Politeness in Javanese Communication: A Study of Indonesian Short Film Wursita

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ABSTRACT:
This study examines Javanese linguistic politeness in Indonesian short film Wursita as a representation of local cultural values. As an audiovisual medium, film not only conveys narratives but also reflects societal norms, including principles of politeness. Employing a qualitative descriptive approach, the research utilises observation and note-taking techniques to collect dialogic data from character interactions within the film. The analysis applies pragmatic equivalence methods based on Leech's politeness principle framework encompassing ten maxims. Findings reveal 35 speech acts analysed, with 30 instances demonstrating politeness maxim adherence and 5 exhibiting violations. The highest compliance rates were observed in the agreement, tact, and generosity maxims. These results indicate that characters in Wursita predominantly employ polite speech strategies, aligning with core Javanese cultural values emphasising harmony, respect, and humility. The study confirms that regional language short films serve as effective mediums for representing and preserving local cultural values.

Keywords: Politeness, Javanese, Wursita, Short Film

INTRODUCTION

Language has a major role as a means to convey ideas, express thoughts, and build social relationships in community life. The function of language as a medium of communication allows individuals to understand the intentions and goals of the interlocutor through speech. Sabila and Wahyudi (2023) assert that language is the dominant form in articulating knowledge and thoughts when communicating. This view is in line with Frandika and Idawati (2020) who state that communication functions to convey meaning from speakers to speech partners. Thus, language acts as an important instrument in the process of social interaction.

The study of language in a scientific context is developed through the discipline of linguistics. According to Nadiroh et al. (2022), linguistics is divided into two major branches, namely micro linguistics which focuses on the internal aspects of language, and macro linguistics which examines the relationship between language and external factors such as culture and society. One branch of macro linguistics that is relevant to the context of social communication is pragmatics. In the study of pragmatics, attention is directed to the use of language in accordance with the social context, including how language politeness is realised in speech acts.

Pragmatics plays a central role in understanding the meaning of utterances in social contexts. Pragmatics not only focuses on the structure of language, but also on how language is used in real situations. Leech (2014) defines pragmatics as the

study of meaning in relation to the speech situation, including elements such as speaker, interlocutor, purpose of communication, and socio-cultural setting. Therefore, pragmatic analysis provides important insights into how cultural values, including politeness, are articulated through language.

Language politeness in the context of pragmatics is understood through the principles of politeness formulated by Leech in the form of six maxims: tact maxim, generosity maxim, approbation maxim, modesty maxim, agreement maxim, and sympathy maxim. In later developments, Leech expanded the principle into ten maxims to accommodate the complexity of social relationships in communication. Each maxim directs speakers to maximise kindness towards speech partners and minimise potential threats to the harmony of the interaction.

As a concrete example of the application of the principle of politeness, in the short film Wursita, we find the use of the maxim of wisdom realised in Hasta's speech: "Ndherek langkung, Mas." (Excuse me, Mas). This utterance was delivered with subtle diction to ask for permission to pass, and received a polite response from the speech partner: "Inggih. Yes, Le." (Yes, son). This speech shows Hasta's effort to minimise the burden on the interlocutor and maintain harmony, as the principle of the maxim of wisdom requires.

The measurement of the level of language politeness in this film also considers the three scales proposed by Brown and Levinson, namely the social distance scale, the power scale, and the speech act weight scale. The social distance scale is reflected, for example, in the relationship between Mbah Kakung and Hasta, which is filled with respect and affection. The power scale is seen through the difference in age status that makes Hasta's speech to Mbah Kakung always use subtle diction such as "Inggih, Mbah." (Yes, Grandpa). Meanwhile, the weight of speech acts is seen in speech related to advice or prohibition, which is delivered in a way that still maintains the comfort of the interlocutor.

Communication context is an important aspect in understanding the realisation of politeness in Wursita film. Situational contexts such as the Javanese village setting, kinship relations between characters, and Javanese socio-cultural norms shape the way speakers construct utterances. Rustono (1999) mentions that the situational context and nonverbal expressions (koteks) such as intonation, facial expressions, and gestures help clarify the meaning of speech. For example, Hasta's expression of respect when talking to Mbah Kakung is not only reflected in the choice of words, but also in body gestures that show politeness.

This study uses Leech's theory of politeness principles as the main basis for analysis. This theory was chosen because it provides a systematic analytical framework to examine the various forms of politeness compliance and violation that occur in language interaction, and because its principles are relevant to understanding the character of Javanese culture that prioritises social harmony. Wiyatmi (in Heryanti & Harini, 2018) argues that film acts as a cultural product that can represent the social and cultural reality of society. Through films, the audience can observe how social values are reflected in the speech behaviour of the characters. In this context, Wursita, published by Paniradya Kaistimewan's YouTube channel on 31 December 2024, is an important representation of efforts to preserve the values of Yogyakarta's specialty. The film utilises Javanese language to revive traditions and cultural norms through audiovisual channels.

The short film Wursita narrates the story of a young boy named Hasta who temporarily stays with his grandfather in a rural village in Yogyakarta. Through their daily interactions, the film portrays a warm relationship enriched with values of etiquette, politeness, and local Javanese wisdom. In the dialogues between Hasta and Mbah Kakung, lessons on courteous behavior, refined language use, and the importance of respecting others are conveyed naturally. The serene village setting, along with the use of various levels of the Javanese language—from ngoko alus to krama—emphasizes the enduring presence of traditional culture amidst modern developments. Wursita not only highlights a harmonious family relationship but also represents how the noble values of

Javanese culture are transmitted to younger generations through exemplary speech and conduct.

Through observing the dialogue in the film, it appears that language use functions as a communication tool as well as a reflection of social norms. Respectful expressions, the selection of subtle diction, and stylistic adjustments based on social relations are part of the language politeness strategy. Chaer (in Wirajayadi et al., 2021) asserts that language is part of culture that functions to represent the social values of society. Devianty (2017) also states that language reflects the culture of society, and is closely related to prevailing social norms. Therefore, studying language politeness in the short film Wursita can provide an in-depth understanding of how the value of Javanese cultural politeness is manifested in speech practices.

Previous studies have shown the importance of politeness in the context of cultural communication. Safira and Yuhdi (2022) examined the principle of politeness in the film Ali and the Queen of Queens, finding that adherence to the maxims of politeness supports the creation of harmonious social relations in Indonesian culture. Triana (2019) analysed language politeness in Kartini's film and found that the use of politeness maxims is influenced by factors of social status, age, and environmental setting. In addition, Utami and Tressyalina (2021) examined the film Dilan 1990 and revealed that polite speech strategies through the maxims of wisdom and agreement were dominant. Meanwhile, Sari, Auzar, and Sinaga (2022) through their study of illocutionary speech acts in the film Kisah untuk Geri, highlighted the importance of understanding the form and function of speech acts in building relationship dynamics between characters.

Different from these studies, this study places local language, especially Javanese, as the centre of analysis. The focus on Javanese short films opens a new space in pragmatics research, enriching the study of language politeness in the context of local culture. In line with Devianty's (2017) view that language is a reflection of culture, this study seeks to reveal how the values of politeness in Javanese culture are represented through the speech of the characters in audiovisual media.

This research provides theoretical and practical benefits. Theoretically, the research contributes to the development of pragmatics studies through a local culture approach. Practically, the results of this study are expected to enrich contextual teaching materials in language and literature learning, as well as strengthen the awareness of the younger generation of the importance of maintaining Javanese cultural values. In an era of globalisation that fades the use of local languages, the study of politeness in local audiovisual media is a strategic step to strengthen cultural identity. Local languages such as Javanese contain communicative, educative, and normative values that are important to be passed on to the next generation. Therefore, this research is relevant in an effort to revive awareness of the importance of language politeness as part of the nation's cultural character.

METHODS

This study uses a descriptive qualitative approach with the aim of describing in depth the phenomenon of the use of language politeness in the short film Wursita. This approach was chosen because it aims to understand the meanings contained in social phenomena as explained by Hijarani and Nuraeni (2023), who emphasised that qualitative descriptive research focuses on understanding meaning through researchers as the main instrument. In line with that, Samsu (in Syahrizal & Jailani, 2023) stated that the descriptive method seeks to find facts and provide interpretations of social symptoms through observations of relationships, attitudes, and processes that occur. This approach is considered relevant because the language politeness in the film Wursita is closely related to the socio-cultural context of Javanese society.

The data of this study are the utterances in the short film Wursita that contain the principles of language politeness based on Leech's maxims (in Rustono, 1999). The data were transcribed from Javanese dialogues and translated into Indonesian for analysis purposes. The film Wursita, which was published by Paniradya Kaistimewan Daerah

Istimewa Yogyakarta on 31 December 2024, became the main source of data for this study because it represents Javanese socio-cultural values authentically through audiovisual media.

Data collection was carried out through the listening method with the techniques of free listening and note taking as explained by Sudaryanto (2015), which states that the listening method is carried out by observing language use without direct involvement in the interaction. Data analysis uses the commensurate method, with the determining tool in the form of speech partners to identify the form of compliance and violation of politeness maxims (Sudaryanto, 2015). In addition, the analysis considers three politeness scales according to Brown and Levinson (in Kunjana, 2003), namely the social distance scale, the relative power scale, and the speech act weight scale, in order to enrich the interpretation of language politeness that appears in the speech.

The results of the analysis are presented using the informal presentation method, which is in the form of descriptions of ordinary words to clarify the meaning of the data to the reader (Sudaryanto, 2015). Each analysed utterance is accompanied by Javanese transcription, Indonesian translation, as well as an explanation related to the principles of politeness that are realised. With this systematic arrangement, the research is expected to contribute to the study of local culture-based pragmatics and strengthen the understanding of politeness values in Javanese language practices.

RESULTS AND DISCUSSION

In this research, there are various forms of politeness maxim application that reflect Javanese cultural values, both in formal and informal situations depicted in the dialogues of the characters. The result shows that there are 35 speech act data analysed, with 30 data showing the compliance of politeness maxim and 5 data in the form of violation. Most of the speech acts in the film represent the adherence to the maxims of politeness, although there are some violations that also enrich the dynamics of communication between characters. To provide a clearer picture of the distribution of the forms of politeness analysed, the following data recapitulation is presented in the form of a graph. Here is the presentation.

Figure 1: Graph of Recapitulation of Politeness Forms in Wursita Short Film

According to figure 1, in detail, the maxims of wisdom, generosity, agreement, obligation of gratitude, obligation of response of gratitude, and obligation of opinion each only show a form of compliance without any violation. The maxim of sympathy has 4 compliance data and 3 violations, making it the type of maxim with the most violations. Meanwhile, the maxim of praise consists of 3 compliance data and 1 violation. The maxim of humility shows a balance between compliance and violation, with 1 data each. Finally, the maxim of silence only appears in 1 data in the form of compliance.

In this context, the maxim of praise is one of the most prominent forms of politeness, with a total of 4 data-3 in the form of compliance and 1 violation. This imbalance shows that praise is indeed widely used as a form of appreciation between characters in the film, but there is still one data that reflects a violation of the maxim. This violation occurs when the compliment given is not entirely sincere or is accompanied by elements of criticism, irony, or sarcasm, thus no longer adhering to the principle of politeness. Thus, the analysis of the maxim of praise shows how politeness strategies are used variously by the characters in building social relations, while reflecting realistic communication dynamics.

Analysis of the speech data in the short film Wursita shows diversity in the realisation of the principles of language politeness. Each politeness maxim shows varying levels of compliance and violation according to the context of interaction between characters. Adherence to the maxims reflects the characters' efforts to maintain social harmony through polite speech choices that pay attention to Javanese cultural norms. Meanwhile, violations of maxims, although fewer in number, enrich the dynamics of communication in the film by representing variations in the attitudes and characters of the characters. To provide a more detailed picture, the following discussion will elaborate on the compliance and violation of each maxim systematically.

Tact Maxim

(1)	Speaker (Hasta)	:	"Ndherek langkung, Mas."
(2)	Speaker (Mbah Kakung)	:	"Mulane, nek maem iku ora kena kecap. Kuwi murang tata."
(3)	Speaker (Mbah Kakung)	:	"Dadi, welinge mbah kakung, wursita, tata krama, lan subasita iku kudu koktepakke neng endi papan wae ya"

In the three utterances analysed, there is a realisation of the principle of politeness through adherence to several different maxims. In data (1) which reads "Excuse me, Sir," the speaker (Hasta) uses the expression excuse me when asking permission to pass. This speech reflects the adherence to the Tact Maxim, because Hasta tries to reduce the interlocutor's discomfort through the use of polite language. Furthermore, in data (2) "Therefore, when eating, you must not talk. That is improper behaviour," the speaker (Mbah Kakung) advises his grandson about the importance of manners when eating. This speech shows the adherence to the Approbation Maxim, because Mbah Kakung gives a subtle correction without demeaning his speech partner. Meanwhile, in data (3) "Thus, remember this, Wursita: etiquette and politeness must be upheld wherever you are," the speaker again emphasises the importance of applying manners in various situations. This speech shows the adherence to the Agreement Maxim, because Mbah Kakung builds an understanding of social values with speech partners. Overall, these three data show that the use of polite language is the main tool to reinforce social norms in Javanese culture, especially in intergenerational relationships.

Generosity Maxim

(4)	Speaker (Mbah Kakung)	:	"O ngono. Ya wis ra papa. Malah kena nggo kanca simbah."
(5)	Speaker (Mbah Kakung)	:	"Ayo saiki kowe cah loro, takjak ngundhuh klapa."
(6)	Speaker (Mbah Kakung)	:	"Wis. Taktatane sepedhane iki."

In these three utterances, compliance with the principle of politeness remains dominant by representing a form of attention and generosity towards speech partners. In data (4) "Oh, I see. That's alright. It can even be used as a gift for grandfather's friend," the speaker (Mbah Kakung) responds to the situation with a permissive attitude and appreciates the actions of others. This speech shows the adherence to the Agreement Maxim, because Mbah Kakung chooses to agree and accept the situation with a positive attitude, thus strengthening harmony in social relations. Furthermore, in data (5) "Come on, you two, let's harvest coconuts," the speaker invites his grandchildren with a friendly and enthusiastic tone. This speech reflects compliance with the Generosity Maxim, because this invitation contains an effort to share valuable experiences without causing burden or pressure on the interlocutor. Finally, in data (6) "It's done. I have tied the bicycle," the speaker conveys his action in the form of information to calm his grandson. This speech is related to the Sympathy Maxim, because the speaker shows concern by ensuring that the needs and safety of his grandson are taken care of. Through these three utterances, the values of generosity, care, and social agreement in Javanese culture are strongly reflected through polite language choices and building positive relationships.

Approbation Maxim

(7)	Speaker (Mbah Kakung)	:	"Wah. Hasta, kene, Nak. Wadhuh, cah bagus kaya ngene kok. Wis dhuwur kowe saiki. Pirang dina Mbah Kung ora weruh kok wis tambah dhuwur."
(8)	Speaker (Mbah Kakung)	:	"Haa, nek kembang klapa?"
(9)	Speaker (Mbah Kakung)	:	"O iya. Pinter kowe."
(10)	Speaker (Hasta)	:	"Hla gasingmu hlo kuwi sing marai …"

Data (7) shows adherence to the Approbation Maxim through Mbah Kakung's praise ("Wow, Hasta, come here, child. My, what a handsome boy you've become. You've grown so tall-just a few days apart, and you're taller!"), which strengthens social bonds by maximising compliments to the hearer (Hasta) in Javanese cultural context, where praising physical growth reflects familial affection. Data (8) and (9) further exemplify compliance: Mbah Kakung's playful quiz ("What's the name of a coconut flower?") and praise ("Oh yes, you're smart") for correct answers (Bayu and Hasta) demonstrate the Approbation and Generosity Maxims, fostering positive reinforcement and intergenerational rapport. In contrast, Data (10) violates the Sympathy Maxim when Hasta angrily blames Bayu ("Your spinning top is the one that hit mine!"), disregarding mitigation strategies and escalating conflict-a breach of Javanese tepa selira (mutual respect) norms. These examples highlight how politeness strategies reinforce harmony, while violations disrupt social equilibrium.

Modesty Maxim

(11)	Speaker (Mbah Kakung)	:	"Le, Hasta, kowe weruh capinge simbah?"
(12)	Speaker (Hasta)	:	"Kuwi hlo mbah!"

Data (11) demonstrates adherence to the Modesty Maxim when Mbah Kakung asks Hasta ("Child, Hasta, have you seen my hat?") using gentle Javanese kinship terms ("Le") and indirect phrasing, reflecting respectful intergenerational communication. In contrast, Data (12) violates the Modesty Maxim through Hasta's abrupt response ("There it is, Grandpa!"), which omits honorifics and uses the informal particle "hlo"-a breach of Javanese unggah-ungguh (decorum) norms that

expect self-effacing language towards elders. This juxtaposition highlights how linguistic choices either preserve social harmony (by softening requests) or disrupt hierarchy (through bluntness). The violation in Data (12) is particularly salient in Javanese culture, where grandchildren are expected to use krama (polite speech) with elders.

Agreement Maxim

(13)	Speech Partner (Hasta's father)	:	"Ingat ya, Hasta jangan nakal! Nurut apa yang dibilang Mbah Kakung! Ingat, kalung jam ini akan menjadi caramu untuk belajar nanti, oke?"
	Speaker (Hasta)	:	"Iya, Yah."
(14)	Speech Partner (Mbah Kakung)	:	"Bayu, kae ana klapa neng kana kae gawanen rene ya! Didadekne siji kene."
	Speaker (Bayu)	:	"Inggih, Mbah."
(15)	Speech Partner (Mbah Kakung)	:	"Has, kowe njupuka tali ya."
	Speaker (Hasta)	:	"Teng pundi, Mbah?"
	Speech Partner (Mbah Kakung)	:	"Neng kebon sebrang. Lali aku. Ya? Jupuk ya? Ora adoh kok.
	Speaker (Hasta)	:	"O, inggih, Mbah"
(16)	Speech Partner (one of the residents)	:	"Takleren sik ya?"
	Speaker (citizen)	:	"Iya."
(17)	Speech Partner (Mbah Kakung)	:	"Mengko nek wis entek, daginge kowe gelem ta ya?"
	Speakers (Hasta and Bayu)	:	"Inggih."
	Speech Partner (Mbah Kakung)	:	"Ya wis, dientekke sik."
	Speakers (Hasta and Bayu)	:	"Inggih."
(18)	Speech Partner (Mbah Kakung)	:	"Wis? Wis, saiki simbah jupukna wadung, taknggone mlathok iki. Ya?"
	Speaker (Bayu)	:	"Oh inggih… inggih."
(19)	Speech Partner (Mbah Kakung)	:	"Nyoh iki surune, dienggo maem."
	Speakers (Hasta and Bayu)	:	"Inggih, Mbah."
(20)	Speech Partner (Mbah Kakung)	:	"Yuh, iki dikekke kene. Mengko ndhak nyandhungi wong."
	Speakers (Hasta and Bayu)	:	"Inggih, Mbah."

The consistent use of compliant responses across Data (13)-(20) demonstrates strict adherence to the Agreement Maxim in Javanese communication. In Data (13), Hasta's obedient reply ("Yes, Dad") to his father's instructions reflects hierarchical respect, while Data (14)-(20) showcase the children's uniform responses ("Inggih, Mbah" / "Yes, Grandpa") to Mbah Kakung's requests-whether fetching coconuts (14), ropes (15), or arranging tools (1099-1109). These interactions highlight two key cultural patterns: (1) the use of inggih (polite "yes") as a linguistic marker of deference to elders, and (2) immediate compliance without negotiation, reinforcing Javanese values of urmat (respect) and ngajeni (honouring authority). Even in group settings (Data 17/19/20), the synchronised responses ("Inggih") from Hasta and Bayu underscore collective adherence to social hierarchy. The minimal yet consistent replies-often paired with practical actions-epitomise how Javanese politeness prioritises harmonious obedience over verbal elaboration.

Sympathy Maxim

(21)	Speaker (Mbah Kakung)	:	"Ya wis nek ngono, ning ora usah ngrungsung ya."
(22)	Speaker (Bayu)	:	"Ati-ati!"
(23)	Speaker (Mbah Kakung)	:	"Ya? Ati-ati ya."
(24)	Speaker (Hasta)	:	"Ati-ati ya."
(25)	Speaker (Hasta)	:	"Hlah nggonmu iku hlo sing nabrak-nabrak nggonku, makane aja cedhak-cedhak!"
(26)	Speaker (Hasta)	:	"Embuh, lah. Aku ya ora ngerti. Embuh lah, kesel."
(27)	Speaker (Hasta)	:	(Eating while making noises/devouring, then a warning alarm sounds)
	Speech Partner (Mbah Kung)	:	"Mulane nek maem iku ora kena kecap. Kuwi murang tata."

Data (21)-(24) demonstrate strict adherence to the Sympathy Maxim, where Mbah Kakung's gentle warning ("Alright then, but no need to rush") and the children's caring exclamations ("Be careful!") reflect the Javanese cultural emphasis on empan papan (situational awareness) and mutual protection. These utterances showcase appropriate concern for others' wellbeing through softened directives and repetitive reminders. In stark contrast, Data (25)-(27) reveal systematic violations: Hasta's aggressive blame ("Your area is the one hitting mine, that's why you shouldn't get so close!"), dismissive response ("Whatever, I don't know. Just tired"), and noisy eating triggering the alarm all breach Javanese tepa slira (mutual consideration) norms. Particularly in Data (27), Mbah Kakung's corrective reminder ("That's why you shouldn't make noise while eating-it's impolite") highlights how the alarm functions as a cultural policing mechanism against murang tata (improper behaviour). The contrast between the nurturing warnings (1099-1109) and Hasta's self-centred violations (1099-1109) underscores the film's didactic portrayal of Javanese social discipline-where communal harmony consistently overrides individual impulses.

Obligation of S to O Maxim

(28)	Speaker (Hasta)	:	"Inggih sampun, Mbah. Matur nuwun, Mbah. Sampun dituturi."
(29)	Speaker (Hasta)	:	"Matur nuwun nggih, Mbah, sampun nuturi Hasta."

Data (28)-(29) exemplify strict adherence to the Obligation of S to O Maxim through Hasta's elaborate expressions of gratitude ("Yes, Grandpa. Thank you, Grandpa. For teaching me" and "Thank you, Grandpa, for teaching Hasta"). These utterances demonstrate three key aspects of Javanese communicative etiquette: (1) the use of formal gratitude markers (matur nuwun) rather than casual thanks, (2) specific acknowledgment of the elder's guidance (sampun dituturi/nuturi), and (3) repetition of honorific address (Mbah) to maintain hierarchical respect. The linguistic structure mirrors the Javanese concept of ajining diri (self-worth), where properly expressed gratitude enhances both the speaker's and recipient's social standing. Particularly noteworthy is Hasta's self-referencing in the third person (Data 29), a cultural strategy to show humility when receiving wisdom from elders. These ritualised thank-you speeches contrast sharply with Western gratitude expressions, emphasising how Javanese politeness transforms simple appreciation into a performative reinforcement of social bonds and generational hierarchy.

Obligation of O to S Maxim

(30) Speech Partner (Hasta) : "Inggih sampun, Mbah. Matur nuwun, Mbah. Sampun dituturi."

Speaker (Mbah Kakung) : "Ah iya."

(31) Speech Partner (Hasta) : "Matur nuwun nggih, Mbah, sampun nuturi Hasta."

Speaker (Mbah Kakung) : "Ah Iya."

Data (30)-(31) demonstrate a culturally significant reciprocity in Javanese politeness, where Hasta's elaborate gratitude ("Yes, Grandpa. Thank you for teaching me") meets Mbah Kakung's characteristically humble response ("Ah, yes"). This interaction perfectly illustrates the Obligation of O to S Maxim, where the elder minimises his contribution despite clearly providing guidance. The exchange showcases three layers of Javanese etiquette: (1) the grandchild's use of formal krama speech (matur nuwun nggih) to acknowledge wisdom received, (2) the elder's deliberate understatement (ah iya) to avoid appearing prideful, and (3) the preservation of unggah-ungguh (hierarchical decorum) through this structured verbal dance. Notably, Mbah Kakung's identical responses to both gratitude expressions (Data 1099-1109) reveal a cultural script-where elders maintain andhap asor (humility) even when their knowledge is being honoured. This pattern contrasts with Western thank-you exchanges where recipients typically amplify gratitude acknowledgment, highlighting how Javanese communication prioritises social equilibrium over individual recognition.

Opinion Reticence Maxim

(32) Speech Partner (Mbah Kakung) : "Piye? Seger ora?"

Speakers (Bayu and Hasta) : "Inggih, seger, Mbah. Seger banget."

(33) Speech Partner (Mbah Kakung) : "Kuwi kaya dene sendhok. Iya ta?"

Speakers (Bayu and Hasta) : "Inggih."

(34) Speech Partner (Hasta's father) : "Gimana, selama berada di tempat simbah kakung? Apa yang dapat kamu pelajari dengan jam kalung itu?"

Speaker (Hasta)	:	"Jam ini sakti, Yah. Kalau Hasta melanggar subasita, jam ini akan berbunyi."

Data (32)-(34) demonstrate strategic adherence to the Opinion Reticence Maxim through carefully structured intergenerational dialogue. In Data (32), Mbah Kakung's taste-test question ("How is it? Refreshing?") prompts the children's enthusiastic but polite response ("Yes, Grandpa. Very refreshing!"), modelling how elders scaffold opinion-sharing while maintaining authority. Data (33) shows a similar pattern with the spoon analogy ("It's like a spoon, right?"), where the children's simple agreement ("Yes") reflects the Javanese preference for concise, non-argumentative responses to elders. Notably, Data (34) reveals a developmental progression when Hasta articulates the cultural lesson ("This necklace is magical, Dad. It rings when I violate subasita [politeness]")-his ability to explain the subasita concept demonstrates successful internalisation of Javanese norms through these guided exchanges. The triad illustrates a cultural pedagogy where elders: (1) frame questions to limit dissent (1099-1109), (2) reward compliant responses, and (3) gradually permit more autonomous expression as competence grows (34). This mirrors the Javanese educational philosophy of tut wuri handayani (guiding from behind), where opinion-sharing is carefully calibrated to maintain hierarchy while fostering learning.

Feeling Reticence Maxim

(35)	Speech Partner (Hasta's father)	:	"Oh ya, Le. Kalung jam yang kamu pakai itu terus kamu pakai ya selama berada di rumah Mbah Kakung. Suatu saat nanti, kamu akan mengerti apa kehebatan dari kalung jamnya itu."
	Speaker (Hasta)	:	"Apa hebatnya? Sepertinya biasa saja."
	Speech Partner (Hasta's father)	:	"Ya kamu akan tahu nanti. Oke?"
	Speakers	:	(Hasta shows a quiet attitude and just nodds)

Data (35) exemplifies compliance with the Feeling Reticence Maxim through Hasta's restrained response to his father's mysterious hint about the necklace's power ("What's so special? It seems ordinary" → silent nod). This interaction showcases three key Javanese communication norms: (1) the father's indirect teaching method ("You'll understand its greatness later") preserves his authority while avoiding confrontation, (2) Hasta's initial sceptical question demonstrates a permissible challenge within safe bounds, and (3) his eventual silent acceptance (nodding) reflects the cultural value of ngemong (emotional restraint) when facing generational wisdom. The exchange highlights how Javanese socialisation cultivates patience for deferred understanding-where children learn to sit with uncertainty rather than demand immediate explanations. Notably, the father's non-punitive response ("You'll know later") and Hasta's non-verbal compliance model the ideal resolution of intergenerational tension: maintaining harmony through strategic silence rather than persistent questioning. This mirrors the Javanese proverb alon-alon asal kelakon (slowly but surely), where emotional and intellectual acceptance is expected to develop gradually through lived experience rather than verbal persuasion.

CONCLUSIONS

This study reveals that the short film Wursita effectively represents the values of politeness in Javanese culture through the application of Leech's politeness principles. Of the 35 utterances analyzed, 30 complied with the maxims of politeness, while the remaining 5 showed

violations. The Agreement Maxim, Tact Maxim, and Generosity Maxim dominated compliance, reflecting the Javanese society's priorities toward social harmony, hierarchical respect, and humility (andhap asor). Violations, such as those of the Sympathy Maxim and Modesty Maxim, occurred primarily in interactions between young characters, indicating tension between traditional norms and spontaneous emotional expression. This analysis also confirms the role of regional language films as a medium for cultural preservation, where speech functions not only communicatively but also educationally—teaching younger generations about the importance of manners (tata krama) and mutual respect (tepa selira). The research findings enrich cultural-based pragmatic studies while offering practical insights for the development of contextual teaching materials that promote polite language use as part of Javanese cultural identity in the era of globalization.

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