
Language Politeness in Valerie Patkar's Novel *Serangkai*: A Pragmatic Study

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ABSTRACT

This study examines forms of compliance and violation of language politeness principles based on Geoffrey Leech's theory in Valerie Patkar's novel *Serangkai*, as well as their relationship to the cultural context of Generation Z within popular culture. Employing a qualitative descriptive method with a pragmatic approach, the data consist of characters' utterances that represent speech events in narrative discourse. The findings reveal that all six politeness maxims—tact, generosity, approbation, modesty, agreement, and sympathy—are realised in both compliant and violating forms. Politeness compliance functions to maintain social harmony, emotional closeness, and interpersonal solidarity, while violations of politeness maxims often serve pragmatic functions such as expressing emotional tension, negotiating power relations, and reflecting egalitarian social relationships among characters. Furthermore, the study demonstrates that linguistic politeness in Valerie Patkar's novel *Serangkai* is closely intertwined with popular culture, where informal language use, code-mixing, and direct emotional expression do not necessarily indicate impoliteness but rather reflect positive politeness strategies characteristic of Generation Z communication. This study contributes to literary pragmatics by interpreting politeness not merely as adherence to or deviation from linguistic norms, but as a contextual and cultural representation of contemporary youth communication ethics.

Keywords: *Geoffrey Leech, linguistic politeness, pragmatics, popular culture, Serangkai novel*

1. INTRODUCTION

Literary works are a medium of human expression that represent social reality through language. In novels, this representation is not only present in the plot and conflict but also in the dialogue between characters, which reflects the language practices, cultural values, and social norms of the supporting community. Therefore, novels can be understood as symbolic spaces where speech events relevant to linguistic study take place, particularly through a pragmatic approach (Sumardjo & Saini, 1997; Ahyar, 2019).

Pragmatics studies the relationship between language and the context of its use, including how speakers maintain ethics and politeness in their interactions (Levinson in Putrayasa, 2014). One of the central concepts in pragmatics is politeness in language, which reflects manners, social norms, and cultural values in communication. Leech (2014) formulated the principles of politeness as six maxims: tact, generosity, approbation, modesty, agreement, and sympathy. This principle is widely used to analyse speech in literary works because dialogues between characters often represent social relations and communication ethics.

Several previous studies have examined linguistic politeness in popular novels and films using Leech's theory, such as in the novel *Resign!* (Ningrum et al., 2022), The movie *My Lecture My Husband* (Wulandari, 2021) and *Dilan 1990* (Kartikasari, 2020). These studies show that works of fiction can be a medium for reflecting on the practice of polite language in society. However, these studies generally focus on identifying forms of compliance and violations of maxims without linking them deeply to the context of popular culture and the representation of certain generations.

In the contemporary context, the issue of linguistic politeness has become increasingly relevant amid declining communication ethics among Generation Z, especially in informal and digital interactions. Research by Ningsih and Fatmawati (2024) shows that Generation Z students tend to violate the principles of politeness in academic communication, influenced by a fast-paced, egalitarian, and minimally hierarchical digital culture. This condition makes popular literary works

consumed by Generation Z important to study as reflections and constructions of developing language values.

The novel *Serangkai* by Valerie Patkar (2021) is one of the popular novels that represent the life and emotional dynamics of Generation Z. In addition to exploring themes of loss and recovery, this novel features dialogue among characters that reflects the social relations, emotional expressions, and communication ethics of today's youth. The popularity of this novel among young readers makes it relevant to analyse from a linguistic politeness perspective.

Although *Serangkai* has been studied from a literary psychology perspective (Reswari et al., 2024), there has been no Research examining this novel from a pragmatic standpoint, particularly using Leech's principles of politeness and relating them to the popular cultural context of Generation Z. Furthermore, Research on politeness in popular literary works rarely critically examines the violation and observance of maxims as representations of the communication ethics of the younger generation.

The novelty of this study lies in analysing Leech's principles of polite language in Generation Z's popular novels, linking forms of compliance and violation of maxims to the context of popular culture and the representation of the communication ethics of today's youth. Thus, this study not only describes linguistic phenomena but also interprets the social and cultural implications of the language practices represented in the novel.

Based on this background, this study aims to analyze the forms of compliance and violation of Leech's principles of polite language in Valerie Patkar's novel *Serangkai* and interpret how the dialogue between characters represents the communication ethics and social reality of Generation Z. The results of this study are expected to contribute theoretically to the study of literary pragmatics and practically to fostering awareness of polite language among young readers.

2. RESEARCH METHOD

This study uses a qualitative, descriptive approach. Qualitative Research is interpretive and emphasises the process and meaning of the phenomenon being studied. (Creswell in Ahmadi, 2019). A qualitative approach was chosen because this study aims to describe the dialogue between characters in Valerie Patkar's novel *Serangkai* in relation to the principles of polite language and the cultural context that underlies them.

According to Denzin and Lincoln (in Moleong, 2017), Qualitative Research is conducted in a natural setting and aims to interpret phenomena based on the meanings subjects convey. In this study, the meaning referred to relates to forms of compliance with and violation of the principles of polite language according to Leech's theory, and how this reflects popular culture in society, especially among Generation Z.

This study uses a pragmatic approach, which examines the meaning and function of speech in its context of use. This approach is relevant because the object of study is the speech of characters in a novel that reflects speech events as they occur in real society.

The data in this study are the utterances of characters in the novel *Serangkai* by Valerie Patkar. These utterances are presented as sentences containing speech events and are analysed according to the principles of politeness outlined by Geoffrey Leech. The data focused on utterances that showed compliance with or violation of the six maxims of politeness, namely the tact maxim, the generosity maxim, the approbation maxim, the modesty maxim, the agreement maxim, and the sympathy maxim.

The data collection techniques used in this study were the listening method with the advanced technique of free observing without speaking (SBLC) and the note-taking technique. The observing method was used to observe the characters' utterances in the novel as the object of Research. The SBLC technique enabled the researcher to observe utterances without directly participating in the conversation. (Mahsun, 2017).

Data analysis in this study was conducted qualitatively using a descriptive approach, following the Miles and Huberman model (Sugiyono, 2013), which comprises three stages: data reduction, data presentation, and conclusion drawing. In the reduction stage, the data were classified into politeness-maxim categories, and irrelevant data were eliminated. Discourse containing compliance with and violations of politeness values was analysed in depth using Leech's pragmatic theory.

The reduced data is then presented in narrative form, including quotations from characters, analysis of maxims complied with or violated, and the pragmatic context behind them. Conclusions

are based on patterns found in the data and are provisional, subject to revision if new data is found in the course of further analysis. The final result is a comprehensive description of the practice of linguistic politeness and of popular culture in the novel, systematically compiled without the use of phonetic symbols to remain consistent with the characteristics of qualitative analysis.

3. RESULTS AND DISCUSSION

Tact Maxim

The tact maxim requires speakers to maximise benefits for others and minimise harm to others. This maxim is related to directive and commissive illocutionary acts, such as commanding, requesting, suggesting, or offering something (Putradi & Supriyana, 2024; Rahardi et al., 2016). In practice, the maxim of politeness directs the speaker to minimise the burden or harm to the interlocutor and maximise the benefit. Therefore, the maxim of politeness is other-centred, meaning that it is more oriented towards the interests of others. (Retnaningsih, 2014).

(1) *“Gue nggak tahu kalau lo ngerokok?” Divas ikut turun dari mobil setelah gue membantunya melepas seat belt.*
“Nggak sering, jarang malah.” Gue mengeluarkan asap rokok tebal dari mulut, tapi gue mengalihkan wajah ke arah lain supaya asap ini nggak mengenainya.
“Masuk sana ke dalam mobil. Tidur. Jangan di sini, nanti batuk.”
Dia menggeleng. “Nggak. Gue udah biasa.”

(Patkar, 2021:385)

Speech (1) has fulfilled the maxim of tact. Kai Deverra's speech to Divas can prove this. Kai Deverra maximised the benefit for his speech partner, Divas, by giving her the command to get in the car because he was smoking and did not want to make Divas sick from the cigarette smoke. Kai Deverra maximises the benefit to others by considering his interlocutor's comfort. Therefore, Kai Deverra's utterance in utterance (1) is in accordance with the principle of the maxim of tact and can be said to be a polite utterance.

In Valerie Patkar's novel *Serangkai*, we find not only utterances that comply with the maxim of tact but also those that violate it. This can be seen in the following utterance (2).

(2) *Bukan keinginan gue untuk menabrak pembalap lain di lap kedua. Perjalanananya masih Panjang dan gue merasa terlalu dini untuk menepi dan melepas helm. “Stop pit, Deverra,” ulang Dave lebih tegas. Dengan keadaan sedikit memaksa, gue menepikan mobil yang memang seharusnya berhenti di pit stop.*
Perhentian itu membuat tubuh gue terasa nggak enak. Pandangan gue mendadak buram dan semuanya terlihat gelap. Ada apa ini? Kenapa rasanya ada yang berusaha keluar dari tenggorokan gue? Gue menggelengkan kepala berulang kali supaya kesadaran gue kembali.
“Be quick,” perintah gue dengan teriakan keras.

(Patkar, 2021:11)

Speech (2) is a violation of the tact maxim. This is because Kai Deverra's speech harms others. In speech (2), Kai Deverra orders the BehIND mechanics team to do their work quickly. Kai Deverra's shouted command is a form of pressure on the interlocutor. The pressure Kai Deverra exerts on his interlocutor can make the interlocutor feel uncomfortable and even prevent optimal work. Utterance (2), conveyed by Kai Deverra, is an utterance that violates the maxim of tact.

Generosity Maxim

The generosity maxim requires the speaker to maximise their losses and minimise their gains. This maxim is related to directive and commissive illocutionary acts, such as commanding, requesting, suggesting, or offering something (Putradi & Supriyana, 2024; Rahardi et al., 2016). In practice, the maxim of generosity directs speakers to impose as much burden or loss on themselves

as possible, and to give as little benefit as possible. Thus, the maxim of generosity is other-centred, because it focuses on the interests of the interlocutor. (Retnaningsih, 2014).

(3) *"Divas? Kamu kok udah pulang?" Sesuai janjinya, Mas Dhika mengganti gue untuk berjaga di Unit Gawat Darurat.*
"Makasih, Mas, udah gantiin. Tapi Mas Dhika pulang aja, aku udah di sini."
Sepertinya Mas Dhika sudah paham kalau reaksi gue yang seperti ini memberi sinyal bahwa ada sesuatu yang buruk terjadi dan gue nggak ingin membicarakannya.
"Ya udah Kalau gitu. Kamu makan dulu, atau istirahat sebentar," dia sempat ragu menatap gue sebelum berkata, "sepertinya kamu kecapekan."
Iya, gue capek.

(Patkar, 2021:270)

Speech (3) is speech that complies with the maxim of generosity. This is evident in Mas Dhika's speech to Divas. In speech (3), Mas Dhika maximises his own loss by prioritising Divas' needs and comfort. Mas Dhika did not ask further questions about Divas' arrival in Jakarta, which was earlier than his scheduled return. Mas Dhika delivered the utterance in a soft tone. Thus, Mas Dhika's utterance in utterance (3) is in accordance with the principle of the maxim of courtesy, because it prioritises the comfort of the interlocutor. The utterance can also be said to be a polite utterance.

In Valerie Patkar's novel *Serangkai*, we find not only utterances that comply with the maxim of generosity but also those that violate it. This can be seen in the utterance in utterance (4) below.

(4) *"Nih..." Dia kali ini menoleh, tatapannya menjadi sulit terbaca. "Buat tangan lo.... Luka."*
Sempat ada jeda beberapa detik sebelum dia tertawa. Ada yang aneh, dia nggak terlihat mengisap rokok itu sama sekali, seolah membiarkannya menyala saja.
"Daripada concern sama lukanya orang, mending lo urus luka lo sendiri."
Gue agak terkejut mendengar responsnya. Sakit terkesiapnya, gue Cuma bisa bengong dengan tangan masih menyodorkan gel. "Luka ginian nggak ngerepotin," dia melirik luka bakar pada tangannya sendiri, "yang ngerepotin ya luka kayak lo itu... luka hati."

(Patkar, 2021:43)

Speech (4) is an example of speech that violates the maxim of generosity. This is evident in the speech Divas delivers to Kai Deverra. In speech (4), Divas refuses the burn ointment given to her by Kai Deverra. The diva's refusal is conveyed directly, so that it can be classified as an act of maximising personal gain. In addition, Divas delivered the utterance without intending to encourage others. The utterance could make the interlocutor feel uncomfortable and even lead them to think that their good intentions in giving something were not appreciated. Thus, utterance (4) is classified as an utterance that violates the maxim of generosity and can even be called an impolite utterance.

Approbation Maxim

The approbation maxim encourages speakers to respect and appreciate others and to avoid offensive or demeaning remarks. This is done by maximising respect and minimising disrespect towards the interlocutor. This maxim concerns assertive and expressive illocutionary acts, such as expressing opinions or truths and stating the speaker's attitude or feelings (Putradi & Supriyana, 2024; Rahardi et al., 2016). In practice, the maxim of approbation directs the speaker to give as little disrespect as possible to the interlocutor and as much respect as possible. Therefore, the maxim of approbation is other-centred, meaning it is more oriented towards others' interests (Retnaningsih, 2014).

(5) *Tapi bukan Divas namanya kalau dia nggak membuat jantung gue hampir copot karena terkejut setengah mati. Bisa-bisanya dia langsung mendekatkan tubuhnya ke arah gue sampai wajahnya hampir menempel dengan pundak gue, dan untuk sesaat gue sungguh dibuat beku tanpa bergerak satu senti pun.*

“lo wangi, deh.” Bisikannya membuat gue bergidik. Suara seraknya membuat kulit leher gue bisa merasakan hangat napasnya. Dan dari jarak sedekat ini, gue bisa mencium wangi parfumnya yang mengingatkan gue dengan blossom wood.

Apa-apaan. Kenapa gue jadi nggak bisa napas begini?

(Patkar, 2021:193-194)

Speech (5) fulfils the maxim of approbation. This is evident in Diva's speech to Kai Deverra. Divas maximises respect for her speech partner, Kai Deverra, by praising his perfume or his body. Divas delivers the utterance sincerely, so that it can be called a polite utterance. Utterance (5) is offered by Divas with the intention of conveying a positive impression directly. The utterance can help the speaker, Divas, create comfortable communication with the interlocutor.

In Valerie Patkar's novel *Serangkai*, we find not only data in the form of utterances that comply with the maxim of approbation, but also data in the form of utterances that violate it. This can be seen in the utterance in (6) below.

(6) *“Tuh, lo malah bengong mulu kayak gini! Lama-lama kita bisa nubruk tahu nggak?”*

“Nggak bakal nabrak,” potong gue sambil membuka jendela ketika memasuki gerbang tol. “Pembalap nggak pernah nabrak waktu bawa penumpang. Apalagi kalau penumpangnya cewek.”

Dia melirik gue sinis, “Iyuh. Sombong banget lo.”

(Patkar, 2021:383)

Speech (6) is speech that violates the maxim of approbation. This can be seen from the speech event between Divas and Kai Deverra. In this speech event, Divas made a remark that mocked or insulted Kai Deverra. Although it was said in the context of a casual conversation and seemed insignificant, Diva's remark was considered rude. This is because the utterance delivered by Divas does not fulfil the principle of the maxim of respect or praise, which is to maximise respect and minimise disrespect for others. Utterance (6) is a negative impression delivered directly by Divas to Kai Deverra.

Modesty Maxim

The modesty maxim encourages speakers not to elevate themselves in communication. This is done by maximising disrespect and minimising respect for oneself. This maxim is related to assertive and expressive illocutionary acts, such as stating opinions or facts and expressing attitudes or feelings (Putradi & Supriyana, 2024; Rahardi et al., 2016). In practice, the maxim of modesty directs speakers to refrain from boasting about themselves as much as possible by maximising modesty and minimising self-praise. A humble attitude, even if excessive but sincere, is considered a form of politeness. (Leech, 2014). Thus, the maxim of modesty is self-centred because it is oriented towards oneself.

(7) *“Meja makan ini kecil, hanya muat untuk empat orang, nggak lebih. Modelnya seperti kayu sederhana dengan bangku-bangku berwarna hitam berjenis minimalis. “Kenal Divas di mana, Deverra?” Karena sebelumnya gue sudah banyak bicara dengan Om Bhima, sepertinya Tante Nia yang membuka cerita. “Divas kebetulan pernah jadi tim medis saya di Zandvoort. Harusnya saya nggak layak balap saat itu, tapi saya bandel, jadi... Divas agak sedikit kesel sama saya.”*

(Patkar, 2021:358)

Speech (7) has fulfilled the maxim of modesty. This is evident in Kai Deverra's speech to Aunt Nia, Diva's mother. In this utterance, Kai Deverra maximises his self-deprecation by expressing self-awareness of his mistakes and shortcomings. Kai Deverra admits that he made a mistake during his first meeting with Divas at Zandvoort. Kai Deverra also does not blame Divas for her unpleasant behaviour, because he realises that it was a consequence of his mistake. Thus, Kai Deverra is humble

because he does not boast about what he has done and admits that he behaved badly towards Divas. The utterance conveyed by Kai Deverra in utterance (7) is polite because it does not make the interlocutor uncomfortable.

In Valerie Patkar's novel *Serangkai*, there is not only data in the form of speech that complies with the maxim of modesty, but also data that violates it. This can be seen in the speech conveyed in speech (8) below.

(8) *"Ah, ya. Ini Dokter Divas. " Sosok yang sedang sibuk dengan dunianya sendiri itu lalu menatap gue dan sadar kalau sejak tadi mata gue tertuju padanya. "Dia baru saja sumpah dokter tahun kemarin di Groningen University, dan akan bantu-bantu saya sementara untuk terapi kamu. Kebetulan lusa saya ada banyak workshop di luar kota. Jadi, saya akan minta tolong Dokter Divas untuk membantu kamu di terapi ini." Dia lalu memanggil sosok yang rambutnya dikuncir satu dengan sepatu Keds berwarna biru tuanya untuk mendekat. "Dokter Divas, ini Kai Deverra, dia pembalap tim BehIND, kakaknya Dokter Nima." Sepertinya dokter ortopedi ini nggak tahu kalau dia sempat menggantikan Nima minggu lalu di Grand Prix Zandvoort. Lagi-lagi gue mengulurkan tangan, teringat kalau minggu lalu kami belum secara resmi berkenalan. "Udah kenal kan kita?" Caranya menaikkan sebelah alis mengingatkan gue akan betapa menyebalkannya dia. "Masa mau kenalan lagi." "Lo selalu nyebelin kayak gini, ya?" Gue mencoba sarkastis. Sayangnya, orang seperti dia nggak mempan dengan jenis kalimat seperti itu. "Wow, sewot banget. Padahal gue udah nyelametin lo waktu itu." Dia menunjukkan luka tangannya yang sekarang sudah diperban. "Masa nggak bisa baik sedikit sama gue?"*

(Patkar, 2021:86-87)

Speech (8) violates the maxim of modesty. In this speech, Divas maximises his own respect by mentioning his role in saving Kai Deverra's life. This utterance was delivered by Divas explicitly without the intention of conveying it humbly. Divas' utterance in utterance (8) also demands that the interlocutor—Kai Deverra—respond better to Divas, who saved his life. The utterance delivered by Divas is a form of boasting about his contribution and an expectation of a reward for his attitude. Thus, Diva's statement falls into the category of impolite speech, because by saying it, the atmosphere can become unpleasant and make the interlocutor feel uncomfortable.

Agreement Maxim

The agreement maxim requires the speaker and partner to maximise agreement and minimise disagreement in communication. This maxim concerns assertive and expressive illocutionary acts, such as stating opinions or facts and expressing attitudes or feelings (Putradi & Supriyana, 2024; Rahardi et al., 2016). In practice, this maxim directs speakers and interlocutors to increase agreement and reduce differences of opinion. Politeness is achieved when speakers adjust to their interlocutors and foster a harmonious, non-confrontational atmosphere. Therefore, the maxim of agreement is other-centred, meaning it is oriented towards others' interests.

(9) *"Nanti Divas-nya dijagain Divi ya di jalan. Kalau naik mobil begitu tiga hari kan, ya?"
"Iya, Tante. Mungkin bias lebih cepat kalau nggak macet."
"Iya, nggak apa-apa, Divi mah pembalap, jadi Om sama Tante percaya."
Tante Nia tersenyum sambil menaruh lauk ayam iloni di atas piring gue. "Dulu Kio juga pengen banget bisa menyetir jauh begitu."
Yang berbeda hanya nama itu.
Bagaimana seisi rumah bisa kembali menyebut nama itu tanpa ada keinginan untuk menghindar.*

(Patkar, 2021:380)

Speech (9) is speech that complies with the maxim of agreement. This speech is said to comply with the agreement because there is compatibility or agreement between the speaker and the addressee. Kai Deverra, as the speaker, maximises compatibility with Aunt Nia through his agreement with Aunt Nia's speech, asking about the travel time of Divas and Kai Deverra. In utterance (9), Aunt Nia's response to Kai Deverra's utterance also falls under the category of agreement. Aunt Nia's utterance expresses her trust and pride in Kai Deverra. The utterances, both those made by Aunt Nia and Kai Deverra, are relevant to the topic of the speech event. Thus, the speech event between Aunt Nia and Kai Deverra feels polite and harmonious.

In Valerie Patkar's novel *Serangkai*, there is not only data in the form of utterances that comply with the maxim of agreement, but also data in the form of utterances that violate the maxim of agreement. This can be seen in the utterance in (10) below.

(10) *"Lo udah pesen penginapan ya di Surabaya?"*
"Hmm, gue pesen dua kamar."
"Nggak usah nginep, sih. Sehari doang, kan?" tanyanya lagi.
"Nanti lo kecapekan nggak tidur-tidur."
"Tidur, kok. Gue bisa tidur di mana aja. Lagian enakan di mobil."
Gue langsung memandangnya sebelum berkata, "Yakin nggak pegel? Nanti protes lagi nggak bisa tidur. Lo kan manja, suka ngeluh."
"Enak aja!" bantahnya, "Gini-gini gue tahan banting tahu."

(Patkar, 2021:383)

Speech (10) violates the maxim of agreement. This can be seen from the speech delivered by Divas. In this speech, Diva maximises the incompatibility between herself and her speech partner, Kai Deverra. Divas expresses her disagreement with Kai Deverra's decision to stay overnight before they continue their journey to Bali. Kai Deverra, who prioritised Divas' comfort, rejected the Divas' suggestion not to stay overnight. However, Divas again stated that she could sleep anywhere, even saying that sleeping in the car was more comfortable than staying in a hotel. Hearing this, Kai Deverra responded with sarcasm and disagreement to Diva's statement. The verbal exchange between Divas and Kai Deverra was considered impolite because neither sought to maintain a normal, focused interaction, and there was no effort to minimise differences of opinion.

Sympathy Maxim

The sympathy maxim requires the speaker to maximise sympathy and minimise antipathy towards the interlocutor. This maxim concerns non-assertive and expressive illocutions, such as stating opinions or facts and expressing attitudes or feelings (Putradi & Supriyana, 2024; Rahardi et al., 2016). In practice, the sympathy maxim directs speakers to share their feelings with others. The sympathy maxim helps create more harmonious social relationships between speakers and their interlocutors. This maxim is other-centred, as it is oriented toward others' interests.

(11) *Hari sudah berganti dan pagi tadi dia masih terbaring di lantai kamar. Bedanya karena kelelahan, akhirnya dia terlelap. Perlakan gue memindahkannya ke kasur tanpa ingin membangunkannya, dan ketika melihatnya lebih dekat, jejak-jejak air mata itu masih ada di sekitar wajahnya. Cewek yang ketika pertama kali gue temui tampak begitu kuat seperti baja, mengatakan apa pun yang dia inginkan tanpa disaring terlebih dahulu, kini terlihat seperti mawar merah rapuh yang setiap helainya berjatuhan satu per satu.*

(Patkar, 2021:356)

Speech (11) complies with the maxim of sympathy. This speech is delivered in the form of a narrative. In speech (11), Kai Deverra maximises sympathy by showing concern through gentle actions towards Divas. Kai Deverra, who is emotionally moved and does not express this explicitly, shows his sympathy towards Divas. Speech (11) shows that Kai Deverra shares the sadness felt by Divas, so that Kai Deverra also feels sad just by seeing Divas' fragile condition, which is different

from the Divas he knows. Thus, the narrative speech delivered by Kai Deverra falls into the category of polite speech because Kai Deverra maximises sympathy and cares for the wounds of others.

In Valerie Patkar's novel *Serangkai*, we find not only speech that complies with the maxim of sympathy but also speech that violates it. This can be seen in the speech (12) below.

(12) *"Anda nggak bisa begitu dong, Dokter. Saya di sini juga bayar. Siapa suruh Anda bawa itu anak kemari?"* Suara Bapak itu sejak tadi tidak berhenti meskipun gue sudah berulang kali menyuruhnya diam. Sekarang kepala gue semakin sakit dan ada darah yang terasa mengalir sampai kepala. *"Lagi pula kalau memang sakitnya sudah parah ya sudah, nggak bisa ditolong lagi. Lebih baik tolong orang yang masih punya kesempatan hidup. Istri saya yang butuh pertolongan segera sekarang! Lihat lukanya!"*

(Patkar, 2021:272)

Statement (12) violates the maxim of sympathy. This can be seen from the statement made by a man to Divas, who was trying to save the life of a young cancer patient named Evan. The man's statement maximises antipathy by showing no concern for Evan's emergency condition. The man blames Divas for choosing to prioritise Evan over his injured wife. This statement shows indifference toward others' feelings. It also disregards human values and shows no empathy for other patients in critical condition. Thus, the man's statement can be categorised as impolite because it could hurt the interlocutor or others related to the patient.

The Relationship Between Popular Culture, Language, and Polite Language

Language, as the primary medium of communication, not only conveys information but also represents cultural values, social norms, and communication ethics that apply in a society. In popular culture, language has undergone shifts in both form and function, including in the practice of polite language. These shifts cannot be separated from changes in social relations and the identity of the younger generation as the main actors of popular culture.

Popular culture refers to collective expressions that develop in urban communities, especially among young people, through mass media, music, films, and contemporary literary works. In Valerie Patkar's novel *Serangkai*, language becomes the primary medium for representing the popular culture of Generation Z, which is characterised by an urban lifestyle, egalitarian social relations, and the influence of language globalisation. The use of informal language, code-mixing, and code-switching in this novel reflects the communication practices of today's youth, which are expressive and adaptive to the social context.

Although the language used is structurally informal, the practices in the novel *Serangkai* cannot necessarily be categorised as a form of impoliteness. This shows a shift in the pattern of politeness in language. In pragmatic studies, linguistic politeness is generally understood as a strategy for maintaining social harmony, respecting conversation partners, and avoiding conflict. However, in popular culture, linguistic politeness is more contextual and relational, determined by emotional closeness, equality of status, and solidarity between conversation partners.

The use of lexicons such as "gue" (I) and "nggak" (no), and of sarcastic expressions, in the novel *Serangkai* does not constitute a violation of norms but rather serves as a communication strategy that affirms the characters' personal closeness and collective identity. This practice aligns with the concept of positive politeness, a strategy oriented towards fostering solidarity, social acceptance, and a sense of togetherness between the speaker and the addressee. Informal language, code-mixing, and direct emotional expressions in this context serve as markers of familiarity and honesty, not as forms of rudeness.

Thus, linguistic politeness in popular culture is not measured by the rigidity of language structure, but rather by the speaker's ability to adapt to prevailing cultural values and social relations. The phenomenon often perceived as impoliteness among Generation Z actually reflects the tension between conventional norms of politeness and the evolving communication practices in popular culture.

Based on this, this study positions Valerie Patkar's novel *Serangkai* as a representation of Generation Z's communication ethics within popular culture. The novelty of this research lies in interpreting linguistic politeness not merely as compliance with or violation of Leech's principles of

politeness, but as a representation of the communication ethics of today's youth, which are contextual, egalitarian, and based on emotional closeness.

CONCLUSION

Based on the results of this study, it was found that in Valerie Patkar's novel *Serangkai*, there are both instances of compliance and violations of the principles of polite language. These forms of compliance and violation are spread across all maxims according to Leech's theory, namely the tact maxim, the generosity maxim, the approbation maxim, the modesty maxim, the agreement maxim, and the maxim of sympathy. From the speech data, it was also found that the language in Valerie Patkar's novel *Serangkai* reflects the values and social norms of the younger generation, which are more familiar, expressive, and fluid compared to traditional politeness patterns. Although the use of language in this novel tends to be informal, mixed code, and code-switching, this does not necessarily indicate a violation of politeness. On the contrary, politeness in popular culture is contextual, emphasising positive politeness strategies to build solidarity and social closeness. Politeness is measured by the speaker's ability to adapt language to cultural values and social relations, not by the rigidity of the language structure. Thus, impoliteness among Generation Z is more due to the incompatibility between language choice and cultural and social context, rather than solely to the form of speech used.

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