

POLITENESS AND IMPOLITENESS IN CINDERELLA (2015): A PRAGMATIC ANALYSIS

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ABSTRACT

Recent discourse in pragmatic studies has contested the idea that politeness functions solely as a cooperative and harmony-seeking endeavor, particularly in contexts characterized by unequal power relations. This research investigates the functions of politeness and impoliteness as instruments of control in hierarchical interactions. This study utilizes Brown and Levinson's politeness theory, Culpeper's impoliteness framework, and multimodal discourse analysis to investigate the collaborative construction of dominance through linguistic and non-verbal resources in cinematic discourse. Utilizing a qualitative descriptive methodology, the analysis examines specific subtitle dialogues between Lady Tremaine and Cinderella in the film Cinderella (2015), enhanced by multimodal indicators including gaze, intonation, facial expressions, and camera angles. The analysis focuses on important pragmatic factors, such as indirectness, sarcastic politeness, and actions that put someone's face in danger. The results show that people use politeness on purpose to make authority seem real, control behavior, and make domination seem normal. Being rude, on the other hand, strengthens hierarchical control through both words and actions. These findings indicate that politeness in power-laden discourse cannot be interpreted merely as cooperative behavior; it necessitates analysis as a strategic and multimodal practice. The study underscores the importance of extending pragmatic analysis beyond verbal interaction and integrating multimodal perspectives as a best practice in the analysis of power and control in discourse.

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INTRODUCTION

Language is one of the most important things in the life of every human being. Language is a very important way for people to talk to each other and get their point across. People use language to get along with each other. In some cultures and situations, people use language to control how close they are to each other, make hierarchies, and form identities. Being polite is one of the best ways to talk to people and make sure everyone is okay with it.

Brown and Levinson's (1987) Politeness Theory characterizes politeness as a set of strategies utilized to mitigate Face-Threatening Acts (FTAs), which are actions that may endanger a person's positive face (the desire to be esteemed and accepted) or negative face (the desire for independence and liberation from constraints). In this

framework, speakers choose politeness strategies like bald on record, positive politeness, negative politeness, or off-record based on how close they are to the other person, how much power they have, and how much they want to impose themselves. Being polite isn't just about what you say; it's also about how you act in ways that show and strengthen social hierarchies (Brown et al., 1987).

In real life, in movies, and in other mediated situations, communication is more than just words. Politeness and impoliteness are not solely expressed through lexical or syntactic choices; they are also constructed through nonverbal and paralinguistic components, including intonation, facial expressions, gaze, posture, gesture, and spatial arrangement. These parts often make the practical meaning of verbal expressions better, harder, or different. A polite sentence spoken in a cold tone or with a hostile look could be seen as rude or threatening, for example. So, if you only look at verbal language, you might miss how meaning is embodied and shown through actions.

There are always more than one way to talk in movies. Movies use words, pictures, and sounds to help people understand what they see. Kress and van Leeuwen's (2001) theory of multimodal discourse posits that meaning is generated through the interplay of various semiotic resources, including language, imagery, sound, costume, lighting, and camera techniques. In this context, spoken dialogue is just one part of how meaning is made. It works with visual framing, character positioning, facial expression, and prosody. Thus, the examination of politeness in film necessitates a multimodal framework that investigates the manifestation of politeness and impoliteness through verbal communication, physical actions, and cinematic representation (Kress & Van Leeuwen, 2001).

The 2015 movie *Cinderella* by Kenneth Branagh is a great way to learn how to be nice and how to be rude to other people. The main part of the story is about how Ella and Lady Tremaine, who is Cinderella's stepmother, get along. There is a strict social order, emotional abuse, and constant control. Cinderella works for Lady Tremaine at both home and work. This means that she can tell Cinderella what to do, who she is, and how likely she is to do well in life. People don't think as highly of Cinderella anymore, both socially and emotionally.

It's not always easy to be nice to other people, and people don't always want to be nice to each other. Lady Tremaine typically speaks in an elegant, courteous, and formal manner. However, she also demonstrates her authority and cruelty by issuing orders that are intended to frighten people, being courteous, and making unclear threats. She says nice things, but what she does is mean and hurts both the good and bad parts of Cinderella. These verbal strategies are backed up by multimodal signals like a cold stare, controlled prosody, a stiff posture, an authoritative costume, and camera angles that make the person look strong. Cinderella, on the other hand, always deals with things in a polite, respectful, and non-confrontational way, even when they aren't fair. She is polite because she speaks in a roundabout way, uses an apologetic tone, lowers her gaze, keeps her gestures to a minimum, and stands with her body in a submissive way. This shows that moral integrity and the power of society are not the same thing.

Previous studies on politeness in films have yielded significant insights into how characters navigate interpersonal and social relationships through dialogue. Setiawan (2017), Dewi et al. (2021), Susana et al. (2022), Saputro et al. (2021), and Fathi (2024), among others, have utilised Brown and Levinson's politeness theory or Culpeper's impoliteness framework in the analysis of cinematic texts. These studies demonstrate that politeness strategies are intricately connected to character roles, power dynamics, and narrative functions. Therefore, not enough research has been done on the crucial role that multimodal resources such as gaze, gesture, facial expression, and camera work play in the creation of pragmatic meaning (Dewi et al., 2021; Fathi, 2024; Saputra et al., 2021; Setiawan, 2017; Susana et al., 2022).

There is insufficient research regarding the manifestation of politeness and impoliteness strategies in translated subtitles or dubbed films. Subtitling, which is a type of audiovisual translation, has to shorten, simplify, or change the words in dialogue because there isn't enough time or space. Díaz-Cintas and Remael (2014) contend that these limitations, in conjunction with cultural norms of politeness in the target language, may provoke pragmatic shifts that affect audience perceptions of characters. When you translate, you might tone down, leave out, or change politeness markers, irony, sarcasm, and other subtle cues that could hurt someone's feelings. This can change how moral alignment and power dynamics are shown. There are many cultures in Indonesia, and *kesantunan* says that respect and harmony are the most important things. This means that the decisions you make when translating can have a big impact on how rude or manipulative language is used (Díaz Cintas & Remael, 2014).

This study meets that requirement by examining the interaction of verbal and nonverbal elements in the formation of politeness and impoliteness in the exchanges between Cinderella and Lady Tremaine in *Cinderella*

(2015). It also looks at how these practical strategies are used in English and Indonesian subtitles or dubbed versions, and how translation choices can change how people see power, morality, and identity. We need a thorough study that combines pragmatic analysis, multimodal discourse analysis, and subtitle translation to help us better understand how politeness and rudeness work in movies.

This research aims to deepen the comprehension of the interaction among language, power, and meaning across diverse modalities and languages by synthesizing Brown and Levinson's Politeness Theory, Culpeper's Impoliteness Theory, Kress and van Leeuwen's Multimodal Discourse Analysis, and the tenets of audiovisual translation. The research underscores that politeness and impoliteness in cinematic discourse are not solely linguistic phenomena but intricate social practices influenced by multimodal performance and cultural mediation (Brown et al., 1987; Culpeper, 2016; Kress & Van Leeuwen, 2001).

METHOD

This study utilizes a qualitative descriptive research design to elucidate and analyze the application of politeness and impoliteness strategies in the film *Cinderella* (2015), concentrating on the interactions between Cinderella and her stepmother, Lady Tremaine. The study combines pragmatic analysis, based on Brown and Levinson's politeness theory and Culpeper's impoliteness framework, with multimodal discourse analysis grounded in Kress and van Leeuwen's model, to investigate the joint creation of power and social hierarchy through verbal and non-verbal means. In addition, a comparative descriptive methodology is employed to examine the representation of the stepmother's politeness strategies in the English subtitles and their translated counterparts, as well as the impact of these translation decisions on audience perception. The data consist of utterances, subtitles, and multimodal cues such as intonation, facial expressions, gaze, gestures, posture, costume, and camera angles, all drawn from selected conversations between the two characters.

The main source of data is the live-action movie *Cinderella* (2015), which has official English subtitles and at least one translated version, like Indonesian subtitles or a dubbed version. The data were gathered by watching the movie multiple times, writing down the dialogues, taking screenshots and short clips of the multimodal elements, and putting together subtitle and translation data for comparison (Branagh, 2015). The study employs Lincoln and Guba's criteria to ascertain trustworthiness, including credibility through the triangulation of verbal and non-verbal data and theoretical frameworks, transferability via comprehensive descriptions of context and data, dependability through consistent procedural steps, and confirmability through consultation with the supervisor and comparison with prior studies. The data analysis was done in several steps. First, we grouped the statements by strategies for being polite and rude, taking into account any multimodal features that went along with them. Next, we looked at how verbal and nonverbal cues worked together to see how they changed how people were polite or rude. Third, we looked at the English dialogues and their translations to see if the pragmatic meanings stayed the same, changed, or became less clear. Finally, we came to some conclusions about how language, multimodal resources, and translation all work together to change politeness, rudeness, and power dynamics in the movie. This integrated approach enables a comprehensive understanding of the interplay among verbal, non-verbal, and translated elements in illustrating hierarchical and moral dynamics within cinematic discourse.

RESULT AND DISCUSSIONS

This chapter discusses Lady Tremaine's dual nature towards Cinderella in the 2015 film (Branagh, 2015). The analysis employs Brown and Levinson's (1987) politeness theory and Culpeper's (2016) impoliteness framework to demonstrate that Lady Tremaine consistently utilizes both overt and covert impoliteness to assert her dominance and retain control over Cinderella. There are many different kinds of resources that help these strategies, such as prosody, facial expression, gaze, costume, gesture, and camera angle (Brown et al., 1987; Culpeper, 2016).

Politeness as a Manipulative Strategy of Control

Lady Tremaine in *Cinderella* (2015) doesn't use politeness to talk to people or keep the peace. She uses it to keep them in line and keep control of the house instead. From the first time they talk, you can tell that Cinderella and her stepmother don't have the same amount of power. Politeness is strange because it makes people seem polite while also taking away Cinderella's freedom and making them do what they're told. One illustrative example occurs

during the scene at 00:14:45–00:15:06, where Cinderella addresses her stepmother with the respectful term “Stepmother” and is corrected curtly: “You needn’t call me that. ‘Madam’ will do.” At first glance, this utterance appears grammatically mild and superficially consistent with negative politeness principles because the modal expression “needn’t” suggests minimization of imposition. However, a closer pragmatic reading reveals that the correction operates as a powerful face-threatening act. Lady Tremaine’s order hurts Cinderella’s good side because it doesn’t let her show that she cares about her family or her feelings. It also hurts her bad side because it takes away her choice of how to talk to her boss (Branagh, 2015). This is based on Brown and Levinson’s (1987) theory of positive and negative face. Culpeper (2016) asserts that this illustrates social distancing: the stepmother enhances her own social and emotional status while undermining Cinderella’s sense of agency and belonging, thereby reinforcing a hierarchy that is both linguistic and emotional (Brown et al., 1987; Culpeper, 2016).

Being polite to control people isn’t just about how they talk to each other. It also means making coercive choices seem kind or morally right. One important example is when Cinderella offers to give up her bedroom on her own, knowing she will be punished or disapproved of, and Lady Tremaine says, “What a great idea.” You are such a good girl. This statement is a good example of politeness because it shows that you agree with and support Cinderella’s efforts and are willing to work with her. But in real life, the compliment makes the person feel less powerful instead of giving them more power. The praise comes just before they decide to move Cinderella to the attic. This creates a strange situation where following the rules is rewarded but the unfairness stays the same. In this context, politeness does not lessen domination; instead, it legitimizes it by linking moral virtue with obedience, teaching Cinderella that her moral worth is contingent upon submission. This duality illustrates the ability of politeness to function as a disciplinary tool in hierarchical settings, consistent with Spencer-Oatey’s (2008) assertion that politeness is not intrinsically cooperative but can be employed to legitimize authority, reinforce norms, and maintain asymmetrical relationships (Spencer-Oatey, 2008).

Also, politeness is often used strategically with multimodal resources, which make talking to people more socially and emotionally important. Lady Tremaine sounds calm and rational because she speaks in a controlled way, with measured intonation and planned pauses. But she’s really hiding her anger behind a polite front. Her facial expressions are simple, often cold, and include slight raises of the eyebrows. They show they don’t like something and that they are better than others without being rude. You can also tell who is in charge by how they act and how they look at you. When you look someone in the eye for a long time, it makes them feel scared and shows that you are in charge. If you stand up straight, it means you’re in charge and not feeling anything. These different types of cues, along with polite language, make sure that the hierarchy’s message is clear, even when the words sound polite. When Cinderella talks, she looks down, moves her hands slowly, and speaks in a soft, controlled voice. This shows that she is weak and wants to quit. This makes the power gap even bigger, in both words and actions.

Lady Tremaine’s use of fake politeness and planned irony shows how being rude and polite at the same time can make her speech stronger. After telling Cinderella she did something good, she quickly tells her to follow a rule or do a hard task. It’s hard to be nice and punish someone at the same time. Culpeper (2016) calls these kinds of statements “sarcasm” or “mock politeness,” which means that language that sounds nice hides threats. This plan makes Lady Tremaine seem polite, and it also makes people follow her orders and think they are morally lower than she is. This shows that being polite in relationships with a hierarchy can be a way to control others instead of a way to work together (Culpeper, 2016).

Also, Lady Tremaine’s use of language shows that she understands pragmatic force very well: she adjusts her politeness to fit the situation to get the most regulatory effect. Even when using indirect forms or modals that might suggest respect, the practical result is coercive, not cooperative. The stepmother’s frequent use of formulaic phrases, restrained tone, and formal address illustrates how linguistic politeness can conceal authority, maintain control, and preserve social order. This observation aligns with critical examinations of conventional politeness theory (Eelen, 2014; Watts, 2003), which argue that the prevailing cooperative bias insufficiently acknowledges the roles of power, ideology, and social asymmetry in shaping politeness norms. In hierarchical environments such as Cinderella’s household, politeness is not an ethical or prosocial trait but rather a performative strategy that enforces conformity, punishes deviation, and legitimizes social inequality.

You can also see how Cinderella uses being polite to get what she wants in other situations, like when she tells people to do chores or makes rules for going to parties. Lady Tremaine often uses lexical hedges and imperatives

that are less strict in terms of grammar. These make the surface command less harsh while keeping the force behind it. She makes herself look good by framing orders as good ideas or moral advice. This also lets her boss Cinderella around, which makes it seem like the right thing to do to give in. The connection between politeness and coercion shows how language and social status work together to affect behaviour. This means that Cinderella still doesn't have full freedom, even when there isn't any bad or harsh language.

An examination of Lady Tremaine's politeness in Cinderella (2015) illustrates that linguistic politeness cannot be deemed inherently cooperative or altruistic. When power isn't equal, it makes people believe in authority, keeps them in line, and keeps the chain of command going. Lady Tremaine uses both verbal and nonverbal cues, such as gaze, prosody, gesture, posture, and facial expression, to get people to do what she wants and to stop people from disagreeing. These results bolster critiques of the cooperative bias in conventional politeness theory and endorse the perspective of politeness as a socially constructed, context-dependent practice inherently linked to power dynamics. Cinderella's story teaches us that being polite or rude isn't just about the words you use; it's also about how you deal with social and emotional situations. For example, polite language can hide threats, and moral virtue can be used to get people to do what you want (Branagh, 2015).

Mock Politeness and Impoliteness as Coercive Authority

In Cinderella (2015), Lady Tremaine's use of power goes beyond just giving orders or being verbally aggressive. She often uses a mix of real politeness, fake politeness, and rude behavior to keep people in line, tell them what to do, and make them feel like they are less than her (Branagh, 2015). According to Culpeper (2016), mock politeness is when people say nice things to be rude. This usually means being rude, making fun of someone, or lying. Lady Tremaine does this to keep up her image as a high-class lady and to make sure that her power seems real and acceptable, even though it hurts Cinderella's self-esteem and sense of control (Culpeper, 2016).

In the attic scene, Lady Tremaine makes fun of being polite by calling the small, cramped attic "nice and airy" and saying that the bric-a-brac will "keep you amused." These sentences sound polite at first because they use nice words, friendly language, and a light tone. In real life, though, these things put Cinderella's life in danger and make her loss seem small and her forced move seem like kindness or care. Culpeper would say that this is a clear case of sarcasm and condescension, where politeness is used to hide force and make unfair treatment seem normal. This plan has a strong but secret effect on Cinderella's mind. She thinks she has a choice and is safe, but she isn't free at all. This makes it hard to know what's right and wrong, and it's dangerous for society to fight back. According to Taylor (2015), these language strategies give people more power by making subjugation a normal part of speech. This makes it harder to understand why someone would act defiantly (Taylor, 2015).

In everyday situations of exclusion and domestic hierarchy, mock politeness is shown even more. In the breakfast scene at 00:25:14, Lady Tremaine asks Ella, "Wouldn't you rather eat when all the work is done?" Or should I say, "Cinderella"? The question seems polite and conditional on the surface, which fits with Brown and Levinson's (1987) framework for off-record strategies. The pragmatic force of this statement, however, works on many levels. For instance, the rhetorical question implies that Cinderella is inferior to others and should prioritise their needs over her own. Calling her "Cinderella" on purpose is a direct attack on her good side because it reminds her that she is a servant (Brown et al., 1987). According to Culpeper (2016), this mix of polite language and threatening content is a classic case of "mock politeness." The speaker uses polite language to make the subordinate feel bad, push them away, and control their behavior, all while being able to deny it. In these situations, polite speech is used to control others instead of working together (Culpeper, 2016).

Lady Tremaine gets ruder as the story goes on, going from teasing to making threats and attacking directly. In scene 00:36:40, she tells Cinderella, "You must return to town right away..." This is a direct threat to her face that makes her have to do what she says. After that, her daughters made fun of her. Anastasia said, "Poor, slow, little Cinders," which is an example of bald-on-record impoliteness, which is when verbal humiliation is clear and direct. Lady Tremaine uses verbal abuse to make sure everyone follows the rules and to remind her stepchildren that they are at the bottom of the hierarchy.

At 00:41:42, when Lady Tremaine says, "No one wants a servant for a bride," coercive authority is at its strongest. This statement is a very strong attack on Cinderella's good side because it makes people think differently about her in public and makes her feel less important. The insults get worse when the person talks about Cinderella's clothes and her mother who died. She feels even worse about herself and like she is less morally and socially superior

because of what these people said. It makes things worse when people are rude, like tearing Cinderella's dress. This shows how rude words and actions can work together to make people do what you want. Lady Tremaine's words, actions, and space show that being rude is more than just an angry outburst; it's a way to control people.

Lady Tremaine's fake politeness and rudeness also show how hard it can be to talk to people when you're in a hierarchy. The main goal of traditional politeness theory is to keep people from hurting each other's feelings and get them to work together. But these scenes show how you can use politeness on purpose to get people to do what you want and show who is in charge. Positive lexical markers, conditional phrasing, and seemingly polite phrases are used to force people to do things, while direct orders and sarcasm make it clear who is in charge. This duality corroborates the assertions of (Watts, 2003) and (Eelen, 2014): politeness is not inherently altruistic; rather, it is a social construct influenced by the power dynamics between interlocutors. Politeness can reinforce authority and regulate behavior in hierarchical interactions, integrating moral sanctions into daily communication and transforming traditional indicators of civility into instruments for maintaining dominance.

Multimodal Reinforcement of Power Relations

In the 2015 movie *Cinderella*, Lady Tremaine has more power than what she says. It comes from a lot of different kinds of resources that work together to make her stronger. Facial expressions, gaze, posture, gestures, prosody, costumes, spatial arrangement, and camera techniques all work with verbal politeness and impoliteness strategies to make their effects on behaviour stronger. Lady Tremaine's words may seem limited in terms of language or polite on the surface, but these semiotic modes work together to make sure that the power imbalance is clear and strong. Multimodal discourse theory posits that meaning in cinematic interaction is not found in singular linguistic forms but emerges from the integration of various modes that collectively influence social relations (Branagh, 2015; Jewitt, 2014; Kress & Van Leeuwen, 2001).

Lady Tremaine's performance in the movie always shows that she is in charge, emotionally distant, and better than everyone else. Her prosody is very controlled; the tempo is slow, the pitch is low, and the mood doesn't change much. You are confident and strong. Cinderella's softer, more hesitant, and sometimes breathy intonation shows respect and emotional weakness. This is very different from this kind of prosodic restraint. This difference makes Lady Tremaine's orders and fake politeness stronger in real life. Her words may not sound harsh, but the authoritative tone makes them sound like they can't be changed. Prosody is a key part of understanding face-threatening acts, and it often beats lexical mitigation (Brown et al., 2023).

The way people look at each other and smile makes the power gap even bigger. Lady Tremaine stares at people for a long time without blinking. This is a way for her to control and scare them. She doesn't show a lot of emotion on her face. She usually has a half-smile or slight smirk that shows she's better than everyone else and keeps her distance. Because Cinderella is calm, she doesn't get emotionally involved with other people. This keeps her from getting too close to them and keeps the distance between them socially and in terms of rank. Cinderella, on the other hand, often looks away, lowers her head, and makes worried faces for a short time. These embodied responses visually encode submission and reinforce her diminished interactive agency (Markhabayeva & Tseng, 2024). The imbalance in gaze behavior restricts Cinderella's participatory rights in the interaction, aligning with Goffman's (1967) notion of deference rituals in unequal social dynamics.

Lady Tremaine's body is always straight and takes up a lot of space, so it is always in the middle of the picture. She moves with purpose, control, and speed, which shows that she knows what she's doing and is in charge. Cinderella, on the other hand, often stands with her arms crossed and her body turned in a way that makes her look like she doesn't know what to do. Norris (2016) describes these body shapes as "modal density," which means that having more control and being more dominant in space is linked to having more social power. So, even when Lady Tremaine is quiet, her body shows that she is in charge and that she can force people to do things (Norris, 2016).

To make these embodied power relationships more stable and natural, camera work is very important. The camera often shoots Lady Tremaine from below, which makes her look bigger and stronger. People often look down on Cinderella, which makes her look smaller, weaker, and more open to attack. Bordwell and Thompson (2008) say that these choices about the camera angle change how people understand the story by making the way the camera sees things match the way the story's power dynamics work. Using the same framing patterns over and over, like putting Lady Tremaine in the middle and Cinderella on the edge or partly hidden, makes the message of exclusion and

marginalization stronger. These visual hierarchies aren't random; they were planned, which fits with the theme of dominance that runs through the whole story (Bordwell & Thompson, 2008).

One way to show power is through costume design. Lady Tremaine always wears dark, structured clothes with a lot of texture. This makes her seem strict, in charge, and of high social status. Her costumes have sharp lines and heavy fabrics that match her cold personality and the way she acts. Cinderella's clothes, on the other hand, are light, simple, and modest. This shows that she is humble and knows how to hold back. Bateman and Schmidt (2013) say that costumes are signs in a story that show how characters get along with each other and what their place is in society. The clothes are very different, which makes the power difference even more clear. This makes Lady Tremaine's power seem normal and accepted by society (Bateman & Schmidt, 2013).

Costume design is an important way to show power. Lady Tremaine's clothes are always dark, structured, and have a lot of texture. This makes her look strict, in charge, and of high social status. The sharp lines and heavy fabrics of her costumes match her cold personality and the way she acts. Cinderella's clothes, on the other hand, are light, simple, and modest, which shows that she is humble and knows how to hold back. Bateman & Schmidt (2013) say that costumes are signs in a story that show how characters interact with each other and where they fit in society (Bateman & Schmidt, 2013). The very different clothes make the power difference even more obvious, making Lady Tremaine's power seem normal and accepted by society. Her threats are calm but cold, which is different from Cinderella, who is clearly upset, as shown by close-up shots of her tears, trembling lips, and direct eye contact. This isn't fair, but Cinderella's steady gaze and calm prosody when she says things like "Kindness is free. "Love is free" is a way to stand up to moral authority that goes beyond the power structure. Instead of getting mad when she says no, she stands up straight and looks at you.

This moment shows that multimodal resources can not only make someone stronger, but they can also change who is in charge. Lady Tremaine maintains visual dominance through framing and posture, while Cinderella's authentic embodiment and emotional openness exemplify a distinctive form of power rooted in moral legitimacy rather than social status. This supports van Leeuwen's (2008) claim that conflicting semiotic alignments can undermine authority in multimodal discourse, even in the presence of enduring asymmetrical institutional power (van Leeuwen, 2008).

The multimodal analysis demonstrates that Cinderella (2015) employs various forms of communication to convey politeness and rudeness. Lady Tremaine is powerful because she is strong, threatens people, and makes it clear who is in charge. This shows the audience that one side is always better than the other. Cinderella's politeness, which comes through in small actions, soft prosody, and a moral gaze, is a way for her to stand up for her rights and keep her dignity and humanity in a system that isn't fair (Branagh, 2015). This analysis supports the conclusions of Kress and van Leeuwen (2001) and Jewitt (2014), illustrating that cinematic meaning, particularly in the representation of power, emerges from the interaction of modalities rather than from language alone. This highlights the importance of multimodal analysis in understanding pragmatic dynamics in film discourse (Jewitt, 2014; Kress & Van Leeuwen, 2001).

CONCLUSION

The analysis demonstrates that Lady Tremaine's courteous demeanor in the English subtitles of Cinderella (2015) is predominantly employed to manipulate and dominate others through irony, feigned politeness, and menacing directives. The Indonesian subtitles, on the other hand, change how these strategies are framed by using polite words and phrases that fit the culture. This change makes the original tone less harsh by making aggressive actions that threaten someone's face seem less bad or more helpful. Lady Tremaine's character goes from being very rude and sarcastic to being very polite and formal in a way that is institutional. The audience's understanding of the work is greatly influenced by the subtitles, which are limited by space and the cultural norms of *kesantunan*. The story still shows how Ella is being treated badly, but it's not as clear in Indonesian that Lady Tremaine is using her words to control her. This practical domestication may make viewers less harsh in their moral judgments, making the stepmother seem less evil and more like what a parent should do in society. So, translation doesn't just change the meaning; it also changes how people interact and how power works in the target culture.

For future subtitling practices, it is important to put semantic accuracy and pragmatic equivalence on the same level. Translators should think about not just what is said, but also how it works as an act that threatens or saves

face. Adding a little irony or condescension to short subtitles can help keep the original character and tension between people. Future studies ought to investigate how non-verbal cues such as prosody, facial expressions, and camera angles compensate for the absence of pragmatism in subtitles. Studies on audience reception and experimental viewing tests could determine whether visual cues restore the intended perception of Lady Tremaine's cruelty when verbal aggression is culturally mitigated in translation.

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