

# Yasmin Politeness Strategies Related to Power Relation in Ayu Utami's *Maya*

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**Abstract.** The main character, Yasmin, in the novel *Maya* was described as a strong and independent woman. Her relationship with other characters in the novel was the main focus of this research in terms of the power relation between Yasmin and other characters. This study aimed to find out Yasmin's traits (in addition to the existing traits analyzed) through the analysis of politeness strategies used by Yasmin in her relationship with other characters. Qualitative method was used in which data analyzed were utterances. The utterances were analyzed based on the power relation between speaker and hearer as well as the politeness strategies used. The discussion showed that Yasmin used positive politeness more than other strategies and put herself in the position of holding the power in her relationship with other characters. Thus, Yasmin can be considered as a person who is confident as well as flexible.

**Keywords:** *Politeness Strategies, Character, Power Relation*

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## INTRODUCTION

Researchers in the fields of linguistics as well as other disciplines frequently use the idea proposed by Brown and Levinson in politeness as a basis for their basic study. The politeness technique for oral conversation put out by [Brown and Levinson \(1987\)](#) can be used to interpret the scientific writing culture. Politeness strategies can be used as a way to reveal the characteristics of a character in a novel, through the speech acts used. The power relation between the main character and other characters served as the analysis base for describing the politeness strategies. Specifically, the politeness strategy was used to display the main character's power relation with other casts in the Ayu Utami's *Maya*.

*Maya*, was one of Ayu Utami's works, which was one of a series of three interrelated works (*Saman*, *Larung*, *Bilangan Fu*, *Maya*). There were many studies conducted under this novel. [Aini \(2018\)](#) discussed the different personalities of two female characters, Yasmin and Maya using Jung's personality theory. It was described that Yasmin was an extraversion character whether Maya was an introversion. Those two female characters were on the opposite side, Maya who was closed to the outside world, showing things in the environment that Yasmin's character would not be able to do.

Meanwhile, [Sari & Asri \(2019\)](#) analyzed *Maya* to describe the meaning of beauty on the side of normal and abnormal perspectives. Actual beauty like Maya was not needed when he danced in the shadow because what was present was never presented by the people of Maya. Beauty was only a blur that did not have a complete presentation in its totality. For Maya, beauty was imperfection or badness and this was what Ayu Utami through her novel.

[Anggia & Ardi \(2021\)](#) aimed to find out the students' accuracy in translating positive politeness markers in the novel "Dilan 1990" to third year students of the English Department of Universitas Negeri Padang, in which the data are shown by the utterance's strategy change in their translation product. [Darta \(2018\)](#) aimed to give examples of the unfaithful translation of a literary text from Indonesian into English, focusing on the translation of the politeness strategies found. These previous studies also discussed the politeness strategies used by the characters in a novel or short story. However, in contrast, the first previous study only focused on the accuracy of translating positive politeness. The second previous study only focused on giving examples of unfaithful translation on the translation of the translation of the politeness strategies.

There were many studies conducted on politeness strategies, among them were studies conducted by [Marcline & Mubarak \(2022\)](#), [Putri & Fitrawati \(2022\)](#) and [Tetenaung & Heryono \(2022\)](#). Although those studies used the utterances spoken by the main characters (thus, making them also conduct research on characters), they only used the utterances to only focus on finding the politeness strategies used by the characters in a novel or movie. In contrast, this research discussed the relationship between the politeness strategies used with the analysis of characters. Therefore, this study was worth conducting since it gave a further insight on how characteristics were reflected through the politeness strategies used which were not discussed in the previous studies.

Pragmatics was originally a study with the subject of native speakers in the context of a culture (Brown & Levinson, 1987). The notion of pragmatics was the study of the relationship between language and context to understand the intention of the speaker (Levinson, 1983). The scope of pragmatics included speech acts, speech situations, pragmatic strategies, politeness strategies and implicatures.

The character analysis focused on the politeness strategies used in relation to power relations. The politeness strategy that was employed by the main character depended on the relation she/he had with the other characters (Culpeper, 2014: 234). Moreover Culpeper said that analyzing the character's speech acts helped in revealing her/his characteristics (2014: 235).

This topic was included in the discussion of politeness theory, since politeness can be defined as minimizing confrontation in a discourse. Politeness strategies were related to reputation, which can be positive or negative. Any action that in some degree hits someone's face is called face threatening acts (FTA). Brown and Levinson (1987) said that there were three variables involved: the social distance (D), the relative power (P), and the absolute ranking (R). The choosing of politeness strategies was influenced by those three variables. For example, the speaker used different politeness strategies when talking to someone who had a higher position or when talking to someone who was closely related to the speaker.

There are 5 kinds of politeness strategies according to Brown and Levinson (1987), namely not doing speech acts or being silent, bald on record, positive politeness, negative politeness, and off record. This politeness strategy can be said as an effort to prevent loss of face or self-image. Bald on record is used to express the speaker's need straightforwardly. Positive Politeness is used to show that the speaker recognizes the need of the listener to be respected, while negative Politeness is minimizing the imposition.

Minderop (2005) mentioned that character can be a person, community, race, mental and moral attitude, the quality of reasoning, famous people and characters in literature. Similar to Minderop, Abrams stated that characters who appear in a dramatic or a narrative work are people whom the reader interprets as being endowed with moral, dispositional, and emotional qualities expressed in what they say – the dialogue – and by what they do – the action (2015). Krizsner and Mandell added that character can be portrayed through actions, reactions to the situation, or other characters, physical appearance, speech and gesture, and expression, even though the names (2003).

From the description above about politeness strategies and characters, this topic is interesting to discuss. The previous studies discussed above deal with character analysis and politeness strategies, however the two analyses were not related to one another. The study on character analyses found in the previous study used other theories than politeness strategies, while the analyses on politeness strategies did not discuss their relation to character analysis. This study aimed to use the analysis of politeness strategies by Yasmin as the main character to reveal her other possible traits. The analysis of the politeness strategies used by Yasmin was based on her power, distance, and ranking of imposition with other characters found in the novel.

## RESEARCH METHOD

This study used a qualitative method which employed close reading and textual analysis. According to Yin (2011), there are some common practices in qualitative research, namely: using a flexible research design; collect from field data ('field-based' data), such as for example a diary; analyze data 'non-numeric (numbers); and the results of the interpretation of the findings can challenge existing social stereotypes. While Vanderstoep and Johnson (2009: 170) stated that : “The sign of a good qualitative research study is that the analysis provides a new and compelling interpretation of a text. By new, we mean novel, unique, and engaging. By compelling, we mean logical and supported by rich descriptive examples that persuade the reader to adopt the researcher’s interpretation of the text.”

The data collected were in the form of utterances spoken by the characters (especially Yasmin). The utterances were tabulated and classified according to the setting of time (present, past, and future) that was based on the theory of setting (Krizsner and Mandell, 2003). The tabulation was crucial to the relationship between the characteristics and the politeness strategies used, thus the reason behind the use of certain types of politeness strategies can be understood. After classifying the data, the analysis started by finding the power, distance, and rank of imposition between Yasmin and other characters in the novel. The next step was to analyze the politeness strategies used by Yasmin and finally, revealing Yasmin’s traits through those analyses.

## RESULT AND DISCUSSION

### Result

#### Power relation between Yasmin and others

This part described the findings on Yasmin’s power relation with other characters. The discussion was divided into 3 parts in line with the setting division in the novel, that are *KINI* (present), *DULU* (past), *KELAK* (future).

**Table 1.** Kind of Power relation

No	Setting	Types	Frequency
1	Present	+P+R+D	3
		-P-R+D	2
		+P+R-D	3
		-P+R-D	2
2	Past	+P+R-D	1
3	Future	+P+R+D	3
		-P+R-D	2

#### a. *Kini* (present)

Yasmin’s way of relationship was quite unique. She approached other characters cautiously and changed the approach from time to time. The way Yasmin

interacted with Parang Jati, for example, changed from the beginning of their meeting till the end of the encounter.

#### **+P-R+D**

Yasmin had the authority and set a distance with Parang Jati.

#### Extract 1

- PJ : *Salamat sore, Ibu Yasmin* (Good evening, ma'am)  
Y : *Oh! Putranya Pak Suhubudi, ya?* (Oh! You are Suhubudi's son, aren't you?)  
PJ : *Tidak mengganggu kalau saya duduk di sini?* (Would you mind if I sit here?)  
Y : *Saya kira di sini tidak boleh bicara, seperti di biara pertapaan?* (I believe no one is allowed to talk here. The same rule as in the *Padepokan*, right?)  
PJ : *di sini boleh. Nanti, di wilayah jeron memang* (It is allowed here, but it isn't in the inside area...)

In the conversation above, Yasmin set distance and exercised power when meeting Parang Jati for the first time. This is a common stance for a woman meeting a man for the first time. The fact that Yasmin grew up and used to live in a big city like Jakarta, where she also worked, gives a clue that she is confident and has authority.

#### **-P-R+D**

#### Extract 2

- Y : *Saya datang ke sini sebab saya mendapat surat dari sahabat yang telah dianggap mati dua tahun silam. ia pernah ada di sini...* (I come here because I got a letter from a pal who was presumed dead two years ago. He was here...)  
SB : *Kamu mengasihi Wisanggeni, Nak* (You attach him, Yasmin)

According to a short conversation between Yasmin and Suhubudi above, we can see that Yasmin is powerless in front of Suhubudi. Yasmin is a confident and an authority woman yet she is powerless than Suhubudi. The utterances that Yasmin used is a positive politeness to decrease the distance between Yasmin and Suhubudi.

#### **+P+R-D**

Yasmin had the authority over Parang Jati, although she got close to him over time.

#### Extract 3

- Y : *Kamu guru spiritual juga, Parang Jati?* (Are you a spiritual guru too, Parang Jati?)  
PJ : *Oh, tidak! Bukan. Saya ...saya hampir tahun terakhir. Geologi ITB. Bapak bilang...Bapak mau memastikan bahwa ia tidak terlambat untuk bertemu Bu Yasmin.* (No. I am not. I...I will reach my final year studying Geology at ITB.

- My father said...He just wanted to make sure that he is not late to meet you, ma'am.] Ibu Yasmin? (Mrs. Yasmin?)  
 Y : Y-ya? (y-yes?)

Although Yasmin relaxed her relations and felt closer to Parang Jati, she still held the authority. It is another proof that Yasmin is confident and used to meeting different people, thus making her able to put herself among the relations with others.

#### -P+R-D

##### Extract 4

- Y : *Pertunjukkan itu menyentuh sekali, Parang Jati. Tapi, siapa mereka?* (That was heartwarming, right Parang Jati? But, who were they?)  
 PJ : *Ibu Yasmin betul-betul suka, atau sebetulnya merasa terganggu?* (Did you really like it, or just feel disturbed, ma'am?)

Yasmin's relation toward the other character was getting closer thus she no longer set power and distance towards Parang Jati. Yasmin stated that the performance was heartwarming, indicating that she really liked the show as she didn't feel awkward anymore in this situation. Even though Yasmin was an authority, and she was at a higher level than Parang Jati, she was able to mingle. The conversation was getting relaxed, making closer relations between Yasmin and Parang Jati as it was in their first meeting.

#### b. Dulu (past)

##### +P+R-D

Yasmin had a power, closer relation, and minus distance when she had a relationship with Saman.

##### Extract 5

- Y : *Saman...I love you. (Saman... I love you)*  
*Saman! Dulu aku bukan meniduri seorang romo, kan? Saman!* (You trust me that I didn't sleep with a father, don't you?)  
 S : *Yang semalam kamu tiduri sudah pasti bukan...* (Someone you slept with last night must not be him...)  
*Bolehkah aku minta dimanja?...Aku ingin disiapkan sarapan* (May I asked to be pampered?...I want my breakfast prepared)  
 Y : *Breakfast? Continental? American? Or Indonesian?*  
 S : *Sarapan ala Jawa* (Javanese menu, please).  
 Y : *A-ah! tidak boleh cuma Jawa!...kamu ini kecil di Sumatra, dewasa di Sumatra, seleranya kok Jawa terus. Payah orang Jawa itu. Medok!....* (No, can't be. You can't have just javanese menu!... You grew up in Sumatra, but how can you stick with that Javanese tongue? Javanese people are terrible. They speak in such a heavy weird accent. So strange!.....)

- S : *Asyik. Tapi pagi ini nasi jaha dengan tempe bacem cocok ndak? dan pisang goreng!* (Yipie. By the way, for breakfast, do you think *nasi jaha* can go along with *tempe bacem*? and also fried bananas!)
- Y : *Pisang goreng pakai sambal ya!* (Don't miss eating the fried bananas with *sambal*! (*Sambal* is Indonesian style of chili paste))

In the conversation above, Yasmin and Saman had a relationship that made them close to each other. The fact that Yasmin used to live and grow up in a big city like Jakarta made her brave enough to mock Javanese people. This made her set a higher position than Saman because Saman was a Javanese. She thought that a metropolitan like her was more powerful and higher in every aspect than a Javanese people. However, because of the relationship of both of them, there was no distance between them.

### c. *Kelak (future)*

#### -P+R-D

#### Extract 6

- SB : *Harapanmu akan keajaiban menghalangi kamu untuk melihat yang nyata... Sebab...* (Your hopes over miracles obstruct your vision to see the reality... because)
- Y : *Ya?* (Because of what?)
- SB : *Tidakkah kamu heran bahwa surat-surat itu baru tiba sekarang? Bukan tahun lalu...* (Don't you wonder why those letters are received just now? It should be last year).
- Y : *Saya tidak tahu apa bedanya.* (I don't see any difference).
- SB : *Jika surat-surat ini tiba tahun lalu, atau tahun depan, makanya akan berbeda.* (If they were received last year, or next year, there would be a difference).
- SB : *Kami biasa membaca tanda. tanda. Orang modern tidak bisa memahaminya.* (We are able to read signs modern people couldn't do).
- Y : *Mengenai apakah itu?* [What are they about?]
- SB : *Boleh saya lihat batu yang dikirimkan Wisanggeni? Batu yang si Tuyul hendak curi?* [May I see the stone you received from Wisanggeni? The one that si Tuyul was about to steal. (Tuyul is an Indonesian mythology of dwarf-looking ghosts that usually steal money from humans. However the term *Si Tuyul* is usually used to call someone else in bad utterance or thieves)]
- SB : *Di Kalangan pemburu mustika, inilah yang disebut batu Supersemar Hitam...* (Among gems hunters, this is the stone they call Black Supersemar... )
- SB : *Ada kepercayaan bahwa batu Supersemar adalah tanda restu Roh Nusantara...* (There is a belief that the Supersemar stone is a sign of the blessing of the Spirit of Nusantara... (Nusantara is the Indonesian name of Maritime Southeast Asia, taken from an Old Javanese term that literally means "outer islands".))

Although Yasmin was always more powerful than the other characters, she was less powerful than Suhubudi. Suhubudi was older than Yasmin thus she lowered her power to respect. Yasmin had hesitation towards Suhubudi at first but now she

already found trust in Suhubudi. Also, in spite of their proximity and trust, no distance was obstructed between the two of them.

#### +P-R+D

Extract 7

PJ : *M-maafkan saya, Ibu Yasmin. Ini semua salah saya.* (F-forgive me, Mrs. Yasmin. These are all my mistakes).

Y : *Saya perlu waktu sendiri.* (I need my time alone)

PJ : *Ibu sangat dipersilakan di sini.* (You are very welcome here).

Y : *Saya tidak bisa ;lagi disini, Jati.... Saya merasa tak aman, Itu saja.* (I can not be here anymore, Jati... I don't feel secure here. That's all).

Yasmin's relationship with Parang Jati was getting closer but in the conversation above it seems like Parang Jati made mistakes that led Yasmin to lose trust and security. Yasmin also mentioned that she needed time to be alone, meaning that she wanted to make boundaries. Therefore, Yasmin set distance again to Parang Jati.

#### Politeness strategies used by Yasmin

The kind of politeness strategies that were used by Yasmin will be discussed in this part. It is also divided based on the setting of the novel.

**Table 2.** Kind of Politeness Strategy

No	Setting	Politeness Strategy	Jumlah
1	Present	Bald on Record	3
		Positive Politeness	7
		Negative Politeness	1
2	Past	Bald on Record	
		Positive Politeness	1
		Negative Politeness	
3	Future	Bald on Record	2
		Positive Politeness	3
		Negative Politeness	
		Total	17

From the table, the result of politeness strategies are 5 Bald on Record, 11 Positive Politeness, and 1 Negative Politeness.

#### Bald on record

Below is one example of Yasmin's utterance which uses Bald on Record as her politeness strategy.



Extract 8:

Context: A conversation in the morning between Yasmin and Parang Jati after she stays for a night.

- PJ : *Syukurlah jika Ibu Yasmin dan Samantha bisa istirahat. (Lucky you. You could have good rest last night, Mrs. Yasmin, Samantha)*
- Y : *Kami tidur nyenyak. Aneh sekali. Padahal aku sedang gelisah. (It's weird. We slept soundly last night, whereas I felt restless at the same time)*
- PJ : *Ayah saya pergi ke Jakarta tadi malam, setelah konsultasi. Ada yang mendesak. Ia titip Bu Yasmin pada saya ... Misalnya, kalau Bu Yasmi mau menitipkan surat dan batu cincin itu kepada kami untuk sementara. (My father left for Jakarta last night, after the consultation. Something was urgent. He entrusted me a message for Mrs. Yasmin in case of if Mrs. Yasmin wants to leave the letter and the stone ring with us for a while)*
- Y : *Kamu kenal Wisanggeni, Jati? Kamu kenal dia? (8) (Do you know Wisanggeni, Jati? Do you know him?)*
- PJ : *Ya. Frater Wisanggeni cukup sering ke sini dulu. Eh, saya memanggil dia Frater meskipun dia sudah jadi pastor (Sure. Brother Wisanggeni came here pretty often. Oh, by the way I still call him Brother yet he's a priest already)*

Along with the frequent communication between Yasmin and Parang Jati, Yasmin does not merely apply the positive politeness strategy. In this context, the part when Parang Jati asked Yasmin's condition after the night's rest and informed her about Suhubudi's departure for Jakarta, Yasmin threw several questions to him by using the "bald on record" strategy. Indicated in the dialog "*Kamu kenal Wisanggeni, Jati? Kamu kenal dia?*" (Translated to 'Do you know Wisanggeni, Jati? Do you know him?'). While asking these few questions, Yasmin uses the 'bald on record' strategy, due to uttering something directly and bluntly to Parang Jati.

### **Positive Politeness**

Next are some examples from Yasmin's utterances using Positive politeness strategy.

Extract 9:

Context: Parang Jati told Yasmin that there will be a few performances in Padepokan and she was invited to watch it.

- PJ : *Nanti malam sebetulnya ada sedikit pertunjukkan kecil. Tepatnya semacam latihan. tapi akan ada penonton dari luar. Tamu-tamu padepokan boleh ikut melihat, jika berminat. Saya kira baru akan mulai setelah jadwal konsultasi Bapak selesai. Kalau Bu Yasmin tertarik, sangat dipersilakan. (Tonight, there will be a little show. To be precise, it is just a rehearsal, but there will also be audiences from outside Padepokan. If interested, the guests of the padepokan also may attend. I think it will start once my father is done with his consultation schedule. If you are interested, please come and watch).*

Y : Oh. *Tentu saya ingin menonton.*(5) *Latihan apa?* (Sure, will do. What rehearsal is that?)

Parang Jati offered Yasmin to watch the show in the Padepokan. In fact, it was merely a rehearsal, but anyone was allowed to watch. Yasmin seemed attracted to the show as she stated ‘*Tentu saya ingin menonton.*’ (Translated to ‘Sure, I am down.’). The word ‘*Tentu*’ (translated to ‘sure’) indicates positive politeness as an expression of Yasmin's interest.

Another example of the use of positive politeness by Yasmin can be found in the next extract.

Extract 10:

Context: Yasmin really hopes that Saman is still alive, while Suhubudi tries to comfort her by rubbing her head.

Y : *Saya datang ke sini sebab saya mendapat surat dari sahabat yang telah dianggap mati dua tahun silam. ia pernah ada di sini...* (I came here because I got a letter from a friend whose death had been presumed since two years ago. He was here...)

SB : *Kamu mengasihi Wisanggeni, Nak.* (You are fond of him, child)

Y : *Guru, apakah Wisanggeni masih hidup?*(11) (Sir, is Wisanggeni still alive?)

Initially, Yasmin had a hesitation towards Suhubudi. However, because Saman regarded Suhubudi and Yasmin had trust in Saman, she met Suhubudi. Indicated by the power relation between Yasmin and Suhubudi (-P-R+D). It is shown by Yasmin's words, namely positive politeness to decrease the distance between Yasmin and Suhubudi)

### Negative Politeness

Yasmin used negative politeness only once and it is described below.

Extract 11:

Context: Yasmin visits the place where Maya and her friends live. Yasmin wants to meet and get to know the dancer she saw at the performances. She's having a little conversation with Maya.

M : *Raden Ayu, kenapa datang ke sini?* (Why are you coming here, Raden Ayu?)

Y : *Hendak masak apa?* (What are you cooking, Maya?)

M : *Mau masak opor.* (I am cooking Opor, Raden Ayu)

Y : *Oh! Untuk padepokan?* (Oh! I see. Is it for padepokan?)

M : *Ndoro-ndoro tidak makan iwak. Untuk makan kami sendiri.* (No, Raden Ayu. Our ndoro (a Javanese term to address the members of the aristocracy or employer) do not eat meat. This will be our menu)

Y : *T-tapi, boleh saya mencoba ikut membului?*(10) (Ummm...by the way, may I help you pluck the chicken feathers?)

Yasmin approached Maya who was cooking *opor* (an Indonesian chicken dish cooked with numerous spices in coconut milk). This is the first time they both had conversations. Seen from the power status level, Yasmin is on the higher status level, which is indicated as Maya called Yasmin using the *Raden Ayu* title. *Raden Ayu* is a Javanese term to address noblewomen (princess) to be recognized as part of a noble family. Realizing that having higher status over Maya, Yasmin applies the negative politeness strategy shown in the dialog when Yasmin offered help to Maya (plucking the chicken feather). Yasmin asked permission to help Maya working in the kitchen as she showed her doubtiness in her dialog ‘Ummm... by the way, may I help you pluck the chicken feather?’. The words Yasmin used for asking permission indicates that Yasmin tried to be polite to Maya since it was their first meeting.

## DISCUSSION

The research revealed the use of politeness strategies by Yasmin in her relation to other characters. The politeness strategies found were three only (out of four strategies), those were bald on record, positive politeness, and negative politeness. There is no off-record strategy found here. This result was different to the research done by [Widyastuti \(2019\)](#). In her research, she analyzed the main character’s politeness strategies. The result showed that the main character used four types of politeness strategies, namely: bald on record, positive politeness, negative politeness, and off record.

There was only one negative politeness strategy found, that was when Yasmin had a conversation with Maya. It was related to the positioning that Yasmin held toward Maya. Yasmin felt that she was superior to Maya in terms of power and rank, thus she kept distance from Maya, although they are both females. It is in line with the research done by [Dewanti \(2022\)](#) that the use of politeness strategies also considers the social distance, power, and ranking of imposition.

Meanwhile Yasmin was also described as a flexible person as she had to put herself in a different circumstance and environment in which she needed to adapt with the Javanese culture even though she was not Javanese since she had a deal with Suhubudi who upheld Javanese culture. Hence, Yamin tended to manage the power relation as it is shown in the example of conversation between Yasmin and Suhubudi. For the sake of the good management of communication between both of them, Yasmin used a positive politeness strategy. It is in line with the finding of [Pishghadam’s](#) research (2012), that politeness is important if people want to communicate effectively. The misuse of those strategies can hamper effective communication.

The politeness strategy choice by Yasmin found in this research is different to the finding of politeness strategy in [Permadi, dkk. \(2022\)](#). In his research on politeness strategies in the movie “Aladin” found in the conversation script in the form of utterance, showed that the most widely used strategies of the four main characters in the movie ‘Aladin’ were the strategies of bald-on record. The strategies used for the analysis are also affected by the three variables involved which are the social distance, the relative power, and the absolute ranking.

Similar to other research done by [Dewanti \(2022\)](#) and [Fridolini \(2021\)](#) that showed the most frequently used strategy was positive politeness, the result of this

research about the 'Maya' novel, in which the main character used a positive politeness strategy more than other strategies. Besides that, the choice of the strategies used were also affected by sociological variables such as power, distance, and imposition (Dewanti, 2022). Similar results were also found in this research, since the choice of politeness strategies selected by Yasmin was determined by the power, distance, relation that was positioned between Yasmin and other characters.

As had been mentioned previously that the purpose of this study was to reveal the character's traits through the discussion of politeness strategies and their relation to power, distance, and rank imposition; this study found that two additional characteristics of Yasmin that were confident and flexible were resulted from Yasmin's choice of politeness strategies due to her power, distance, and rank imposition with two different characters. When Yasmin had to deal with an older person, she chose to use positive politeness. While a negative politeness strategy was used when she had to interact with Maya whom she considered having lower status compared to her. This result was different to other research prior, since the previous studies only stopped to find positive and negative politeness strategies and their types and the finding was not used to conduct further research (Marcline & Mubarak, 2022; Putri & Fitrawati, 2022; Tetenaung & Heryono, 2022).

## CONCLUSION

The politeness strategy used frequently by Yasmin was the positive politeness strategy. Meanwhile, the result of the analysis showed that there was only one negative politeness strategy shown in the dialogues of the characters Yasmin and Maya. The use of positive politeness was related to the positive power and distance maintained by Yasmin in her relationship with other characters.

From the finding and discussion, it can be concluded that Yasmin's traits were confident and flexible. She was confident because she tended to hold power in relation to other characters, however she was also flexible since she could put her position when dealing with another character who was considered superior and senior. This analysis showed that the characters' traits can be obtained from the discussion of politeness strategies used by those characters in relation to the power, distance, and rank imposition held by those characters.

This result gave a new insight into the discussion of character analysis, politeness strategies discussion, as well as power, distance, rank imposition analysis; that the three subjects can be discussed together and they can relate one another. Moreover, this can bring a new perspective in the research field of literature and linguistics. More studies can be conducted as multidisciplinary research that employ the perspective from literature and linguistics.

However, since this research was only focused on the main character, further research can be done using the same novel, focusing on other characters. Comparing characters in two or more novels can also be done to see the pattern of politeness strategies. It is also great if the gender of the characters becomes one of the variables in revealing the motivation of using certain politeness strategies. In addition, the speech acts used by all characters can be analyzed too.

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