
Language policy in speech acts of the characters in the film *Aisyah Biarkan Kami Bersaudara*

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Abstract

This study examines the role of politeness in language as a reflection of the speaker's ethics and character, both in everyday communication and film dialogues. The film *Aisyah Biarkan Kami Bersaudara* was selected due to its depiction of a Muslim teacher in a predominantly non-Muslim area, delivering messages of tolerance, unity, and humanity. The research aims to identify the types of speech acts, describe politeness strategies, and analyze violations of politeness in the film's dialogue. Using a qualitative approach with descriptive methods, data were collected through transcription and analyzed using Searle's speech act theory and Leech's politeness principles. The study found 452 speech acts, with directive acts being the most prevalent. Politeness was observed in 47 instances, with the sympathy maxim being dominant, while 20 violations were identified, mainly involving the maxim of agreement. The findings contribute to the development of pragmatic studies and cross-cultural communication.

Keywords

Cross-cultural communication, film dialogue, politeness, pragmatics, speech acts

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Introduction

The continuous evolution of information and communication technologies in the modern era has significantly transformed the way humans interact and communicate. Audiovisual media, particularly films, have become an influential and multifaceted form of communication, offering a unique ability to convey ideas, cultural concepts, and societal values through a combination of both visual and auditory elements. Films, therefore, extend beyond mere entertainment and serve as powerful educational tools and platforms for shaping social awareness and promoting critical reflection on social issues. One of the crucial aspects of film is the language used by characters in dialogue, which not only advances the narrative but also embodies more profound cultural, moral, and ethical reflections within the society being represented.

Language in films, as in real life, primarily serves as a tool for conveying ideas, emotions, and thoughts. The study of language in a social context falls under the umbrella of sociolinguistics, which explores the relationship between language use and society. Within this broader scope, pragmatics specifically focuses on understanding the relationship between meaning and context, examining how individuals use language to perform actions. A central concept in pragmatics is the notion of speech acts, defined as actions performed through utterances (Searle, 2020). These speech acts play a key role in facilitating social interactions, and polite ones often help maintain harmonious relationships. On the contrary, violations of politeness can lead to misunderstandings and even escalate into social conflicts (Tao & Wu, 2022).

Politeness itself is a vital aspect of communication, as it reflects the ethics and character of the speaker and helps maintain social balance by promoting mutual respect and understanding among individuals. One of the seminal frameworks for analyzing politeness in language is Leech's (2022) politeness principle, which proposes several maxims to guide polite interactions. These maxims include tact, generosity, acceptance, humility, appropriateness, and sympathy. The application of these principles is particularly significant in an increasingly globalized world, where cross-cultural and interfaith communication is intensifying. In such a context, understanding and adhering to politeness principles can significantly enhance communication quality, fostering tolerance and cooperation across diverse cultures and beliefs.

The film *Aisyah Biarkan Kami Bersaudara* offers a valuable opportunity to explore the interplay between language, communication ethics, and cultural values. The film, based on a true story, portrays the journey of a Muslim teacher who teaches in a remote area, where the majority of the population is non-Muslim. This context offers a rich narrative for examining the role of language in facilitating interfaith and cross-cultural dialogue, as well as its potential to convey messages of tolerance, unity, and humanitarian values. *Aisyah Biarkan Kami Bersaudara* is an exemplary case of how film language can bridge cultural divides and promote peaceful coexistence through respectful, empathetic communication.

The dialogue in the film includes various speech acts and politeness strategies, each deliberately chosen to reflect the characters' personal values, social ethics, and cultural norms. Analyzing these speech acts within the film will reveal how politeness operates in cross-cultural

communication, particularly in the context of interfaith interactions. By applying theories of speech acts and politeness strategies, this study aims to offer a more profound understanding of the film's portrayal of communication and its potential to convey profound ethical messages. In doing so, this research aims to contribute to the field of pragmatics by demonstrating how theoretical concepts, such as speech acts and politeness, are enacted in real-world settings, particularly in intercultural and interfaith interactions.

The relationship between language, culture, and communication has long been the subject of scholarly inquiry in both sociolinguistics and pragmatics. Politeness in language is widely considered a reflection of the speaker's ethics, cultural sensitivity, and social awareness. As a key area of interest in pragmatics, the concept of speech acts enables researchers to classify communicative actions according to their intent and function. The five main categories of speech acts identified by Searle (2020)—declarative, expressive, directive, commissive, and representative—serve as fundamental tools for analyzing the role of language in both mundane and complex social interactions. These speech acts function not only as basic communicative tools but also as ways to influence, negotiate, or express feelings within social contexts. For instance, directive speech acts are typically used to give orders or requests, while expressive speech acts are employed to convey emotions or attitudes.

In film, speech acts are not merely tools for advancing the plot but also reflections of characters' internal states, cultural values, and social dynamics. Polite speech acts play a crucial role in developing positive interpersonal relationships, while violations of politeness principles can create tension, highlight conflict, and propel the narrative forward. Polite language in films may also reveal underlying cultural values and ethical frameworks that shape interactions among characters from different cultural, religious, or social backgrounds. In films addressing cross-cultural or interfaith themes, such as *Aisyah Biarakan Kami Bersaudara*, the characters' language reflects their efforts to navigate differences and reach understanding.

The study of linguistic politeness in film dialogues, particularly in cross-cultural contexts, remains a relatively underexplored area of pragmatic research. While the existing literature has examined politeness and speech acts across various media, much of the research has focused on specific genres or cultural contexts, with limited attention to how politeness operates in films that address complex issues of interfaith and intercultural communication. Previous studies have shown how politeness principles operate in both everyday interactions and media representations (Díaz-Cintas & Remael, 2023), but there remains a need for further research integrating speech act theory and politeness analysis in film, particularly in Indonesian cinema, where themes of interfaith communication are often portrayed.

The gap in research becomes evident when we consider that most studies on linguistic politeness in films focus either on specific genres or isolated politeness strategies, with little integration of speech act theory or comprehensive analyses of politeness violations. This study addresses that gap by analyzing the speech acts and politeness strategies used in *Aisyah Biarakan Kami Bersaudara*, focusing not only on how the characters adhere to politeness maxims but also on violations of these maxims and their effects on the film's narrative. By adopting a dual focus on speech acts and politeness violations, this research aims to provide a more nuanced understanding of how language functions in cross-cultural interactions, particularly in contexts where diverse cultural and religious backgrounds influence communication practices.

The significance of this research lies in its contribution to both the development of pragmatic theory and practical language applications. The findings from this study will enhance our understanding of how speech acts and politeness strategies are represented in Indonesian films, particularly those addressing cross-cultural and interfaith themes. Furthermore, by examining the violations of politeness principles in the film, the study will offer insights into how these violations contribute to dramatic conflict and tension, serving as a powerful narrative device. This research will also be of practical value to language educators, as it offers a concrete example of how film can be used as a tool for teaching communication ethics, tolerance, and cross-cultural understanding.

Three main objectives will guide this research: first, to identify the types of speech acts used by the characters in the film *Aisyah Biarkan Kami Bersaudara*; second, to describe the forms of politeness adhered to in the dialogue; and third, to explore the forms of politeness violations that occur throughout the film. These objectives aim to provide a comprehensive understanding of how speech acts and politeness strategies function in the film's dialogue, offering new insights into intercultural communication, language learning, and the role of politeness in resolving social conflict.

Literature Review

The intersection of language, culture, and communication ethics has been a focal point in studies related to pragmatics, sociolinguistics, and media studies. Language in films serves not only to propel the plot but also to reflect the cultural, moral, and social frameworks within which the story is situated. The analysis of speech acts and politeness in film dialogue offers helpful information about communication strategies, especially in intercultural and interfaith contexts. This literature review focuses on contemporary theoretical frameworks and studies of speech acts and politeness and on their role in audiovisual media, particularly in film as a tool for cross-cultural communication.

Politeness and speech acts in communication

Politeness plays a critical role in social interactions, providing a structure for individuals to communicate while maintaining social harmony. Leech's (2022) work on politeness remains foundational in understanding how communication ethics are structured around specific maxims—tact, generosity, acceptance, humility, appropriateness, and sympathy. These maxims guide individuals in navigating social norms and are crucial in both real-world communication and cinematic representations. However, recent studies have updated Leech's work to accommodate new forms of communication in a globalized world, such as digital platforms.

Ahmadi and Weisi (2023) revisited Leech's politeness theory in the context of online communication. Their study focused on the Iranian context, specifically how English as a Foreign Language (EFL) learners employ politeness strategies on Telegram. The study highlights how the digital environment challenges traditional politeness norms, offering new dimensions to the application of Leech's principles. In the context of films, these changes are

crucial for understanding how characters, particularly in cross-cultural narratives, adapt their language to different social and cultural settings.

Speech act theory, developed by Austin (1962) and Searle (1979), categorizes language into five primary types: declarative, expressive, directive, commissive, and representative. Recent studies in pragmatics, such as Lee's (2022) work on the pragmatic tagging of film dialogues, have utilized speech act theory to analyze film dialogues. Lee's research underscores the relevance of speech act theory for understanding how characters' speech acts advance the plot or convey specific emotions and intentions. Searle's (2020) revisitation of speech act theory in his most recent work offered additional information about illocutionary acts and the categorization of speech according to their function in specific social contexts. In film studies, this categorization helps scholars decode the underlying messages conveyed through dialogue, beyond what is explicitly said.

Politeness in films: Theoretical insights

The role of politeness in films is particularly intriguing in intercultural communication. Films often portray characters from different cultural backgrounds and understanding how politeness functions in these interactions reveals the societal and cultural values they represent. Polite violations, when they occur, often highlight social or cultural conflicts between characters, advancing the plot while revealing underlying tensions.

A study by Tao and Wu (2022) examined politeness and facework in intercultural communication between Chinese and English speakers. This study emphasized how politeness strategies are adjusted in communication between individuals from different cultural backgrounds, a key concept when analyzing film dialogues that involve cross-cultural interactions. The study discovered that both individuals' social status and the level of familiarity between interlocutors often shape politeness strategies. This problem is particularly relevant in films like *Aisyah Biarkan Kami Bersaudara*, where characters navigate religious and cultural differences through language, reflecting both individual ethics and societal norms.

The issue of translating politeness across languages was also explored by Díaz-Cintas and Remael (2020), who analyzed the pragmatics of audiovisual translation, particularly subtitling. Their study underlines the challenges of translating politeness in films when transferring dialogues across languages and cultures. Translators must balance the film's original politeness strategies with the subtleties of the target language, ensuring that the intended meaning and tone are preserved. This challenge is especially pertinent in films like *Aisyah Biarkan Kami Bersaudara*, where the portrayal of politeness is essential to the film's theme of intercultural respect and understanding.

Politeness violations and dramatic tension

Violations of politeness often serve as a dramatic device in both literature and film. Brown and Levinson (1987) first explored how violations of politeness norms can lead to social conflict, revealing power dynamics or tensions between characters. Recent studies, such as that by Musfiroh et al. (2024), have expanded on this, showing how politeness violations are used to build conflict and dramatic tension in films. Musfiroh's study of Indonesian films

examined how characters' violations of politeness serve as a narrative strategy, especially when they question authority or social norms. Similarly, Wang (2024) discussed how politeness and refusal speech acts are used in Chinese TV dramas to create tension and highlight the complexities of social relationships.

In *Aisyah Biarkan Kami Bersaudara*, the violation of politeness maxims, especially the maxim of agreement, plays a key role in developing conflict between the characters. These violations reflect the characters' cultural differences and create the dramatic tension that propels the story forward. This thematic approach to politeness violations is consistent with Wengrum's (2024) findings, which argue that such violations engage the audience emotionally and intellectually, offering a more profound understanding of the characters' motivations and the broader social issues they address.

Politeness and cross-cultural communication in Indonesian film

Indonesia's diverse cultural and religious landscape offers a unique context for analyzing language use in films. Indonesian films often explore themes of spiritual and cultural diversity, providing an opportunity to examine how language functions as a tool for navigating these differences. Research on politeness in Indonesian media has become increasingly important as the country continues to navigate its multicultural identity.

Kusno (2014) examined politeness in family communication in Indonesia, noting that politeness strategies are deeply rooted in traditional values and societal norms. However, when characters in Indonesian films, such as those in *Aisyah Biarkan Kami Bersaudara*, engage in cross-cultural or interfaith dialogue, these traditional politeness strategies are often challenged. The film demonstrates how politeness serves as a tool for resolving cultural misunderstandings and promoting unity, while revealing the underlying tensions between different cultural and religious groups. Tarmini and Supriyati (2014) also explored the role of politeness in Indonesian films, analyzing the film *Laskar Pelangi* and noting how politeness strategies reinforce social values such as respect, empathy, and cooperation.

In *Aisyah Biarkan Kami Bersaudara*, the characters' use of politeness not only reflects their personal beliefs and cultural backgrounds but also highlights the broader theme of tolerance in Indonesian society. As Kusno (2014) and Tarmini and Supriyati (2014) suggest, the use of polite language in these films serves to promote social harmony and foster understanding across cultural divides.

The intersection of language, culture, and communication ethics has been a focal point in studies related to pragmatics, sociolinguistics, and media studies. Language in film drives the plot and reflects the cultural, moral, and social frameworks of the story. The analysis of speech acts and politeness in film dialogue offers helpful information about communication strategies, especially in intercultural and interfaith contexts. This literature review focuses on contemporary theoretical frameworks and studies of speech acts and politeness and on their role in audiovisual media, particularly in film as a tool for cross-cultural communication.

Methodology

This study uses a qualitative, descriptive approach to analyze speech acts and language politeness in the dialogue of the film *Aisyah Biarkan Kami Bersaudara*. The qualitative approach was chosen because the data studied were speech and interaction contexts that were analyzed in depth without statistical calculations (Moleong, 2022), while the descriptive method was used to describe in detail the linguistic phenomena found within the theoretical categories used. This film was selected as the object of research due to its focus on cross-cultural and religious interactions, and its strong message of tolerance. The primary focus of the study is on identifying types of speech acts, the language politeness adhered to, and violations of language politeness. The analysis of speech acts follows Searle's theory (2021), which categorizes speech acts into five types: declarative, expressive, directive, commissive, and representative. Meanwhile, the analysis of language politeness employs Leech's (2023) principles, which include six maxims: tact, acceptance, generosity, humility, appropriateness, and sympathy.

The research procedure was carried out in a chronological sequence through several stages. The first stage was data collection, which involved watching the film in its entirety, transcribing all characters' dialogues into text, marking utterances containing speech acts and linguistic politeness, and grouping these utterances according to Searle and Leech's theoretical categories. The next stage involved data analysis using the extralingual equivalence method (Mahsun, 2021), which links the meaning of utterances to the social context and interaction situation. The data were analyzed by categorizing the utterances according to speech act types and linguistic politeness, and identifying the forms of politeness violations that occurred. The final stage of the research was validating the data through source triangulation techniques (Moleong, 2022), where the analysis results were cross-checked with pragmatics experts to ensure the reliability and validity of the findings.

In general, the flow of this research begins with the selection of the object, determining the focus of the study, establishing a reference theory, compiling data collection instruments, collecting data through listening and transcription, grouping data according to categories, analyzing data based on theoretical frameworks, validating the results, and compiling the final findings. This method is designed to ensure that the research process is systematic, in-depth, and scientifically accountable, so that the results can make a significant contribution to the development of pragmatic studies, especially in the context of language politeness in film media.

Findings

Types of speech acts in the Film Aisyah Biarkan Kami Bersaudara

In this study, a total of 452 speech acts were identified in the dialogues of *Aisyah Biarkan Kami Bersaudara*. The distribution of these speech acts across the five categories defined by Searle (2021)—directive, representative, expressive, commissive, and declarative—can be seen in Table 1.

Table 1. *Distribution of speech act types*

No	Types of speech acts	Frequency	Percentage
1	Expressive	83	18.36%
2	Directive	219	48.45%
3	Commissive	24	5.33%
4	Representative	126	27.88%
5	Declarative	0	0%
	Total	452	100%

Table 1 illustrates the distribution of different speech act types used in the film. The most frequently occurring speech act is directive, accounting for 48.45% of all the speech acts. This indicates that the characters often use language to direct or influence others' behavior, such as issuing requests, orders, or advice. Given the film's setting, where a teacher interacts with students and members of a local community, directive speech acts are vital to maintaining the flow of action and guiding behavior.

Representative speech acts, which involve stating facts or conveying information, make up 27.88% of the total. These are important for establishing the context and advancing the narrative by sharing background information or explaining situations. Expressive speech acts, which convey emotions or feelings, occur in 18.36% of the data. These acts help describe the characters' emotional responses, adding depth to their personalities and enhancing the viewer's understanding of the characters' motivations.

Commissive speech acts (5.31%) involve promises, offers, or commitments to future actions, but these are relatively infrequent in the film. This suggests the narrative focuses more on immediate actions and interactions than on promises of future behavior. The absence of declarative speech acts is noteworthy. Declarative speech acts typically involve changing the status or condition of an entity, such as issuing an official statement or declaration. The lack of these acts suggests that the film's plot does not require formal institutional changes, which are often conveyed through such speech acts.

Politeness in language is adhered to

The analysis of politeness in the film was based on Leech's six maxims: tact, acceptance, generosity, humility, appropriateness, and sympathy. These maxims guide the characters' communication to maintain politeness and social harmony. Table 2 presents the distribution of these maxims in the dialogues.

Table 2. *Distribution of politeness maxims in Aisyah Biarkan Kami Bersaudara*

No	Maxims	Frequency	Percentage
1	Wisdom	5	10.64%
2	Reception	6	12.77%
3	Mercy	9	19.15%

4	Modesty	4	8.51%
5	Compatibility	7	14.89%
6	Sympathy	16	34.04%
Total		47	100%

Table 2 shows that the maxim of sympathy is the most dominant, appearing in 34.04% of the polite utterances. This maxim reflects the emotional connection and empathy between characters, aligning with the film’s central theme of tolerance and understanding across cultural and religious divides. The characters often display sympathy in their interactions, emphasizing the importance of caring and mutual respect in resolving conflicts.

Tact, which minimizes the imposition on others, ranks second with 25.53%. This suggests that the characters are mindful not to overwhelm others, and maintain a considerate tone in their conversations. Acceptance, appropriateness, and generosity follow at 17.02%, 12.77%, and 8.51%, respectively, indicating that the characters also emphasize generosity and appropriateness in their exchanges, though less frequently.

The lowest percentage is for the maxim of humility, which is observed in only 2.13% of the dialogues. Humility in language refers to downplaying one’s own importance, which, while relevant in some situations, is not as prevalent in the dialogues of this film, where characters are more likely to emphasize sympathy and tact.

Table 3. *Distribution of violations of language politeness*

No	Violated Maxims	Frequency	Percentage
1	Wisdom	3	15%
2	Reception	2	10%
3	Mercy	1	5%
4	Modesty	4	20%
5	Compatibility	8	40%
6	Sympathy	2	10%
Total		20	100%

Table 3 reveals that 40% of the violations involve the maxim of agreement. The violation of the agreement typically occurs when characters disagree, either openly or through subtle conflicts. These moments of disagreement are crucial for building tension in the narrative, as they highlight ideological or personal differences that drive the film’s dramatic conflict.

Tact is the second-most-violated maxim, accounting for 30% of the violations. This indicates that, in some situations, characters impose on others, whether through direct demands or by disregarding others' needs. These violations often serve to escalate conflicts between characters, especially in moments of intense emotional or ideological confrontation.

Sympathy, the maxim most prevalent in polite communication, is violated in 20% of the instances. These violations usually occur when characters fail to show empathy or understanding in their interactions, particularly during moments of conflict or miscommunication. Generosity, a relatively rare maxim in the film, is violated in 10% of

instances. These violations suggest moments when characters fall short of offering help or support, which can contribute to the emotional tension and plot development.

Discussions

The findings of this study highlight the role of language, specifically speech acts and politeness strategies, in shaping the communication dynamics in *Aisyah Biarkan Kami Bersaudara*. By examining speech acts, politeness maxims, and violations of politeness, this study provides a detailed understanding of how language reflects and shapes intercultural communication, particularly in a film that portrays cross-cultural and interfaith interactions. The discussion focuses on the dominance of directive speech acts, the prominence of politeness strategies—especially the maxim of sympathy—and the violations of politeness, particularly the maxim of agreement, and their contribution to the development of the film's plot and the relationships between the characters.

Dominance of directive speech acts

The predominance of directive speech acts in the film is a key finding that aligns with its overall narrative structure and themes. Directive speech acts, which account for 48.45% of the identified speech acts, are used to influence or guide others' behavior. These acts are particularly significant in the context of *Aisyah Biarkan Kami Bersaudara*, where the film's central character—a Muslim teacher in a predominantly non-Muslim community—uses directives to guide students and engage with the community. The teacher's use of directive speech acts reflects the pedagogical role of language in shaping others' actions and beliefs, a critical aspect of the film's moral message.

These findings echo earlier studies examining the role of directive speech acts in communication. Searle's (2021) theory of speech acts categorizes directives as speech acts aimed at getting the listener to do something, and they are essential in situations where the speaker holds a position of authority or influence. In the film, the teacher frequently uses directives to impart knowledge, provide guidance, and foster cooperation within the community. This aligns with the teacher's role as a moral guide, and the language used in directives reinforces themes of responsibility, leadership, and social change. Similarly, studies by Lee (2022) emphasize the prevalence of directive speech acts in educational contexts, in which the speaker actively shapes the listener's behavior, guiding them toward a particular goal or outcome.

The dominance of directive speech acts also reflects the film's emphasis on resolving conflict through communication. By issuing requests, offering advice, or issuing commands, the characters attempt to mediate tensions and offer solutions to the social and cultural challenges they face. The directive speech acts thus function as tools for conflict resolution, helping to navigate the intercultural difficulties presented in the film.

Politeness as a reflection of tolerance values

Another critical finding is the film's dominant use of the sympathy maxim. The maxim of sympathy accounted for 34.04% of the politeness strategies employed, reflecting the film's emphasis on empathy, understanding, and emotional connection between characters. Sympathy, as a politeness strategy, helps maintain social harmony by showing concern and understanding for others' feelings (Leech, 2023). In *Aisyah Biarkan Kami Bersaudara*, the characters frequently express sympathy in their interactions, which aligns with the film's central message of tolerance across cultural and religious boundaries.

The use of the sympathy maxim is not only a reflection of the characters' personal values but also a tool for bridging cultural gaps. In a diverse society where misunderstandings and prejudices are common, expressing sympathy allows the characters to transcend their differences and build connections based on shared human experiences. The film's focus on emotional connection and empathy supports the idea that politeness strategies are essential in fostering cooperation and mutual respect in cross-cultural settings (Tao & Wu, 2022). Sympathy serves as a bridge, connecting characters, and encouraging them to understand and accept one another despite their differences.

The importance of sympathy in intercultural communication is also supported by research in sociolinguistics. Holmes (2013) emphasizes that sympathy is a central aspect of communication in societies where relationships are more communal and collective. In *Aisyah Biarkan Kami Bersaudara*, the emphasis on sympathy reflects the collective values of Indonesian society, where community and mutual support are paramount. The film uses this politeness strategy to highlight the role of empathy in resolving conflicts and building stronger, more harmonious relationships in a multicultural society.

Violations of politeness and dramatic tension

Despite overall adherence to politeness strategies, the study identified several instances of politeness violations, particularly the maxim of agreement. The agreement occurred was violated in 40% of instances, signaling a clear tension between the characters. Violations of this maxim occur when characters express disagreement or conflict, which, in this case, often stemmed from cultural or religious differences. These violations were crucial for advancing the plot and creating the dramatic conflict that drives the narrative.

The violation of the agreement is a common feature in films that explore intercultural conflict. Brown and Levinson (1987) argue that politeness violations often occur when power dynamics or differing viewpoints create tension. In *Aisyah Biarkan Kami Bersaudara*, the characters' disagreements, whether overt or subtle, are essential in driving the narrative forward. The film uses these conflicts to highlight the challenges of cross-cultural communication and the ideological divides that often divide social or religious groups. By violating the maxim of agreement, the film underscores the difficulties of finding common ground, particularly in a society where cultural and religious differences are deeply entrenched.

The violation of tact (30%) follows closely behind the violation of agreement. This suggests that, in some instances, characters may impose on others or disregard their needs.

These violations often occur during moments of heightened emotional intensity, when characters prioritize their personal interests or beliefs over others' well-being. The violation of tact is often linked to moments of conflict or tension, such as when characters express strong opinions or make demands that affect others (Musfiroh et al., 2024). In the context of *Aisyah Biarakan Kami Bersaudara*, these violations contribute to the dramatic tension, pushing characters to confront their beliefs and act.

Violations of sympathy (20%) are less frequent, but they are still significant. These violations occur when characters fail to show empathy or understanding, particularly in moments of miscommunication or when characters are under stress. Sympathy violations can lead to emotional distance between characters, intensifying the sense of alienation or conflict. In the film, these violations are crucial in illustrating the emotional challenges characters face in understanding one another and reconciling their differences. The absence of empathy in certain interactions highlights the emotional barriers that exist between characters, which must be overcome for the narrative to reach its resolution.

Generosity, the least violated maxim (10%), reflects moments where characters fail to offer help or support, often due to personal concerns or biases. These violations add to the film's emotional complexity, illustrating the internal struggles of characters who may be hesitant to extend kindness to others. The violation of generosity is a subtle but important aspect of the film's exploration of human behavior and social relationships.

The role of politeness violations in narrative development

Politeness violations, particularly those related to the maxim of agreement, are essential to the film's dramatic arc. They create moments of conflict that are necessary for character development and for resolving the film's central themes. By violating politeness, the film shows the characters grappling with their differences and learning to negotiate them meaningfully.

The violations of tact, sympathy, and generosity further deepen the story's emotional depth. By showing moments where characters fail to adhere to politeness, the film highlights the challenges of intercultural and interfaith communication. These violations also underscore the film's central message: that understanding and tolerance are hard-won and require ongoing effort, especially in diverse communities.

Moreover, these violations reflect the complexity of human relationships. As Musfiroh et al. (2024) and Wang (2024) have suggested, the violation of politeness maxims is often a necessary narrative device in films that address conflict and character transformation. In *Aisyah Biarakan Kami Bersaudara*, the violations serve not only to create tension but also to facilitate the characters' growth as they work through their differences and develop a more profound understanding of one another.

Contributions to pragmatics and cross-cultural communication

This study contributes to the field of pragmatics by demonstrating how speech acts and politeness strategies function within a cross-cultural film context. The findings provide new insights into how politeness and speech acts can be used to promote cultural understanding

and resolve conflicts. The study also offers practical applications for language teaching, particularly in politeness, intercultural communication, and conflict resolution.

By examining the film *Aisyah Biarkan Kami Bersaudara* through the lens of speech acts and politeness strategies, this research emphasizes the versatility of film as an educational tool for promoting tolerance, empathy, and cross-cultural dialogue. The study's findings underscore the importance of language in shaping social relationships and resolving cultural conflicts, which is beneficial for both language learners and audiences worldwide.

Conclusion

This study analyzed the speech acts and politeness strategies in the film *Aisyah Biarkan Kami Bersaudara*, revealing that directive speech acts were the most dominant, followed by representative and expressive acts. The study highlighted the central role of sympathy as the primary politeness strategy, reflecting the film's emphasis on tolerance and empathy. Despite the predominance of politeness, violations of politeness maxims, particularly the maxim of agreement, were used strategically to create dramatic tension and conflict, underscoring the challenges of intercultural communication. These findings contribute to pragmatic studies by demonstrating how speech acts and politeness serve not only to convey cultural values but also to drive the narrative forward. The research provides valuable insights into language learning, particularly in cross-cultural communication, and suggests avenues for future studies exploring the role of politeness across various film genres and in multimodal analysis.

Disclosure Statement

No potential conflict of interest was reported by the authors.

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