grandpa find out?</p> <p>Henry: Not this time, but I felt myself getting too close, and I didn't want to break his heart.</p> <p>Beatrice: What about your heart? Have you thought about calling Mum?</p> <p>Henry: Last I heard from Mum, she was off saving elephants in Botswana. Perhaps I ought to grow some tusks.</p>	1					/	-	-	-	Henry straightforward and direct answer to Beatrice that he's not minimizing the statement, he is making clear declarative one to her.
			1				/	-	-	-	"I didn't want to break his heart." Henry attempts to justify his decision indirectly showing concern for Alex feelings
				1			/	-	-	-	"Last I heard from Mum..." Henry implied abandonment without directly causing his mom, he's saying grow some tusks is a humorous metaphorical deflection to



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											leaving room for interpretation.
14 3	<p>Henry: It's all so silly, isn't it? The idea of royalty in the 21st century, it's-it's so... antiquated.</p> <p>Sometimes... I wonder if what we do has any meaningful impact on people's lives.</p> <p>Beatrice: Well, cheer up. At least you'll never be king.</p> <p>Beatrice: Do you love him?</p> <p>Henry: What difference would it make if I did?</p>				1		/	-	-	-	<p>The phrase "it's also silly isn't it" and "I wonder if..." showing invitation rather than straight, direct language. Henry's indirectly expressing disconnection with his royalty rules, instead of explicit criticize it, he's just indirectly reflecting without confronting the institution.</p>
				1			/	-	-	-	<p>The rhetorical question "What difference would it make if I did?" framing distances Henry from his emotion as if the situation is abstract, Henry is protecting his negative face.</p>
14 4	<p>Alex: He won't answer any of my texts or take any of my calls. Has Percy heard from him?</p> <p>Nora: Percy said that Henry sometimes goes into his cocoon phases and the only thing to do</p>			1			/	-	-	-	<p>Alex avoid demanding of using a third party, Percy, as a soft entry point minimize the imposition. He's stating fear of rejection about Henry's situation. And again "What if he won't see me?" he's</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>is just wait it out.</p> <p>Alex: I can't wait it out.</p> <p>I'm going crazy here.</p> <p>Nora: Well, you have air miles. Go to London. Get your man.</p> <p>Alex: What if he won't see me?</p> <p>Nora: At least you'll have your answer.</p>										showing deference and vulnerability.
		1				/		-	-	-	<p>Alex "I can't wait it out" direct emotional confession no hedging no filters, show desperation from the line reflecting Alex's feelings.</p>
14 5	<p>Alex: Can we please talk?</p> <p>Henry: I'm going to let you say what you need to say, and then I'd like you to leave.</p> <p>Alex: What's going on, Henry? A week ago, we were happy, and then you disappear without saying a word? I think you at least owe me an explanation.</p> <p>Henry: I have done nothing but explain myself to you this past year. I don't know what more you want me to say,</p>			1		/		-	-	+	<p>The use of "please" by Alex showing deference and a sense of permissions to Henry's time and autonomy.</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	and I don't appreciate you barging in here in the middle of the night.										
		1					/	-	-	+	Henry stating a clear boundaries "I'm going to let you say what you need to say" showing that he's being direct without any mitigation.
			1			/		-	-	+	"What's going on, Henry?..." Alex expresses confusion and involves shared history and saying "you owe me an explanation" mentioning "we were happy" include both him and Henry in a conversation reminding Henry about their time and experience together, seeking for reason and clarification.
				1			/	-	-	+	Henry phrasing that "in this past year" he signal the emotional struggle in the relationship, he also expressed "I don't appreciate you barging in here in the middle of the night." aiming to preserve his own face.
14 6	Henry: Oh, for Christ's sake, Alex! For once, I	1					/	-	-	+	Henry used strong emotional to empathize his

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		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	wish you could see me for who I am and not who you want me to be. Sometimes I don't think you know me at all. I'm not like you. I can't afford to be reckless. I wasn't raised by a loving, supportive family like you were. I have centuries of history bearing down on my shoulders. My life is the crown and yours is politics, and I will not trade one prison for another. I can love you and want you and... and still not want that life. I'm allowed. All right? And it doesn't make me a liar. It makes me a man with some infinitesimal shred of self-preservation, and you don't get to come in here and call me a coward for it.										feeling, he direct accusation that Alex impose the expectation onto him "I'm not like you" is a direct statement, emphasizing difference clarifies on privileges of freedoms which Henry cannot enjoy.
					1		/	-	-	+	Henry use metaphorical language implied institution on family pressure without being too argumentative, he also compare monarchy and politics to forms of

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											imprisonment. " My life is the crown and yours is politics, and I will not trade one prison for another."
14 7	<p>Henry: That is simply not possible, and you know it.</p> <p>Alex: Fine. I'll leave. And you can live in your tower and protect your heart for the rest of your life, and nothing will ever happen to you. But, Henry... nothing will ever happen to you. So if you want me to go, you have to tell me to leave.</p> <p>Henry: Please... don't make me.</p>	1					/	-	-	+	Henry being direct mention content of his Royal identity and the impossibility of public relationship with Alex without any mitigation.
					1	/		-	-	+	Alex uses metaphor by saying "live in your tower and protect your heart" also being ironic saying "nothing will ever happen to you" to soften the confrontation. Using metaphor allow him to express his intention without directly stating it.
			1			/		-	-	+	" if you want me to go, you have to tell me to leave." Alex respect Henry's autonomy, Henry's

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											negative face, making him to make the choice it is both a challenge and invitation, Alex won't leave unless Henry explicitly asked him to. This giving Henry the power to choose while also imposing on him too.
				1			/	-	-	+	Henry saying "please" instead of saying "go" or "stay" he completely vulnerable, he's unable to telling Alex to leave as he indirectly say "don't make me"
14 8	Alex: It is the only way you're getting rid of me. Because I would never leave this room if I didn't think there was any hope of holding on to the happiness that I have found with you. And if you think otherwise, then you don't know me. So tell me to go, Henry, and I promise I will walk out that door and trouble you no longer.  Henry: Wait. There's something I want you to see.	1				/		-	-	+	By saying "It is the only way you're getting rid of me" Alex directly state it with no mitigated, it's priorities the clarity over politeness.

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		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
			1			/		-	-	+	Alex presuppose that Henry values that happiness together he framed his refusal to leave as a reflection of deep emotional investment assuming that Henry shares or understand this commitment.
			1			/		-	-	+	Alex places his decision explicitly in Henry's hand which appeals to Henry autonomy, he offering a promise "if you say go, I'll leave" which showing deference and respect Henry's wishes.
			1				/	-	-	-	Henry saying that "Tthere's something" he wants Alex to see, he's engaging Alex interest and acknowledging Alex emotional and refusing to reject Alex.
14 9	Henry: When I was a boy...my father used to bring me here. Early in the morning before the museum opened. Now I like to come at night. In here, at night, no one else is around to gawk at you or try and take your		1				/	-	-	-	Henry use positive politeness aim at reducing the distance and creating intimacy through the shared experience and his emotional openness, he opens with his personal memories implicitly inviting

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	picture. You can slip between the statues like a shadow. When I was younger, I would dream of taking somebody I loved here. And he'd love it as much as I did. And we'd dance right here amidst all these statues. Just a daft pubescent fantasy.										Alex to understand or relate to his childhood.
150	Henry: Please be patient with me, and I promise I will try and be brave for us. Because when they write the history of my life... I want it to include you...and my love for you. Alex: History, huh? Bet we could make some.			1			/	-	-	-	Henry saying "please be patient with me" shows deference, request acknowledging that his emotional pace may test Alex's patient, he's indirectly ask for support rather than demanding it explicitly.
			1				/	-	-	-	when Henry says "because when they write history of my life" Henry provides the justification and giving reason for his emotional, it is not only explain about his vulnerability but attempts to share the motivations to support the understanding and he also emphasizing his love is a part of his history, he is



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											expressing deep affection to Alex.
			1			/		-	-	-	Alex by picking up the metaphor of "history" from Henry, he's acknowledging to Henry's emotional cues, creating the intimacy and connection.
15 1	Henry: I want you to have some part of me...until you can have all of me again. Alex: Now we're even. Alex: I love you. I'll be as patient as you need. Henry: Go win an election.		1			/		-	-	-	Henry offering some "part of himself" Henry implied the intimacy and mutual ownership for emotional space. Also shows encouragement and believe in Alex by saying "go win an election" Henry recognizing his goal and cheering him on it.
			1			/		-	-	-	Alex saying that "Now we're even" showing that Alex emphasize the share emotional mutual connection in their relationship also by saying "I love you" Alex express an emotionally intense of affection and commitment with Henry.
15 2	Beatrice: I'm so sorry, Henry Henry: I need to call him. Shaan (Equerry): I'm	1				/		-	-	+	"I need to call him" Henry use direct and unmitigated statement, Henry reflect the urgency and emotional

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	afraid you can't, sir. I've taken the liberty of confiscating your phone as a precaution. Henry: You've done what?										stress, no attempt to soften it, Henry prioritize action over politeness, saying "you have done what" directly mention for clarification showing shock and anger and also the question the power struggle.
15 3	Beatrice: They've taken my phone and laptop as well. Henry: No. You can't do this. Shaan (Equerry): Orders from the palace, sir. Henry: No, I give the orders in this palace! The advisor: These orders are from Buckingham Palace, sir. It is believed that this is the work of certain rogue elements within the media.	1					/	-	+	+	"No. You can't do this." Henry rejecting the action directly, he question his authority, express anger and disbelief rejecting the impose power structure. "I give the orders in this palace!"
15 4	Henry: C-Can we at least get a message to him? Um, uh, t-to the White House? Shaan (Equerry): I've tried my contacts within the White House with no luck. They may be			1			/	-	+	+	Henry's aware that he's making a request and might be difficult to fulfill, so he's hesitation by stuttering "C-Can we at least get a message to him? Um, uh, t-to the White House?" showing the

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	speaking to Downing Street, but they're not speaking to us.										reluctant to putting his weight of request on them.
15 5	Alex: Good morning. Henry and I have been together since the beginning of this year. As many of you have already read, we've struggled every day with what this means for our families, our countries and our futures. And while neither of us is naïve about what it means to be public figures, we never imagined our most private and intimate thoughts, fears and truths would become fodder for public examination. What was taken from us this week was our right to determine for ourselves how and when we should share our relationship and queer identities with the world.			1		/		+	-	+	Alex starting with a simple "good morning" and then gradually moving into the topic to soften the face threatening Act. He then referencing "our family our country and our future" rather than making it about just you, it acknowledges the discomfort while maintaining dignity by mentioning "what was taken from us" to avoid specifying an agent which keeps the tone diplomatic.
15 6	Alex: The truth is, every queer person has the right to come out on their own terms and on their own timeline. They also			1		/		+	-	+	Phrasing at the universal truth saying "every queer person has a right to come out at their own time" respect the audience

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		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>have the right to choose not to come out at all. The forced conformity of the closet cannot be answered with forced conformity in coming out of it. This isn't about shame. This is about privacy and the fundamental right of self-determination, which are exactly the principles on which the struggle for queer liberation has always been fought. But there is another truth that's much simpler: I fell in love with a person who happens to be a man, and that man happens to be a prince. He has captured my heart and made my life immeasurably better. I love His Royal Highness, Prince Henry George Edward James Hanover-Stuart Fox. I hope one day we'll have the opportunity to be public about our relationship on our own terms. Thank you.</p>										<p>autonomy and belief system by Framing the FTA as a principal, not an attack saying "every queer" present himself or Henry, Alex saying this isn't about shame is a clarification to avoid misinterpretation in his statement.</p>

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		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
			1			/		+	-	+	Alex wish to his personal explaining about love showing emotional identification and solidarity from the audience.
		1				/		+	-	+	Alex saying "I love his Royal Highness" this is only the line that breaks from hatching and indirectness, it is a bold and direct move.
15 7	<p>Zahra: Great job. I'm proud of you.</p> <p>Alex: Is it still possible I've cost my mom the election?</p> <p>Zahra: Yes. (clears throat) But it's also possible that you just won her the election. We'll find out next week.</p> <p>Alex: I hope Henry was watching. I could feel him watching. He does this thing when he's worried. Furrows his eyebrows. It's the cutest thing. God, I miss him.</p>			1		/		-	+	-	Alex uses a question instead of a statement like "I think I've ruined everything" which make it easier for Zahra to respond back diplomatically.
			1			/		-	+	-	Alex talking about Henry's quirks and calling "the cutest thing" sharing intimacy with Zarah, he deepens emotional

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		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											engagement, could be seen as he is seeking validation from her.
15 8	Zahra: You might be lousy at keeping secrets, kiddo, but I'm not. Alex: Zahra, I could kiss you! Zahra: Touch me and die.		1			/		-	+	-	Alex express gratitude by being exaggerating "Zahra, I could kiss you!" showing excitement, overwhelming appreciation for Zahra's help.
15 9	Henry: Hello? Alex: Baby. Henry: Alex? Oh, my God. A-Are you all right? Alex: I'm hanging in there. Are you okay? Henry: No. No, I'm not okay. Alex: You know what? I'm coming to London tonight. Just hold on until I get there. We'll figure this out. Henry: Hurry. Please. Alex: I'll break the sound barrier for you.		1			/		-	-	-	Alex calling Henry "baby" is an intimate term of endearment, showing his emotional intimacy and share identity reduce distance between them and create further connection.
			1			/		-	-	-	Henry asking for Alex wellbeing showing his interest, acknowledgement, and emotional support to Alex.
		1				/		-	-	-	Henry is showing his vulnerability and honesty,

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											he abandoned any protective face saving, he totally shows his emotional without softening his sentence.
					1	/		-	-	-	Alex overstate, "I'll break the sound barrier for you." he goes beyond what is necessary by saying that, it is dramatize the intensity of his commitment, it's also function as romantic reassurance to Henry.
160	<p>Alex: Have you heard from your grandfather yet?</p> <p>Henry: Not a word. Part of me wonders if their entire strategy is to deny I ever existed.</p> <p>Alex: Can't keep you locked away forever.</p> <p>Henry: We really need to get you a book on English history.</p>		1			/		-	-	+	Alex is acknowledging Henry's situation showing support by asking him mention his "grandpa" Also Alex reassures Henry that his current isolation isn't permanent implying resilience and Hope. "Can't keep you locked away forever." showing his support to Henry.
					1	/		-	-	+	Rather than explicitly saying "they're ashamed me" Henry implied it with a hint softening, he also using metaphor saying "deny I ever existed" used to express emotional pain without confrontation.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											Henry being ironing he's reflect emotional feelings with his family's history.
16 1	Henry: I feel so lost right now. They used to call me the Prince of England's Hearts, and now... it feels like everyone hates me. Alex: Hey, they still love you. Henry: They loved the idea of me. And now they are faced with the reality.		1				/	-	-	+	By saying "I feel so lost" Henry showing his share emotional space encouraging Alex to support, relate, and understand him.
					1		/	-	-	+	"it feels like everyone hates me." Henry express perceived rejection without directly accusing the public and again Henry implies rejection without naming specific people or actions "They loved the idea of me".
			1			/		-	-	+	Alex provide immediate reassure "Hey, they still love you." trying to minimize the conflict between Henry's perception and reality he attends to Henry emotional.
16 2	Henry: Your speech was beautiful. It made me		1				/	-	-	-	Henry compliments on Alex's speech and



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	<p>very proud to be your boyfriend.</p> <p>Alex: I'm always proud to be your boyfriend.</p> <p>Henry: Oh, sorry, I'm white and upper-class, so my affection comes with strings.</p>										<p>expresses "proud" emphasizing emotional support admiration he shared identity in closeness saying "proud to be your boyfriend" building a sense of respect and love. He's also joked about being white and upper class showing the sense of build relationship.</p>
			1			/		-	-	-	<p>Alex jokes about Henry's affection and creating mutual connection, he said he's "always proud" as emotional emphasis used to intensify the bond between them.</p>
16 3	<p>Shaan (Equerry): Excuse me, sir. The king wishes to see you. Both of you.</p> <p>Alex: You know, it's not too late to get out of here and fly to the Maldives.</p> <p>Henry: Tempting. But I think it's time I stood up for myself.</p>		1			/		-	-	-	<p>Alex using joke metaphorical, he doesn't mean it literally, it is a humorous way to face the situation and showing support and tone down the tension.</p>
			1			/		-	-	-	<p>Henry saying "to stand up for himself" is not just for him it is also implicitly includes Alex showing promise and commitment for their future together.</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
164	<p>Philip: Might as well start at the top. The less you say, the better it'll be for you.</p> <p>Henry: I do not need your advice, Philip.</p> <p>Philip: Yes, well, you continue to make a mockery of yourself, and in return...</p>	1					/	-	-	+	Henry directly rejects Philip's opinion with no mitigation, he prioritize the directness over politeness, indicating his rejection of Phillip authority.
165	<p>King: I wonder, Henry. Do you suppose that might explain these unseemly reports?</p> <p>Henry: It's all true, Grandpa.</p> <p>King: Nevertheless, I have directed palace communications to issue a firm denial of these accusations.</p> <p>Henry: They are not accusations. They are the truth.</p>	1					/	-	+	+	Henry response directly and without hedging by saying "Grandpa" he meant straight into personal intimacy. Henry prioritize the authenticity over strategy. Again he also directly rejects the king's institutional language, he reframes the issue not as Scandal but as honesty and identity. "They are not accusations. They are the truth."
166	<p>King: It's a truth from which I am determined to protect you.</p> <p>Henry: I don't want your protection. I want your support.</p> <p>King: It is not yours to decide which of the two you will get.</p>	1					/	-	+	+	Henry being direct with his statement about his relationship without mitigating the message, showing personal intention.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	Henry: I'm as much a part of this family as anyone here, and I deserve to be happy. King: Oh, Henry, no one is suggesting that you don't deserve to be happy. I'm... Philip: But to throw away your future because of one mad infatuation...										
			1				/	-	+	+	Henry is defending his membership in the family in positive faith, Henry is seeking for agreement and support for his need to be seen as valid and worthy of love.
16 7	Henry: Have you read our emails, Philip? Philip: God, no. Henry: Well, if you had, you would realize that this is more than just a mad infatuation. Alex and I love each other. Deeply. And we are committed to each other, deeply.	1					/	-	-	+	Henry being direct "Have you read our emails, Philip?" no softener no hedging, it's confrontational and tone and attacking that Philip is speaking from ignorance and prejudice.
			1				/	-	-	+	Henry saying "if you had" is a conditional used to point out the gap between perception and reality, saying "you would realize"

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											implies the positive outcome that Philip could understand him and his situation.
16 8	<p>King: However, your primary responsibility is not to your heart but to your country. And anything other than maintaining the traditional royal image is... out of the question.</p> <p>Alex: Why is it out of the question?</p> <p>King: Mr. Claremont-Diaz, let me disabuse you of the idea that your contribution to this conversation is in any way welcome. You are party to this problem, not to its solution.</p>				1	/		+	+	+	<p>Alex asked a question but not too generally seeking for information, he's challenges the king's in a way that avoids are right confrontation by phrasing it that way, he leaves room for deniability if accused of being disrespectful he could claim he was just asking for clarification.</p>
16 9	<p>Henry: I'll ask it, then.</p> <p>Why must we maintain a traditional royal image?</p> <p>King: Bec... because, bec... Because the nation simply will not accept a prince who is...homosexual</p>				1	/		-	+	+	<p>like Alex earlier. Henry's line used rhetorical question not as a request for explanation but it's a strategic challenge to the king's assumption about image tradition and identity, by saying "traditional Royal image?" indirectly defined as being heterosexual.</p>

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
			1			/		-	-	+	Alex presuppose that Henry values that happiness together he framed his refusal to leave as a reflection of deep emotional investment assuming that Henry shares or understand this commitment.
170	King: Right. That's settled, then. Henry: What is it that we've settled? King: You're all to go home immediately, uh, and await further instructions.				1	/		-	+	+	Henry's not generally asking for clarification he's calling out the lack of actual resolution. "What is it that we've settled?"
171	Henry: I will no longer be the prince of shame and of secrets. Starting today, the world will know me for who I am and not who you want me to be. Philip: You can't go out there. Grandpa, tell them that they can't go out there.	1				/		-	-	+	Henry makes a clear announcement with no hedging or softening because Henry is intentionally making face-threatening act to the Royalty.
172	King: Henry, my boy. Are you sure this is what you want? There is no turning back if you go out there now. Henry: I certainly hope				1	/		-	+	-	Henry saying "I certainly hope not" Henry implied that he wanted to be permanent without confrontation or directly stating it.

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	not. I love you. Alex: I love you more. Henry: I think that's up for debate.										
			1				/	-	-	-	the line "I love you" is not only just as affection but as reassurance to both the king and Alex. And for giving a sense of jokes reflects the emotional comfort and equality in the relationship
			1			/		-	-	-	Alex builds on Henry's statement saying he loves him more in a playful way showing intimacy and connection.
17 3	Henry: Breathe, Alex. Alex: I'll breathe when we win. Reporter: President Claremont is behind. She's currently... Henry: Crikey, that's a lot of red. Oscar (Alex's dad): Yes, it is. Alex: It's all gonna come down to Texas.	1					/	-	-	-	Henry used direct phrase "Breathe, Alex" to interrupt Alex thoughts as urgency showing no mitigation but also intimacy that emotional closeness where politeness isn't necessary.
					1	/		-	-	-	Alex's not literally refusing to breathe, it is the exagrating way to express anxiety, he's being ironic,

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											he reflects that directive with a mixed humor intention.
			1				/	-	-	-	By saying "crickey" and "a lot of red" are informal and humorous way of committing honest which help ease the tension in the situation.
		1				/		-	-	-	Alex stating fact and accepting States that is a shift from anxiety to focus to Texas as his home state. "It's all gonna come down to Texas."
17 4	Henry: Remind me how this works again. We're the blue team, right? Oscar (Alex's dad): What do they teach at that fancy private school? You just say the word, I'll get you enrolled at UT Austin.		1				/	-	-	+	Henry frame his uncertainty as joke he's like knows Democrats are blue but joking about his confusion ease the tension of his outsider status as a British in the US politics.
17 5	Alex: Can you take a walk with me? Henry: What's going on? Alex: I think my mom's working on her concession speech. Henry: You fought hard, and it isn't over yet.			1		/		-	-	-	Alex used request frame as a request to respects Henry negative face desire not to be imposed upon especially in a stressful moment.
			1				/	-	-	-	Henry's response offer encouragement and

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											emotional support, he assumes Alex positive face at a vulnerable moment, his reassurance shows the positive, optimist and emotional support to Alex.
17 6	Henry: You still haven't noticed my tie. Alex: Yellow roses. Henry: I read it was a thing in Texas. I thought it might bring you some luck. Alex: Oh, my God, I'm so grateful you're here.		1				/	-	-	-	Henry mention his tie to creating humor and indirectness and it's also draw attention to gesture of support and affection to Alex. Henry explained the color of his tie making clear that it was intentionally picked with Alex in mind.
			1				/	-	-	-	Alex response immediately and warmly showing that he is noticed and appreciates the symbolism recognized and meaning "yellow roses" as it Texas symbol deep into share culture and emotional bond. Alex express unfiltered attitude for Henry presence is show as emotionally support during his important moment.
17 7	Henry: What do we do now?			1			/	-	-	-	Harry's question possibly about their future and their



Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
	Alex: Do you still have my key on you?										relationship. It isn't just literal, it is leaving space for Alex to interpret it freely not imposing on him.
					1	/		-	-	-	Alex responds with a playful intimate callback to the past in their relationship when he gave Henry a key as a symbol of trust love and their future commitment by referring to the key he's indirectly hinting to Henry about what they about to do.
17 8	<p>Alex: After you.</p> <p>Henry: Wow, you really are working-class, aren't you?</p> <p>Alex: Oh, shut up, Your Majesty. Do you want me to give you a tour of the house?</p> <p>Henry: Yes, lead the way, darling.</p> <p>Alex: All right, so I took my first steps right over there.</p>		1			/		-	-	-	Alex defers to Harry showing respect and planes set a tone of casual and familiar. He's always being saying "your majesty" to tease the role of Henry, he playfully insults and does not mean to threaten the face. He start sharing his nostalgic tour of the house letting Henry to know more about him.
			1				/	-	-	-	Henry joking about what Alex has been mentioned before being a working class, he plays on class differences which mean to amuse and not threaten

Excerpt	Dialogue	Politeness strategies				Characters		Factors			Analysis
		Bald on	Positive	Negative	Off record	Alex	Henry	Social Distance	Relative Power	Rank of imposition	
											the face. The use of "darling" is a term of endearment and clearly showing affection and emotional closeness.



Appendix B: Analytical table of politeness strategies for data collection of movie dialogue “Red, White, and Royal Blue” by Brown and Levinson (1987)

On record	Positive	Negative	Off record
Non-minimizing	Noticing or attending to hearer's interests, wants, and needs etc.	Being conventionally indirect	Giving hints
	Exaggerating to create interests	Questioning or hedging	Giving association clues
	Intensifying interest to hearer	Being pessimistic	Presupposing
	Using in-group identity markers	Minimizing imposition	Understating
	Seeking agreement	Giving deference	Overstating
	Avoiding disagreement	Apologizing	Using tautologies
	Presupposing/raising/asserting common ground	Impersonalizing speaker and hearer (avoiding pronouns 'I' and 'you')	Using contradictions
	Joking	Stating Face-Threatening Acts as a general rule	Being ironic
	Presupposing speaker's knowledge and concern for hearer's wants	Nominalizing	Using metaphors

On record	Positive	Negative	Off record
	Offering or promising	Going on record as incurring a debt	Using rhetorical questions
	Being optimistic		Being ambiguous
	Including both speaker and hearer inactivity		Being vague
	Giving or asking for reasons		Over-generalizing
	Assuming or asserting reciprocity		Displacing the hearer
	Giving gifts to hearer (goods, cooperation, understanding)		Being incomplete or using ellipsis

Appendix C: Analytical table of sociological factors for data collection of movie  
dialogue “Red, White, and Royal Blue” by Brown and Levinson (1987)

Sociological factors	Description
Social Distance (D)	<p>The level of familiarity and emotional closeness between the speaker and the hearer. High (+) indicates the more social distance, such as with strangers, distant acquaintances, or individuals from different social backgrounds or generations. While Low (-) for less social distance between the speakers, such as romantic partners or close friends.</p>
Relative Power (P)	<p>The degree of power that addresses the speaker or the hearer position that the person can influence the other person to do something, often appears in hierarchical settings, such as in boss-employee, teacher-student, or adult-child relationships. High (+) indicates more relative power between speakers and low (-) for less relative power between the speakers.</p>
Rank of Imposition (R)	<p>The degree of the weight of a request or an act that might disturb the hearer or someone. High (+) indicates more rank of imposition between speakers, such as demanding favors, making confessions, or issuing direct criticisms. Low (-) indicates a lower rank of imposition, such as giving compliments, asking for casual favors, or expressing gratitude.</p>

VITA

