



The Situation of Power and Distance in the Strategy of Impoliteness in the film “Mencuri Raden Saleh”

Nabila Husnayain¹; Djatmika²; Miftah Nugroho³

¹ Postgraduate Program, Department of Linguistics, Universitas Sebelas Maret, Surakarta, Indonesia

² Professor, Linguistic Program, Universitas Sebelas Maret, Surakarta, Indonesia

³ Doctoral, Linguistic Program, Universitas Sebelas Maret, Surakarta, Indonesia

<http://dx.doi.org/10.18415/ijmmu.v11i8.5951>

Abstract

This research discusses the power and distance situations in impoliteness strategies within the film "Mencuri Raden Sholeh" using data from dialogues of the main characters containing impoliteness to examine the speaker's power and distance towards the interlocutor. This qualitative descriptive study employs a document analysis method. The findings reveal four variations of social contexts involving power and distance in the dialogues of the main characters in the film source: (+P -D), (-P -D), (+P, +D), and (-P +D).

Keywords: *Impoliteness; Power; Distance*

Introduction

The use of impoliteness in society continues to emerge over time. Individuals often consciously or unconsciously employ impoliteness when communicating with their interlocutors. Culpeper (2008) suggests that impoliteness is a communicative strategy aimed at attacking the face of the interlocutor or causing the interlocutor to perceive it as such. This implies that engaging in impoliteness depends on the speaker's intention and the understanding perceived by the interlocutor, and it can be observed in the behavior of the speaker and the relationship between them.

Impoliteness is not only restricted to linguistic aspects but is also heavily influenced by context. Context encompasses situational factors when speech occurs and social dynamics such as power and social distance. Brown & Levinson (1987) discuss social context, which includes power, distance, and rank of imposition. Power is considered the most extensively researched social variable in pragmatics, characterized by a hierarchical presence in society. Keating (2009) defines power as "the ability or capacity to exert control over others and have influence (either political, social, or economic)," indicating that power involves the capability to control others and wield influence, whether politically, socially, or economically. Therefore, power represents the control or influence one person holds over others (Brown & Levinson, 1987).

Furthermore, Brown and Levinson differentiate "distance" from "power." Their model allows them to distinguish between two types of relationships based on distance: close and far. They indicate that distance is based on the frequency of interaction and the closeness between the speaker and the interlocutor, as well as the exchange of material and non-material items between them. Therefore, the level of distance between speakers varies depending on how often they interact, independent of role relationships as a power factor. Brown & Levinson assert that social distance considers proximity in terms of interaction closeness.

Lastly, "rank of imposition" depends on the extent to which the imposition affects the speaker and the interlocutor in determining whether it is accepted or rejected. The relationship between the speaker and the interlocutor also influences the imposition between them.

This study will focus more on the power and distance dynamics within the dialogues of the main characters in a action film titled "Mencuri Raden Saleh". Power and distance play crucial roles in determining what is considered polite or impolite in various conversational situations. For instance, in dialogues featuring interactions in a action film, impoliteness may occur if a character fails to respect status differences or neglects grammatical rules appropriate for the required level of formality. On the other hand, in more relaxed contexts or interactions between characters in the film, social norms may be more flexible but still require sensitivity to the feelings and expectations of other characters.

Impoliteness in action films is often portrayed as part of dramatizing conflicts between characters or in specific situations. In this context, impoliteness can manifest in various forms, both in dialogue and in physical behavior, often reflecting aggression or to demonstrate dislike and disagreement.

Methods

This research is descriptive with a qualitative approach. The data source for this study is a Indonesian film titled "Mencuri Raden Saleh" which has a duration of 154 minutes. The data used in this research consists of dialogues from the main characters that contain linguistic impoliteness. The data collection method involves document analysis, starting with downloading the film from the Netflix website and saving it for further document analysis. This includes listening to dialogues containing impoliteness and taking notes. Once the data is gathered, it will be analyzed using contextual analysis, pragmatic equivalence, and heuristic methods. The research employs both informal and formal data analysis presentation methods.

Result and Discussion

In this study, the social context discussed involves two social variables: power and distance within impoliteness performed by the main characters in the film "Mencuri Raden Saleh". Speakers who possess higher or equal power and status compared to their interlocutors are marked as (+P), whereas speakers with lower power than their interlocutors are marked as (-P). Speakers who maintain a distance (not close) with their interlocutors are marked as (+D), whereas speakers who have no distance (close) with their interlocutors are marked as (-D). For example, if a speaker has lower power and is close (friendly) with their interlocutor, the social context variation between the speaker and their interlocutor would be (-P -D). Below is an elaboration on the social context of power and distance found within linguistic impoliteness by speakers and their interlocutors in the film: (+P -D): The speaker holds higher or equal power/status but maintains a distance (not close) with the interlocutor, (-P -D): The speaker has lower power/status and maintains a distance (not close) with the interlocutor, (+P +D): The speaker holds higher or equal power/status and is close (friendly) with the interlocutor, and (-P +D): The speaker has lower power/status but is close (friendly) with the interlocutor. These variations illustrate how power and

distance dynamics influence the use of linguistic impoliteness in the interactions between speakers and their interlocutors in the film.

1. The Situation of Power and Distance in Bald on Record Impoliteness

Three variations of social contexts involving power and distance in bald on record impoliteness were found in the dialogues of the main characters in the film "Mencuri Raden Saleh," including: (+P –D): The speaker has high power and no distance (close relationship) with the interlocutor, (–P –D): The speaker has lower power and no distance (close relationship) with the interlocutor, and (+P +D): The speaker has high power but maintains distance (not close relationship) with the interlocutor.

- (1) **Context:** The dialogue takes place at the basecamp where the main characters gather to plan their actions. They execute a plan to exchange the Raden Saleh painting but fail during the journey when it turns out that a policeman has infiltrated disguised as a civilian and discovered their exchange plan. At that moment, Piko and Sarah are in the same box truck carrying the fake painting. When the police raid occurs, Piko runs off and tells Sarah to escape, but Sarah feels abandoned by Piko.

Utterance:

(Suddenly, Sarah appears at the basecamp)

Sarah : (Sarah pushes Piko) **Jangan pernah ninggalin gue kaya tadi lagi! Aku nggak pernah ninggalin kamu!**

Piko : Aku nggak pernah ninggalin kamu, Sar. Aku nyuruhnya kamu lari, siapa yang siap disergap polisi?

In the conversation above, Sarah demonstrates direct impoliteness towards Piko, which she does because she is upset about Piko leaving her alone while trying to escape from the police pursuit. Sarah pushes Piko and scolds him for abandoning her, also expressing her hope that Piko will never leave her again because she has never done that to him.

Based on the social context of power and distance between Sarah and Piko, Sarah holds an equal status or power with Piko because Piko is her boyfriend, they are of the same age, and attend the same university cohort in Jakarta. Having equal status or power with the interlocutor is denoted by (+P). Furthermore, as they are romantic partners and frequently meet, it can be said that there is no distance between them (–D). Therefore, Sarah's social context variation towards Piko would be (+P –D).

- (2) **Context:** The conversation takes place when Piko visits his father, Mr. Budiman, who is imprisoned for a fraud case. Piko believes that his father was framed, and he is trying to help his father secure his release from prison.

Utterance:

Piko : Kan Papa sendiri yang bilang kalau Papa dijebak. Mana sekarang teman-teman Papa? Sudah hidup enak kalau itu Papa artis setiap hari di Malta dengan duit ratusan miliar. Kalau sampai suatu hari aku ketemu teman-teman Papa itu, Om Retno, Om Budi, sampai aku ketemu mereka, udah pasti Pa...

Budiman : Mau ngapain lagi setelah itu, Pik? Nggak akan ada habisnya.

Piko : **Trus udah? Udah? Effort kita nggak ada yang bisa kita lakuin lagi buat banding, Pa?**

Budiman : Ada *lawyer*, temen Papa. Katanya dia bisa bantu prosesnya. Tapi mereka minta dua miliar... untuk membuka lagi kasusnya.

In the given data (2), Piko, one of the main characters in the film, employs a strategy of impoliteness towards his father, Budiman. In the conversation above, Piko employs bald on record impoliteness, using interrogative sentences and a confrontational tone.

Based on the social context of power and distance between Piko and Budiman, Piko holds a lower status or power compared to Budiman because Piko is Budiman's son. In a family context, children typically have lower power than the head of the family, which is the father, thus denoted by (-P). Furthermore, as Piko is Budiman's son, there is no significant distance between them. As seen in the conversation above, Piko shows concern for his father's case and wants him to be released from prison as soon as possible by any means necessary. The indicator of closeness between Piko and Budiman is (-D). The resulting social context variation found in the conversation above is (-P -D).

- (3) **Context:** The conversation takes place at the basecamp after Piko, Ucup, and Sarah have finished meeting with Dini, the distributor of the fake paintings. However, unexpectedly, someone else accompanies Dini—former president Permadi. Permadi asks Piko, Ucup, and Sarah to exchange the fake Raden Saleh painting with the original one at the Presidential Palace.

Utterance:

Sarah : Ucup. Dia itu kenalan dari lo kan? Trus kenapa tiba-tiba bisa ada mantan presiden di situ?

Ucup : **Kok lo nyalahin gue sih? Ngegas mulu lu dari tadi!**

Sarah : Ya gimana gua nggak ngegas?!

Ucup : (stay quiet)

Piko : Udah! Kita udah kadung fatal! Sekarang kita dijebak.

In the conversation above, Ucup engages in direct impoliteness by employing a strategy of blaming Sarah, his interlocutor. At the outset of the story, Ucup and Sarah have differing views on friendship. Ucup is Piko's friend, while Sarah is Piko's girlfriend. However, Ucup and Sarah are not close, as evidenced by their frequent arguments early in the story. Sarah consistently feels that Piko is closer to Ucup and spends more time with him than with her.

Ucup and Sarah are of the same age. In every conversation or argument they have, they demonstrate that they both have equal power and neither feels inferior. They also use the same level of language, addressing each other with the informal pronoun 'lo' which means 'you' that showing power relations. Therefore, the power dynamics between Ucup and Sarah can be denoted as (+P). Regarding the distance between them, Sarah is shown not to like Ucup because Piko spends more time with Ucup than with her. Additionally, Ucup also feels hesitant and afraid of Sarah. Therefore, there is a distance between them, and the appropriate notation for this distance is (+D).

2. The Situation of Power and Distance in Positive Impoliteness

Here is the data showing social contexts between the speaker and the hearer in positive impoliteness, with three variations involving power and distance: (+P -D) The speaker has high power and no distance (close relationship) with the hearer, (-P -D) The speaker has lower power and no distance (close relationship) with the hearer, and (+P +D) The speaker has high power but maintains distance (not close relationship) with the hearer. These variations illustrate different social contexts in terms of power and distance between the speaker and the hearer.

- (4) **Context:** The conversation occurs when Sarah finds out about Piko and Ucup's activities behind her back. Previously, Piko had told Sarah that he would focus on working on his thesis and would not meet her for a while, but it turns out to be untrue. Piko then explains his issues to Sarah.

Utterance:

Piko : Dua miliar, Sar. Aku butuh dua miliar kalau aku bantuin kasusnya Papa ke Mahkamah Agung. Yang bantuin aku? Ucup. Ucup yang ngasih kerjaan ke aku buat malsuin lukisan Raden Saleh, Sar. Karena emang cuma lukisan ini yang bisa bikin cepet punya duit dan ini yang mampu aku kerjain. Puas kamu?

Sarah : Kok kamu gak pernah cerita sih sama Sarah?

Piko : **Buat apa? Buat apa, Sar? Kamu lagi ada PON kan? Kamu harus lolos ke PON, Sar. Kalau nggak beasiswa kamu ditarik. Ujung-ujungnya cuma bisa nambah masalah doang di kepala kamu. Buat apa? Aku nggak pingin nambahin masalah buat kamu.**

Sarah : Maafin Sarah ya, Pik.

Piko : Aku juga minta maaf.

Positive impoliteness with the strategy of denial is employed by Piko towards Sarah based on the data (4) above. Piko denies Sarah's question of "kok kamu gak pernah cerita sih sama Sarah?" with the bolded utterance, Piko attempts to deny that he didn't tell Sarah not because he didn't want Sarah to know, but rather because Piko didn't want Sarah to lose her focus as she was preparing for the martial arts competition for PON.

The utterance above has a social context where Piko holds equal power to Sarah because they are of the same age and are in a relationship. Therefore, Piko's power relation to Sarah is denoted as (+P). Additionally, Piko and Sarah have no distance between them due to frequent meetings as they are dating and attend the same campus. Hence, the distance indicator for Piko towards Sarah is (-D). This implies that Piko's social context variation towards Sarah is (+P -D).

(5) Context: The conversation takes place when Sarah arrives home, escorted by Piko on his motorcycle. Sarah's grandmother comments on this and asks about Sarah's future if she continues her relationship with Piko.

Utterance:

Oma : Kamu mau jadi apa kalau hidup dengan pelukis?

Sarah : **Hmm... (enter the room)**

Oma : Oma minta maaf, karena bikin kamu harus... mengurus semua ini. Oma cuma mau bilang, mungkin kita hanya boleh tinggal satu tahun lagi di rumah dinas ini.

Sarah : Iya Oma, biar nanti Sarah yang pikirin caranya.

In the context described in data (5) above, Sarah displays impoliteness towards her grandmother when she arrives home late at night and her grandmother finds out she was escorted home on a motorcycle by Piko. Upon learning this, Sarah's grandmother comments that riding a motorcycle for too long, especially at night, could cause Sarah to catch a cold. She also remarks on their romantic relationship. This causes Sarah to become angry and choose to enter her room instead of engaging in conversation with her grandmother.

Sarah indeed has lower power compared to her grandmother, as her grandmother is the mother of Sarah's mother, and Sarah should naturally respect her. Additionally, Sarah does not rebel or use disrespectful language towards her grandmother when she comments on her life. This shows that Sarah still respects and understands that her grandmother holds higher authority. Therefore, the social power context that Sarah has towards her grandmother is (-P).

Regarding the distance between them, Sarah lives alone with her grandmother, indicating that she only has and is close to her grandmother. They spend every day together without Sarah's parents around. Furthermore, based on the conversation content, Sarah's grandmother opens up to Sarah about their household issues, indicating openness without hiding anything from Sarah. Thus, the social distance context that Sarah has towards her grandmother is (-D). This means that the social context variation that Sarah exhibits towards her grandmother is (-P -D).

(6) Context: The conversation takes place when Ucup arrives at the gambling den to meet Fella. Ucup's purpose in coming is to offer Fella to join his team and plan the exchange of valuable paintings. Before making this offer, Ucup challenges Fella through gambling.

Utterance:

Fella : Gua suka nyali lo.

Ucup : Gue tau *play style* lo. Lo biasanya biarin orang menang dulu, biar lawan lu naikin bet. Trus lu baru hajar habis-habisan pas taruhan lo udah *max*.

Penjudi : Gila Lu!

Fella : Mau bakar duit?

Ucup : **Kalau iya kenapa?** *All in. Jeep Cherokee 1994, limited edition.*

Fella : Gua nggak ngerti ya motivasi lo apa. Tapi kalo lo mau ngajak gua ngedate dengan bakar duit kaya gini, *sorry you can't play me*.

Ucup engages in positive impoliteness by seeking conflict with Fella, a gambling dealer whom he intends to befriend. In this context, Ucup and Fella have not met before; Ucup has only heard of Fella's name as someone skilled in planning and gambling. Ucup's power relation to Fella is marked as (+P) because they are unfamiliar with each other, thus both have equal footing in terms of power. Additionally, considering their relatively close ages and Ucup's boldness in facing Fella's taunts as described in data (6) above, reinforces this assessment. Therefore, the social power context that Ucup exhibits towards Fella is (+P).

Then, for the social distance context that Ucup has towards Fella, the utterance above occurs when Ucup first meets Fella at the gambling place, indicating that they do not have familiarity at the time of the utterance. Therefore, the social distance context that Ucup has towards Fella is (+D). The social context variation that Ucup exhibits towards Fella when he engages in impoliteness in the utterance above is (+P +D).

3. The Situation of Power and Distance in Negative Impoliteness

Four variations of social context in negative impoliteness were found in the dialogue of the main characters in the film "Mencuri Raden Saleh", including: (+P -D), where the speaker has higher power and no closeness (intimacy) with the hearer, (-P -D), where the speaker has lower power and no closeness (intimacy) with the hearer, (+P +D), where the speaker has higher power but has closeness (intimacy) with the hearer, and (-P +D), where the speaker has lower power but has closeness (intimacy) with the hearer. Here is the data showing the social contexts between the speaker and the hearer."

(7) **Context:** The utterance occurs when Ucup and Fella are hiding from the police with the help of Mas Gito, Fella's mother's secretary. Ucup doubts Gito because he doesn't know him, while Fella trusts Gito completely.

Utterance:

Fella : Tempat ini aman, Cup.

Ucup : Itu orang nggak tau apa-apa kan?

Fella : Gua cerita dikit.

Ucup : **Lo gila, Fel? Lo mau kita ketangkep sekarang?**

Fella : Gua bilang kita aman, Cup. Dia satu-satunya cara supaya kita tau situasi di luar sana. Dia punya banyak koneksi. Gito kerja buat nyokap gue, tapi gue lebih percaya dia daripada nyokap gue sendiri. Paham?

Impoliteness is enacted by Ucup towards Fella. In the situation described, Ucup and Fella are hiding from the police who are pursuing them, but they manage to escape with the help of Mas Gito, Fella's mother's secretary. When Ucup learns that Fella has disclosed the details of their escape to Mas Gito, Ucup becomes angry with him. However, Fella expresses that he trusts Mas Gito more than he trusts his own mother.

In the situation above, Ucup has the same level of power as Fella. This can be seen from how they interact with each other, calling each other 'lo-gua', which means 'you' and 'me' and in this situations terms commonly used based on superior to inferior. Therefore, the social power context of Ucup towards Fella is (+P). Furthermore, in the situation above, Ucup and Fella are already close because they have been on the same team and have interacted frequently lately. They have also reached the stage of getting to know each other or preparing for a more serious relationship, as they previously held hands in the car when Ucup drove Fella home. Hence, the social distance context that Ucup has towards Fella is (-D). The variation of social contexts that Ucup has towards Fella in the situation of the conversation above is (+P -D).

- (8) Context:** The conversation occurred when Sarah returned home and found her grandmother waiting for her. Her grandmother began asking whether Sarah would continue to stay with Piko because Piko has an average economic status.

Utterance:

Oma : Kamu nggak masuk angin to? Tiap hari dibonceng motor terus. Kalau Oma jadi kamu, nggak mau..

Sarah : **Udah Oma, masa mau tiap hari dibahas sih?**

Oma : Kamu mau jadi apa kalau hidup dengan pelukis?

Sarah : Hmm... (enter the room)

Oma : Oma minta maaf, karena bikin kamu harus... mengurus semua ini. Oma Cuma mau bilang, mungkin kita hanya boleh tinggal satu tahun lagi di rumah dinas ini.

Sarah : Iya Oma, biar nanti Sarah yang pikirin caranya.

Sarah displays negative impoliteness towards her grandmother. In the conversation, Sarah employs the sub-strategy of restricting the discourse partner from discussing certain topics. She does this because she dislikes the topics brought up by her grandmother. Similar to the previous instance of positive impoliteness, Sarah likely has lower power compared to her grandmother. As for distance, they do not maintain a significant emotional or physical distance between them; they are open with each other. Therefore, the variation of social contexts that Sarah has towards her grandmother in this situation is (-P -D): indicating lower power (-P) and no significant distance (-D) between them.

- (9) Context:** The conversation took place when Piko and Sarah were having a dinner date together, but Ucup arrived. Sarah appeared upset with Piko because he always involves Ucup in things without her knowledge, even when they are on a date, Ucup always manages to come between them.

Utterance:

Ucup : Makasih ya, Sar. Wah, *the best* Lu. Oiya, PON empat bulan lagi kan ya? Lo mesti latihan keras dong.

Sarah : **Lo gimana sama jualan barang-barang palsunya? Lancar?**

Ucup : Kalo ngomong nggak ada *filter*nya. Gua nggak jualan barang-barang palsu, Sar. Barang-barang gua tu semuanya asli. *Original* tapi *affordable*. Biar gak cuma orang kaya aja yang bisa beli dan pakai barang-barang begituan. mau sesuatu nggak? Di gua ada semua. Tenang. Lu bilang aja ke gua, akan gua kasih. Lo bisa cek sendiri.

Sarah engages in negative impoliteness towards Ucup using the sub-strategy of mockery. In this conversation, Sarah and Ucup are peers, indicated by their similar age and the use of 'lo-gua' to address each other, which suggests they are on equal footing in terms of status. Therefore, the social power context that Sarah has towards Ucup is (+P). Regarding social distance, Sarah and Ucup are not close in this situation. Sarah shows her displeasure when Ucup joins them during a dinner at an expensive place with Piko. Sarah feels distant from Ucup because she perceives that Piko spends more time with Ucup than with her. This perception creates a distance between Sarah and Ucup. Therefore, the social distance

context that Sarah has towards Ucup is (+D). The variation of social contexts that Sarah has towards Ucup in the conversation above is (+P +D): indicating she has higher social power than Ucup (+P), but there is also a significant social distance (+D) between them due to her feelings of exclusion and jealousy towards Ucup's relationship with Piko.

- (10) Context:** The conversation took place when Ucup, Piko, and Sarah were delivering the completed fake Raden Saleh painting, but Permadi was at the location and ordered them to exchange the painting with the original one.

Utterance:

Permadi : Dua miliar itu nggak ada apa-apanya dibanding dengan 17 miliar.

Sarah : Tapi, Pak. Kami bukan pencuri.

Permadi : Kalau saya punya rencana itu pastilah sebuah rencana yang matang. Kalian tinggal mengerjakannya. Lalu boleh pergi dengan uang itu. Apa ada yang bisa menolak?

Piko : Betul. Betul kami bukan pencuri, Pak. Kami... Kami mahasiswa yang sedang mencari penghasilan sampingan. Saya sudah cukup dengan dua miliar yang sudah dijanjikan, Pak. Cukup.

Bapak sama Mbak Dini mau ngapain aja dengan lukisan ini terserah, saya nggak peduli. Saya mau dua miliar saya.

Permadi : Don, Doni.

The conversation in data (10) depicts Piko displaying negative impoliteness towards Permadi, the former president. Piko's negative impoliteness towards Permadi involves the sub-strategy of making someone owe a debt of gratitude. The conversation unfolds as Ucup, Piko, and Sarah deliver the completed fake Raden Saleh painting to Dini, but unexpectedly Dini brings Permadi to the location and orders them to exchange the painting with the original. Initially, Piko and his friends refuse, and Piko insists that Permadi should immediately pay the agreed-upon 2 billion, as per their initial agreement. However, Permadi threatens Piko by mentioning he would mistreat Budiman, Piko's father, who is in prison.

Permadi clearly holds a higher degree of power compared to Piko. As a former president involved in the case concerning Piko's father, who is currently in prison, Permadi retains significant influence within the government despite having retired. His sudden appearance and the threat towards Budiman, Piko's incarcerated father, illustrate Piko's inability to oppose or compete with Permadi. Piko is merely an ordinary civilian without substantial power or influence, unlike Permadi who possesses considerable wealth and political authority. Furthermore, there is a significant social distance between them (not close). This is evident from Piko's surprise when he first meets Permadi alongside Dini, indicating that they have not met before. Therefore, the variation of social context that Piko has towards Permadi in this situation is (-P +D): Piko lacks power (-P) and there is a significant social distance (+D) between them.

4. The Situation of Power and Distance in Sarcasm or Mock Politeness

In the context of sarcasm or mock politeness used by speakers, three variations of social contexts regarding power and distance are identified: (+P -D), where the speaker has high power and no distance (close) with the discourse partner; (+P +D), where the speaker has higher power but there is distance (not close) with the discourse partner; and (-P +D), where the speaker has lower power and there is distance (not close) with the discourse partner. The following data illustrates the social contexts between the speaker and the discourse partner.

- (11) Context:** The conversation occurs when the five main characters successfully escape from the police pursuit, but Tuktuk gets caught and is currently detained at the police station. Gofar and Piko then argue because Tuktuk was captured, but Piko's mind is focused on the Raden Saleh painting instead.

Utterance:

Piko : Lukisan yang ada di galeri nasional itu, itu bukan lukisan Raden Saleh yang asli. Itu punya gua!

Ucup : Ternyata selama ini kita Cuma jadi umpan. Umpan buat rencananya Permadi. Mobil polisi itu, joker yang...

Gofar : **Trus kalau kita umpan kenapa? Yang dipenjara kan juga Tuktuk?**

Piko : IDnya Ucup juga udah dipegang polisi, Far.

Gofar : **Trus kenapa?**

Piko : Ya sekarang dia jadi DPO!

In data (11), Gofar uses sarcasm towards Piko. The conversation takes place after the five main characters successfully escape from the police pursuit, but Tuktuk is caught and currently detained at the police station. Gofar and Piko then argue because Tuktuk has been captured, yet Piko's focus is on the Raden Saleh painting rather than on how to free Tuktuk.

In the conversation above, the social context between Gofar and Piko is characterized by mutual equality in social power (+P) and a close, intimate relationship (-D). Gofar and Piko have the same level of status or position; they have been childhood friends, their fathers know each other, and they often hang out together with Tuktuk for street races. This shared background and frequent interaction suggest they are on equal footing socially. Furthermore, there is no significant distance between them (+D); they are very close because they have been friends since childhood and regularly meet in their daily lives. This closeness is evident in their familiarity and the ease with which they interact. Therefore, the social context that Gofar has towards Piko in this situation can be described as (+P -D): they share equal social power and have a very close relationship.

(12) Context: The conversation occurred when Piko and Ucup met with Dini to discuss which painting they would replicate. Dini suggested creating a fake painting of Raden Saleh's "Penangkapan Pangeran Diponegoro," but initially, Piko disagreed.

Utterance:

Dini : Penangkapan Pangeran Diponegoro. Gimana?

Piko : Serius?

Dini : Hmm. (nods)

Piko : Gila. Cabut.

Dini : Bayarannya besar, Pik.

Piko : **Ya. Terus masuk penjara?** Ini bukan bikin pemalsuan, Mbak. Ini namanya bikin replika.

Dini : Ya. Sedetail dan semirip mungkin.

Piko demonstrates impoliteness towards Dini through sarcasm due to Dini's suggestion that Piko finds irrational. This indicates a social context where Piko holds higher power (+P) over Dini. Despite Dini being older than Piko, Piko wields influence in the context of creating counterfeit paintings. In this situation, Dini needs Piko's skills to produce the fake painting, while Piko requires money to assist his father. Therefore, they are considered to have equal power. Regarding social distance, they maintain a distance (+D) between them. They are not close and only interact when Dini requires Piko's help specifically for creating the fake painting. There remains a distance because Dini seeks greater profit from the fake painting without Piko's knowledge of the extent of Dini's gain. Thus, the social context that Piko has towards Dini in this conversation can be characterized as (+P +D): indicating that Piko holds higher power and there is a significant social distance between them.

(13) Context: The conversation occurred when Fella asked for his mother's help to support his team's action, but Fella did not directly disclose his intentions to his mother. Instead, Fella simply informed his mother that he would start a business and needed financial assistance from her.

Utterance:

Mama Fel : Ada apa sih Fel? Kok harus ngobrol di sini? Kenapa nggak di rumah aja?

Fella : **Mana ada waktu kalau ngobrol di rumah?**

(Fella was pushed aside by Mas Gito)

Mama Fel : Gito, tolong kamu cek semuanya sebelum kita beli perusahaan ini.

Fella : Jadi gini, Mam. Fella itu kepikiran mau punya bisnis. Yang bisa Fella jalanin sambil kuliah.

Mama Fel : Nah, gitu dong. Emangnya kamu mau bisnis apa?

Fella engages in impoliteness through sarcasm towards his mother. The social context observed is (-P +D). Fella's sarcasm reflects a lower power dynamic (-P) towards his mother. This is because Fella's mother is the woman who gave birth to him and has provided for all his needs from birth until now, establishing her higher authority and influence over him. Regarding social distance (+D), Fella feels a distance between himself and his mother. This is evident in Fella's statement, "When do we ever have time to talk at home?" This remark suggests that Fella rarely converses with his mother at home because she is too busy, indicating a lack of closeness between them. Therefore, the social context that Fella has towards his mother in this conversation can be characterized as (-P +D): indicating that Fella has lower power and there is a significant social distance between them.

5. The Situation of Power and Distance in Withhold Politeness

In the withhold politeness context displayed by the main character in the film "Mencuri Raden Saleh," only one variation of social context was found: (+P -D), where the speaker holds high power and lacks distance (intimacy) with the discourse partner. Below is the data representing the social context variation of (+P -D) in this withhold politeness.

(14) Context: The conversation occurred when Piko and Sarah were having a dinner date while in a romantic relationship, but Ucup arrived unexpectedly. Sarah appeared upset with Piko because he always involves Ucup in matters that Sarah is unaware of, even during their dating moments.

Utterance:

Sarah : *Perfect* banget ya *dinnernya*.

Piko : (stay quiet)

Ucup : **Eh, gaes, gaes, sorry ya gue telat. Waduh, untung Lu dah pesen makan duluan, laper bet gue. Comot dikit yak.** (Ucup eats)

Piko : (stay quiet)

In the context of withhold politeness displayed by the main character in the source film, only one social context variation was found: (+P -D). The conversation in question occurred between Ucup and Piko. Ucup suddenly joined Piko and Sarah during their dinner together. In this conversational situation, Ucup holds equal power to Piko because they are friends. The way they address each other and their playful banter indicate equality rather than hierarchy. Regarding distance, there is no separation between them. This is evidenced by Piko consistently involving Ucup in every aspect of his life, including resolving his father's issues, where Ucup is aware and offers assistance. Thus, the social context between Ucup and Piko in this situation can be characterized as (+P -D), where they share equal power and there is no distance between them.

Conclusion

Based on the analysis conducted, four variations of social contexts underlie the impoliteness exhibited by the speaker towards the discourse partner in the dialogue of the film "Mencuri Raden Saleh." These four variations include: (+P -D) The speaker holds higher power and lacks intimacy with the discourse partner. This indicates dominance in their relationship without a close personal connection, (-P

–D) The speaker has lower power and lacks intimacy with the discourse partner. Despite having lower power, there is still no close personal connection between them, (+P +D) The speaker holds higher power but maintains a distance (not close) with the discourse partner. Although the speaker is powerful, there exists an emotional or social distance between them and the discourse partner, and (–P +D) The speaker has lower power and maintains a distance (not close) with the discourse partner. Not only does the speaker have lower power, but there is also a significant distance in their relationship. These four variations reflect the complex dynamics of social interactions involving impoliteness in the dialogue of the film "Mencuri Raden Saleh."

References

- Brown, P. & Levinson, S. C. 1987. *Politeness: Some Universals in Language Usage*. Cambridge: Cambridge Press.
- Culpeper, J. 1996. "Towards an Anatomy of Impoliteness". *Journal of Pragmatics*. Vol 25, hal. 349–367.
- Culpeper, J. 2008. "Reflections on Impoliteness, Relational Work and Power". in Bousfield, D & Locher (eds.). *M. Impoliteness in Language – Studies on its Interplay with Power and Practice*. Berlin: Mouton de Gruyter. Hal. 17- 44.
- Culpeper, J & Tantucci. 2021. "The Principle of Im(politeness) Reciprocity". *Journal of Pragmatics (Elsevier)*.
- Hanif, Anisah; Djatmika & Wijaya, Rahmaditya K. A. R. 2023. "The Role of Power, Distance, and Imposition Rank in Impoliteness Strategies Variations in Traditional Market". *Hortatori: Jurnal Pendidikan Bahasa dan Sastra Indonesia*. Vol. 7 Numb. 1 P. 21-31.
- Leech, G. 1983. *The Principle of Pragmatics*. New York: Longman Group Limited.
- Levinson, S. C. 1983. *Pragmatics*. Cambridge: Cambridge University.
- Keating, Elizabeth. 2009. "Power and Pragmatics". *Language and Linguistics Compass*. Vol. 3 Issue 4 P. 996-1009.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).