



## The Influence of Character Traits to the Politeness Using on Serial Drama Losmen Bu Broto

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### **Abstract**

This study aims to describe the impact of characters to use politeness in the drama. This study is a pragmatic research. The type of this study is a qualitative descriptive because the result of this study is in the form of explanation about the use of politeness. The data of this research were collected by using document analysis techniques. The results show that the character had by the listener affect the speaker use of politeness strategy. In the drama, it is found that the speaker who talk to the protagonist character mostly use positive politeness, whether to the antagonist they use more of negative politeness and bald on record.

**Keywords:** *Drama; Politeness; Character; Politeness Strategy*

### **Introduction**

Drama is a depiction of human life in the real world which the author tries to re-describe and demonstrate in a world called the stage with all the turmoil that occurs in it. The author tries to address the meaning of life, whether sad or fun, according to what happens. The drama tells the story of the daily life of the Broto family who manage the inn. This inn is a guesthouse that is liked and sought after by visitors because of the friendliness and politeness of Mrs. Broto's family.

According to Yule (2006: 119), politeness can be defined as showing awareness of and consideration for another person's face. The speaker face, in pragmatics, is the public self-image. This is emotional and social sense of self that everyone has and expects everyone else to recognize. Politeness is the act of having or showing good manners or respect for other people (Pramujiono et al., 2019). Politeness is also an action that can make people judge whether they have a good or bad (Isabella et al., 2022). In the field of linguistics, politeness is part of a language system that uses verbal communication. This definition indicates that politeness is both of act or utterance by the speaker to the listener by considering listener's face in the purpose of gaining good image.

Yule (1996) said that to reach a politeness, there should be politeness strategy exist. Politeness Strategy according to Yule (1996) is the idea of 'polite social behavior', or etiquette, within a culture. It

is also possible to specify a number of different general principles for being polite in social interaction within a particular culture. Brown and Levinson (1987) considered politeness by the using of FTA (Face Threatening Act). there are five strategies to do FTA (Face Threatening Act) according to Brown and Levinson (1978), they are positive politeness, negative politeness, bald on record, off record, and do not do the FTA (Face Threatening Act).

Characterization talks about the character traits possessed by the characters in a story. Character is a characteristic that is inherent in a person. Character is the belief that exists within a person that guides him in acting or doing. Lutters (2006) divides characters into 3 groups, they are protagonist (good character), antagonist (bad character), and tritagonist (middle character)

Several study was conducted in this study and related to the politeness strategy (Johari, 2016; Syah, 2017; Aryani, 2019; Indahsari, 2021) those of study related to the use of politeness strategy but do not discuss about characterization. This study has several differences with the research that was conducted to find the novelty and research gap. This study tried to find the impact of the characterization to use of politeness. This study will explain how the characterization of listener make the speaker in the drama use different politeness strategy.

## **Methodology**

This study is descriptive qualitative research, the data source is the nine episodes of drama series ‘*Losmen Bu Broto*’ entitled: (a) *Hanya sebuah mimpi buruk*, (b) *Bumiku Bumimu*,(c) *Hari-hari menegangkan Bu Broto*, (d) *Merobek Lembaran Hitam*, (e) *Masa-masa cobaan (bagian 1)*, (f) *Masa-masa cobaan (bagian 2)*, (g) *Perjalanan Panjang*, dan (h) *kabutpun berlalu*, which uploaded in youtube by TVRI channel. This study uses content analysis to collected the data with note-taking technique. This study used the triangulation technique analysis adapted by Spradely and adopted by (Santosa, 2017).

## **Result and Discussion**

### **1. Politeness Strategy Used in *Losmen Bu Broto* Drama Series**

Based on the results there are three strategies were used by the character in the drama. They are; positive politeness, negative politeness, and bald on record. The following table shows the frequency used of positive politeness, negative politeness, and bald on record in the drama.

Table 1 Politeness Strategies

No	Politeness Strategy	Frequency
1	Positive Politeness	41
2	Negative Politeness	7
3	Bald on Record	30
<b>Total</b>		<b>78</b>

Based on table 1. The frequency of the data that appears the most namely positive politeness, the researcher found 41 data. Then, the second most category is the politeness strategy in the form of bald on record which found 30 data. The least strategy used is negative politeness amount 7 data. The following is a more detailed explanation of each politeness strategy.

### a. Positive Politeness

According to Brown and Levinson (1978: 101), positive politeness is redress directed to the addressee's positive face, his perennial desire that his wants (or the actions/acquisitions/values resulting from them) should be thought of as desirable. Positive politeness strategy used by speakers to protect the positive face of their speech partners. In this strategy, the speaker tries to show a sense of closeness and friendship to the speaker. The positive politeness strategy is the strategy that is most widely used, especially with interlocutors who have protagonist characters. Found 41 data on positive politeness strategies used by characters in the drama. The most frequently used sub-strategy is paying attention to the speech partner. The following data shows positive strategy in the drama series *Losmen Bu Broto*.

- Sample Data 01

Context: The interaction occurred in the drama series *Losmen Bu Broto* Episode "Merobek Lembaran Hitam". The dialogue involved Pak Broto as the owner of the inn and Andi as a guest of the inn. The incident occurred when Pak Broto and Andi were busy chatting about the Breakdance culture that was starting to enter Indonesia. At that time, Pak Broto asked whether Andi, who is a drama actor, could breakdance too.

**Pak Broto: Wah, pemain drama to? Bisa breakdance?**

**Andi:** Bukan saja bisa pak, tapi pernah menjadi juara breakdance di Jakarta pak

Dialogue (01) above involves Pak Broto as the inn owner and Andi as the inn guest. The dialogue happen when the two of them were talking about breakdancing. Andi is a multitalented person, he can play roles as well as breakdance. The words "Wow, what a drama actor? Can you do breakdance?" is a speech that functions as a question sentence addressed to Andi to show his attention to Andi. The words "Wow, what a drama actor? Can you breakdance?" said by the speaker enthusiastically. The politeness strategy used by the speaker is a positive politeness strategy in the form of paying attention to the interlocutor's interests. In this case, the interlocutor's interests are breakdancing and role playing.

### b. Negative Politeness

According to Brown and Levinson (1978, 129-130), negative politeness is redressive action addressed to the addressee's negative face: his want to have his freedom of action unhindered and his attention unimpeded. In his culture, negative politeness is the most elaborate and the most conventionalized set of linguistic strategies for FTA redress. In negative politeness, the speaker is considered to be causing disturbance to the face of his or her speech partner. This strategy is often used by speakers with antagonistic speech partners in conflict situations. This is what causes this politeness to appear the least in the drama, because in the drama there is not much conflict that occurs in the inn between the inn owner and his guests. The following data shows the existence of negative politeness strategies in the drama series *Losmen Bu Broto*.

- Sample Data 02

Context : The interaction occurred in the drama series *Losmen Bu Broto* Episode "Masa-masa cobaan bagian 01". The incident involved Tarjo as the inn owner and the director as the inn's guest. The story incident occurred when Tarjo was offered a casting role as a film actor, but Tarjo refused because he felt embarrassed.

Producer: “Dek Tarjo, masih ingat omongan kita kemarin kan? Ayo sekarang Dek Tarjo kami tes”

Tarjo: “**Wah gak jadi saja mas, saya merasa malu**”

Dialogue (02) above involves Tarjo as the inn owner and the director as the inn's guest. The dialogue happens when Tarjo received an offer to become an actor. He was asked to cast right away. The director hopes that Tarjo will want to be the actor, if he passes the casting. Tarjo's statement "Wow, that didn't happen, bro, I feel embarrassed" is a statement with a negative politeness strategy. When telling this speech, Tarjo indirectly damaged the positive face of his speech partner because he rejected something that was contrary to the wishes of his speech partner's face. The statement "I feel embarrassed" is a statement that contains pessimism within him. He felt insecure about his abilities. For that reason, he rejected his interlocutor's wishes.

### c. Bald On Record

According to Brown and Levinson (1978: 69), bald on record is doing a baldly, without redress, involves doing it in the most direct, clear unambiguous and concise way possible. Normally, an FTA will be done in this way only if the speaker does not fear retribution from the addressee. In using this strategy, the speaker does not need to convey his speech in a complicated manner because the speech spoken by the speaker does not harm the face of the speaker at all. In the drama series *Losmen Bu Broto*, 30 data strategies were found which were divided into sub strategies; Offer, agreement, request, welcome, question, expression of gratitude, notification, giving praise, and in urgent situations.

The following data shows that there is a straightforward strategy in "The Drama Series *Losmen Bu Broto*"

#### • Sample Data 03

Context: The interaction occurred in the drama series *Losmen Bu Broto* Episode "Hanya Sebuah Mimpi Buruk" which Tarjo said to his guests. The interaction involved Tarjo as the owner of the inn and Mr. Mulyadi as a guest of the inn. The incident said occurred when Mr. Mulyadi returned from the office, after talking with Mrs. Broto and Tarjo, he then asked permission to enter the room.

Pak Mulyadi: permissi dik Tarjo

Tarjo: **monggo mas**

Dialogue (03) above involves Tarjo as the inn owner and Mr. Mulyadi as the inn guest. The dialogue occurred when Mr. Mulyadi said goodbye and wanted to go to his room by saying "excuse me". The word "monggo" uttered by Tarjo is a Javanese expression which means "please". This word means allowing Mr. Mulyadi to go to his room. The speech was delivered to the point without any further ado. The strategy used by Tarjo in his speech "monggo mas" is a bald on record strategy. It is categorized as a bald on record strategy because the speech does not hurt the positive face of the speaker in the least. When this speech is spoken, it will actually give rise to happy feelings from the speech partner because indirectly the speech partner is allowed to do something and the speech partner does not receive the slightest threat from the speaker.

## 2. Characterization and the use of Politeness Strategy

The characters in the drama are divided into 3, namely; protagonist, as a character who has a good character, antagonist, as a character who has a bad character, and tritagonist, as a character who has a role as a companion to the other two characters (Lutter:2006). This section discusses the differences in the use of politeness for characters with different characters -different things in the drama.

In the "Inn Bu Broto Drama Series", the owners of the inn (Bu Broto, Pak Broto, Jeng Pur, Jeng Sri, Tarjo, Jarot and Budi) as well as the managers (Pak Atmo and Sarpin), have protagonist traits, while the guests have different traits. varied, including protagonist, antagonist and tritagonist. This is because there are so many guests who visit the Bu Broto Inn, so their characters are also varied. The distribution table below shows the frequency of interaction of inn owners and managers with guests with different characteristics.

No	Listener characterization	Politeness Strategy	Frequency
1.	Protagonist	Positive politeness	26
		Negatif politeness	1
		Bald on Record	11
2.	Antagonist	Positive Politeness	9
		Negative politeness	5
		Bald on Record	18
3.	Tritagonist	Positive politeness	6
		Negative politeness	1
		Bald on Record	1
Total			78

The table above is the result of the use of politeness strategy to different characterization. From the table above it shows that every character have the dominant politeness strategy used. Below is the explanation of each.

#### a. Protagonist

The protagonist is a character who has good character or traits. In the drama series *Losmen Bu Broto*, the majority of the characters are protagonists. All owners and managers of Bu Broto Inn have good qualities in their daily lives. This is also implemented for the guests. Patience and hospitality are shown by the owners and managers of the inn to every guest who visits Bu Broto Inn. Most of the guests who visit the Bu Broto Inn are guests who behave in a protagonist manner. Usually they are people from out of town who are assigned to work in Jogja and choose the Bu Broto guesthouse as their place of accommodation. All inn owners and managers have interacted with guests who are protagonists. However, the way they interact is not the same as one another. From the data that has been obtained, the protagonist tends to use politeness with positive politeness strategies and bald on record strategies. Brands rarely use negative strategies and do not carry out FTAs. Positive politeness strategies are carried out by inn owners to provide a sense of comfort by showing closeness between them. In the research, 26 positive politeness data were found that were used by inn owners towards their guests. Meanwhile, the straightforward strategy is usually used by inn owners to welcome guests. This strategy appears 11 times in the drama.

#### b. Antagonist

An antagonist is a character who has an evil or bad character. This character represents the bad things in the story. This character is usually present to create conflict. The character who plays this character is usually the one who does the worst to the other characters, thus making the audience annoyed or hated. Almost all the characters in the drama have interacted with the antagonist. All of the antagonists in the drama are guests of the inn. The antagonists include; Pak Jayus, Bu Karim, Pak Karim, Pak Masykur, Ratih Puspa and Pak Sam. Inn owners, when interacting with interlocutors who have an antagonistic character, often use straightforward politeness strategies. Compared to other characters,

with this character the inn owners use a lot of negative politeness. This is because with antagonistic characters, conflicts often occur between inn owners and guests, so inn owners need to speak frankly and apologize a lot even though they are not the ones at fault for the conflict that occurs.

Positive politeness is used with a slightly different antagonist in the drama, namely Mr. Sam. Since the beginning of his stay at the inn, Mr. Sam seemed kind and polite to the owners and managers of the inn. This makes all the owners and managers of the inn feel reluctant towards Mr. Sam. They really respect and appreciate Mr. Sam as their guest. They always show the same traits as they treat the protagonists in dramas. Because of the good nature and attention that Mr. Sam gave to Jeng Pur, Jeng Pur, as the owner of the inn, gave him full trust. There was not the slightest doubt in him, until finally Mr. Sam's antagonistic nature emerged and disappointed Pur. He deceived all the owners and managers of the inn through Jeng Pur. It turns out that Mr. Sam showed the protagonist's character with the aim of tricking them, so that they could be tricked easily.

### c. Tritagonist

The tritagonist is a supporting character in a story. They can be protagonists or antagonists. The tritagonist character is also known as the actor who mediates between the protagonist and antagonist. Not only that, the tritagonist has a role in resolving a conflict in the story. In the drama series *Losmen Bu Broto*, the tritagonist character is shown by the guests who are neither protagonists nor antagonists. They are a group of guests who are present in the midst of a dispute. There is not much interaction between the inn owners and this character. When interacting with these characters, inn owners usually use positive politeness strategies. They rarely use negative or off record politeness strategies.

## Conclusion

Based on the results of the research above, it can be concluded that 78 datas of politeness strategy were found in the drama. The strategy most used is positive politeness strategy amount 41 data, then 30 data of bald on record, an the least is 7 data of politeness strategy.

Then in the point of the relation of politeness strategy and characterization, it is clear that the listener characterization impact the use of politeness strategy by the speaker. The speaker mostly use positive politeness strategy to the protagonist and tritagonist character, mostly will use bald on record or negative politeness strategy to the antagonist listener. From the explanation of the characterization above it shows that is always full of the guest because of the politeness and intimacy through the utterance that Mrs Broto show to the guest.

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