



## A Pragmatic Analysis of Positive and Negative Politeness Strategies in Chekhov's Cherry Orchard

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### Abstract

*This research aims to analyze the use of positive and negative politeness strategies in Chekhov's play "The Cherry Orchard". For this purpose, the researcher selected the Politeness theory formulated by Penelope Brown and Stephen. The researcher chose the Politeness theory to apply to the play to conduct the analysis. For the analysis, the researcher selected Anton Chekhov's play "The Cherry Orchard". From the novel, the researcher selected various dialogues of major characters of the play. The researcher found that different positive and negative strategies were used in the dialogues of different characters in this play. The researcher also finds the different factors that affect the use of certain politeness strategies used by different characters in the play. By examining how characters employ politeness strategies, researchers can gain a deeper understanding of the underlying themes of class, societal change, and human interaction in Chekhov's masterpiece.*

**Keywords:** pragmatic analysis, positive politeness, negative politeness, strategies, dialogues

### Introduction

The study delves into the intricate relationship between language and society, focusing on politeness strategies as a fundamental aspect of communication within the context of Anton Chekhov's "The Cherry Orchard." Language serves as a mechanism for social interaction, shaping and being shaped by societal norms and conventions. Politeness theory, as articulated by Brown and Levinson, outlines various strategies employed in communication to navigate social hierarchies and preserve individuals' faces or self-esteem. These strategies include positive politeness, aimed at affirming positive aspects of identity, and negative politeness, which involves mitigating potential threats to face through indirect communication. Within the play, characters deploy these strategies in nuanced ways, reflecting the complex dynamics of interpersonal relationships and societal change.

The choice of politeness strategies is influenced by factors such as social distance, relative power, and the rank of imposition. Social distance refers to the symmetric relationship between speaker and hearer, influenced by factors like gender, age, and intimacy. Relative power, on the other hand, denotes the asymmetric relationship between individuals, often determined by societal roles and control. Additionally, the rank of imposition considers the degree of positive or negative face wants, influencing how individuals navigate potentially face-threatening situations. Through the analysis of these factors and their manifestation in "The Cherry Orchard," the study aims to shed light on the broader themes of class, societal change, and human interaction within Chekhov's masterpiece, contributing to both literary analysis and sociolinguistic understanding.

### Research Objectives

- To Identify and elucidate the positive and negative politeness tactics utilized by the characters within The Cherry Orchard
- To examine the determining factors behind the characters' selection of specific politeness strategies within The Cherry Orchard

### **Research Questions**

Q1: How do the characters in "The Cherry Orchard" employ positive and negative politeness strategies?

Q2: What influences the characters' choice of politeness strategy in "The Cherry Orchard"?

### **Significance of the Study**

The research outcomes hold significance both theoretically and practically. Theoretically, they serve to enhance the understanding of linguistics, particularly within the domain of pragmatics. Moreover, they contribute to a deeper comprehension of politeness strategies, particularly about positive and negative approaches, as well as the determinants guiding their selection. On a practical level, these findings offer valuable insights for researchers investigating positive and negative politeness strategies. Additionally, the researcher aims for the results to empower individuals to better grasp politeness strategies, thus enabling them to effectively navigate communication scenarios in real life.

### **Literature Review**

Fitria and colleagues (2020) conducted an analysis on politeness strategies exhibited by the protagonist in the film "Bridge to Terabithia," drawing from Brown and Levinson's (1987) theoretical framework. Their findings revealed the main character's utilization of two types of politeness strategies: the bald-on-record strategy and the positive politeness strategy. The main character's selection of these strategies was influenced by various factors, including the perceived benefits of each strategy and the prevailing circumstances, which encompassed sociological variables. This study aims to serve as a foundation for future research endeavors in the domain of politeness strategies, offering insights and recommendations for researchers interested in exploring similar themes in cinematic or other formats.

Gufon et al. (2023) analyzed President Joko Widodo's international speeches using Brown and Levinson's politeness strategies, aiming to understand his diplomatic communication. Positive Politeness strategies were most common, emphasizing camaraderie and understanding with in-group markers and optimism. Bald on Record strategies were less frequent, indicating a preference for indirect communication to maintain diplomacy. The Record strategies added flexibility in sensitive contexts. The study suggests Widodo diversify his strategies and improve cultural sensitivity, and language proficiency for better international relations.

Afrawee (2022) investigated Brown & Levinson's Politeness theory through the lens of Golding's Lord of the Flies, analyzing the fictional dialogue of its main characters. Following Hoebe's (2001) methodology, the study identified and classified politeness strategies for face-threatening acts (FTAs) in

the characters' interactions. Each character's utterances were scrutinized both qualitatively and quantitatively, examining their dialogues with different characters separately to discern politeness strategies, power dynamics, and relationship nuances. The main variables of Brown & Levinson's formula—Weightiness of face-threatening acts (W<sub>x</sub>), Power (P), Distance (D), and Ranking of imposition (R<sub>x</sub>)—were applied to reveal insights into character dynamics and the applicability of politeness theory to literary dialogue. The analysis shed light on the characters' interpersonal dynamics and provided new interpretations of the novel based on their speech patterns and interactions.

Yusti (2013) observed that conversations play a pivotal role in fostering social relationships, contending that communication extends beyond mere information exchange by influencing whether the listener effectively receives the intended message. Politeness strategies significantly shape conversations, aiming to create a relaxed and comfortable atmosphere for all participants. Yusti's (2013) research primarily focuses on the politeness strategies employed by an interviewer during an interview with Barack Obama, who, as the President of the United States at the time, held a higher status rank than the interviewer. In contrast to the present study, Yusti (2013) delves into the sociological variables of politeness and their impact on the selection of politeness strategies.

Barbora (2013) discovered that female discourse tends to exhibit more politeness compared to male discourse, although certain situations yield equal speech styles regardless of gender. Barbora (2013) posits that if gender roles were equitable, females would not tend towards politeness. Unlike the present study, Barbora (2013) focuses on language use and gender disparities in politeness, rather than exploring gender differences in parliamentary language use.

Mag (2015) found that online gamers utilize various politeness strategies and stylistic features, such as acronyms and emoticons, to communicate with fellow gamers. Mag (2015) concludes that gamers employ stylistic features as a form of creative expression and utilize politeness to elicit favorable responses. The study notes that politeness usage varies based on the in-game characters being portrayed. Unlike Mag (2015), this study explores face-threatening acts that disrupt social interactions among interlocutors.

Bengsch (2010) underscores the importance of courtesy for front-line staff, emphasizing the use of both verbal and non-verbal communication channels by customers to facilitate polite interactions. Clear verbal messages are crucial for ensuring customer understanding, while non-verbal cues signal staff responsiveness. In situations requiring assistance, the goal is to provide solutions that validate the customer's needs, necessitating clear verbal and non-verbal communication from staff members.

## **Research Methodology**

The present study adopts a qualitative research approach, with a primary focus on the analysis of politeness strategies evident within Anton Chekhov's renowned theatrical work, "The Cherry Orchard". This investigation is conducted through meticulous close reading and textual examination. The qualitative research design employed herein underscores a descriptive analysis of the text, centering on

the utilization of Brown and Levinson's theoretical framework to discern and categorize various politeness strategies employed throughout the play. The process of data collection entails thorough scrutiny of the play's text, employing purposive sampling techniques to select passages deemed particularly pertinent to the study's objectives.

The theoretical framework underpinning this research draws upon Brown and Levinson's seminal Politeness Theory, which delineates politeness strategies into distinct positive and negative approaches. These strategies are conceptualized with the overarching aim of ameliorating friction within interpersonal communication. Positive politeness strategies serve to bolster positive face, while negative politeness strategies are employed to mitigate potential threats thereto. Moreover, the research endeavor delves into elucidating the myriad factors that influence the selection and deployment of politeness strategies by characters within the play. Such factors encompass considerations of anticipated payoffs, as well as the contextual circumstances germane to the interactions portrayed. Through a comprehensive exploration of these facets, the study seeks to illuminate the rationale underlying the adoption of specific politeness strategies within the dialogue of "The Cherry Orchard" characters.

## Data Analysis and Discussion

### Characters and Analysis

#### Lopakhin

Lopakhin, a central character in Anton Chekhov's play "The Cherry Orchard," embodies a blend of business acumen, practicality, and social complexity. As a successful businessperson with a humble peasant background, Lopakhin rises to financial success, displaying his entrepreneurial skills. His pragmatic approach to the impending financial crisis faced by Lyuba Ranevskaya's family is evident in his proposal to cut down the cherished cherry orchard for commercial development. Despite his practicality, Lopakhin is not devoid of kindness and sympathy, genuinely caring for the family's well-being. However, his internal struggle with feelings of inadequacy and a desire for social acceptance adds depth to his character. Lopakhin's relationships with other characters, especially his unrequited affection for Lyuba Ranevskaya, further contribute to the intricate social dynamics explored in the play. Through Lopakhin, Chekhov skillfully delves into themes of social change, class distinctions, and the complexities of human relationships.

#### Datum 1

*LOPAKHIN. [Listens] No. . . . They've got to collect their luggage and so on. . . . [Pause] I Andreyevna has been living abroad for five years; I don't know what she'll be like now. . . . She's a good sort--an easy, simple person. I remember when I was a boy of fifteen, my father, who is dead--he used to keep a shop in the village here--hit me on the face with his fist, and my nose bled. . . . We had gone into the yard together for something or other, and he was a little drunk. Lyuba Andreyevna, as I remember her now, was still young, and very thin, and she took me to the washstand here in this very room, the nursery. She said, "Don't cry, little man, it'll be all right in time for your wedding." [Pause] "Little man". . . . My father was a peasant, it's true, but here I am in a white waistcoat and yellow shoes . . . a pearl out of an oyster.*

## Include the Speaker and Hearer in the Activity

Lopakhin, a neighbor of Madame Ranevsky from the middle class, comes from peasant origins but has risen in society, accumulating significant wealth in recent times. During Lopakhin's childhood, Madame Ranevsky demonstrated kindness to him on multiple occasions when he endured hardship due to his father's alcoholism. Therefore, he has an emotional attachment to this family. In the above dialogue, he refers to his personal experiences and memories, involving Dunyasha in his reflections about Lyuba Andreyevna and his father's actions, establishing a connection between them, which is a positive gesture and includes positive politeness strategies.

### Datum 2

*LOPAKHIN. I want to say something very pleasant, very delightful, to you. [Looks at his watch] I'm going away at once, I haven't much time..... but I'll tell you all about it in two or three words. As you already know, your cherry orchard is to be sold to pay your debts, and the sale is fixed for August 22; but you needn't be alarmed, dear madam, you may sleep in peace; there's a way out. Here's my plan. Please attend carefully! Your estate is only thirteen miles from the town, the railway runs by, and if the cherry orchard and the land by the river are broken up into building lots and are then leased off for villas you'll get at least twenty-five thousand roubles a year profit out of it.*

## Be Indirect

Lopakhin, a self-made wealthy neighbor of Madame Ranevsky, recalls her past kindness towards him when he was in need. Now, he endeavors to assist her in preserving her family's estate, proposing to divide and rent out the land to ensure financial stability. Lopakhin indirectly hints at the changing times in the villages and expresses his thoughts about prospects, referring to the emergence of villa residents and their potential impact on the cherry orchard. This is although a negative politeness strategy but it is common in Lopakhin's dialogue

### Datum 3

*LOPAKHIN. You must make up your mind definitely--there's no time to waste. The question is perfectly plain. Are you willing to let the land for villas or not? Just one word, yes or no? Just one word!*

## Seek Agreements

Lopakhin is again using this positive politeness strategy. Lopakhin attempts to get Lyuba Andreyevna and Gaev to make a clear decision regarding the fate of the land. He wanted them to sell this land. He emphasizes the need for a straightforward answer to his proposal.

#### Datum 4

*LOPAKHIN. [Embraces him] Good-bye, dear fellow. Thanks for all you have said. If you want any, take some money from me for the journey.*

#### Offer/Promise

Lopakhin offers Trofimov money for his journey, displaying a gesture of kindness and support as Trofimov is leaving for Moscow.

Notice and attend to Hearer's Interests, Wants, and Needs

Lopakhin tries to assist Trofimov with financial help, perceiving his need for support. However, Trofimov rejects it, emphasizing his self-sufficiency

#### Datum 5

*LOPAKHIN. Well, good-bye, old man. It's time to go. Here we stand pulling one another's noses, but life goes its own way all the time. When I work for a long time, and I don't get tired, then I think more easily, and I think I get to understand why I exist. And there are so many people in Russia, brother, who live for nothing at all. Still, work goes on without that. Leonid Andreyevitch, they say, has accepted a post in a bank; he will get sixty thousand roubles a year. . . . But he won't stand it; he's very lazy.*

#### Claim Common Ground

Lopakhin reflects on the essence of work and existence, expressing his views on purpose and the significance of working diligently. This is how he engages his listeners in the activity by claiming common ground. This is a type of positive politeness strategy.

Overall, Lopakhin uses a combination of positive and negative politeness strategies to navigate his interactions and maintain social harmony, even in the face of challenging and humorous situations. Lopakhin in "The Cherry Orchard" chooses his politeness strategies based on a combination of factors, including his personality, social roles, the context of the situation, and their relationships with each other. Power is also an important factor that affects the choice of politeness strategies of an individual. In the last act of the play, Lopakhin's tone changes as he becomes a landowner and owns a high economic status in society.

yuba Ranevskaya

In "The Cherry Orchard," Lyuba Ranevskaya serves as the central character, anchoring the narrative around her return to the family estate after years in Paris. The play delves into themes of transition, nostalgia, and societal change as the characters confront the impending sale of their cherished cherry

orchard. Lyuba embodies aristocratic elegance tinged with a longing for the past, particularly epitomized by the estate's iconic orchard. Despite financial hardships, she maintains her graceful demeanor while navigating complex relationships with her daughter and brother. Through Lyuba, Anton Chekhov paints a poignant portrait of a fading aristocracy grappling with loss and the inexorable march of time.

#### Datum 6

*LYUBA. My dear nursery, oh, your beautiful room. . . . I used to sleep here when I was a baby. [Weeps] And here I am like a little girl again. [Kisses her brother, VARYA, then her brother again] And Varya is just as she used to be, just like a nun. And I knew Dunyasha. [Kisses her.]*

#### Include the Speaker and Hearer in the Activity

Lyuba Andreyevna came back to her hometown after a long time so she affectionately interacts with her family members, kissing and expressing familiarity with them, creating a sense of closeness. She is including her audience in her emotions and words. This is a positive politeness strategy.

#### Datum 7

*LYUBA. Oh, my sins. . . . I've always scattered money about without holding myself in, like a madwoman, and I married a man who made nothing but debts. My husband died of champagne--he drank terribly--and to my misfortune, I fell in love with another man and went off with him, and just at that time--it was my first punishment, a blow that hit me right on the head--here, in the river . . . my boy was drowned, and I went away, quite away, never to return, never to see this river again. .*

#### Be Apologetic

Lyuba Andreyevna expresses regret over her reckless spending habits and choices, admitting her past mistakes and sins. She acknowledges her past behaviors and decisions that led to misfortune. She feels sorry for her mistakes and this is a type of negative politeness strategy.

**Datum 8**

*LYUBA. You ought to get married, my friend.*

*LOPAKHIN. Yes . . . that's true.*

*LYUBA. Why not to our Varya? She's a nice girl.*

*LOPAKHIN. Yes.*

*LYUBA. She's quite homely in her ways, works all day, and, what matters most, she's in love with you. And you've liked her for a long time.*

*LOPAKHIN. Well? I don't mind . . . she's a nice girl. [Pause.]*

**Be Indirect**

Characters often hint at their intentions or feelings without explicitly stating them. For instance, Lyuba Andreyevna in the above dialogue suggests the idea of Lopakhin marrying Varya indirectly by discussing Varya's good qualities and feelings for Lopakhin. This is mainly a kind of negative politeness strategy.

**Datum 9**

*LYUBA. [Tenderly] Come, come, my dears. . . . [Embracing ANYA and VARYA] If you two only knew how much I love you. Sit down next to me, like that.*

**Notice and attend to Hearer's Interests, Wants, and Needs**

Lyuba Andreyevna displays affection and care for her daughters, embracing and expressing her love for them when they enter the scene. This scene shows the love and care of a mother towards her children. This is a type of positive politeness strategy.

**Datum 10**

*LYUBA. Why do you look like that? Are you ill? I think you ought to go to bed. . . .*

**Offering Help/Suggestions**

Lyuba shows concern for Fiers' health, suggesting that he should go to bed if he's feeling unwell. She tries to be considerate and caring towards him. This is a kind of positive politeness.



Lyuba's choice of politeness strategies is influenced by her traits, social roles, the context of the scene, her relationships with other characters, social and cultural norms, and the financial circumstances they are facing. Lyuba's use of various politeness strategies is influenced by several factors. Firstly, her deep emotional bonds within the family encourage affectionate interactions, such as kissing her brother and embracing her daughters, fostering warmth and intimacy through positive politeness strategies. Secondly, feelings of gratitude towards individuals like Fiers for their loyal service and companionship prompt expressions of thanks and appreciation, reflecting her desire to acknowledge their contributions. Thirdly, Lyuba's willingness to confront past mistakes and express remorse, such as her regret over reckless spending habits and the tragic loss of her son, demonstrates introspection and a desire for self-improvement, leading to the use of negative politeness strategies. Additionally, her concern for social harmony and diplomacy is evident in her indirect suggestion of Lopakhin marrying Varya, highlighting her tactful approach to delicate social situations. Lastly, Lyuba's parental love and care drive tender interactions with her daughters, reflecting her commitment to nurturing family relationships through positive politeness strategies that attend to their emotional needs. Overall, Lyuba's use of politeness strategies is shaped by a complex interplay of familial bonds, emotional considerations, social dynamics, and a desire to foster harmony and nurture relationships within her family and social circle. These factors combine to shape her interactions and the politeness strategies employed in the given text.

### **Anya**

Anya, a pivotal character in Anton Chekhov's "The Cherry Orchard," embodies a compelling combination of youthful optimism, emotional attachment to tradition, and a close relationship with her mother, Lyuba Ranevskaya. Her character represents a stark contrast to the generational attitudes of the older characters, symbolizing a forward-looking perspective in the face of impending change. Anya's unwavering hope for the future and her deep connection to the family estate, particularly the cherished cherry orchard, showcase her as a poignant symbol of the influence of time and the inevitable shifts in societal dynamics. Despite her naivety and inexperience, Anya plays a crucial role in the narrative, highlighting the complexities of adapting to progress and navigating the intricate interplay between the past and the uncertainties of the future. Through Anya, Chekhov explores themes of youth, transition, and the cyclical nature of life.

### **Datum 11**

*ANYA. [Embraces VARYA, softly] Varya, has he proposed to you? [VARYA shakes head] But he loves you. . . . Why don't you make up your mind? Why do you keep on waiting?*

### **Notice and attend to Hearer's Interests, Wants, and Needs**

Anya, concerned about her family, inquires about Varya's potential suitors and advises her on making decisions about her relationships. This is a kind of positive politeness strategy and Anya often uses positive politeness strategies in the entire play.

#### Datum 12

*ANYA. She's already sold her villa near Mentone; she's nothing left, nothing. And I haven't a copeck left either; we only just managed to get here. And mother won't understand! We had dinner at a station; she asked for all the expensive things, and tipped the waiters one rouble each. And Charlotta too. Yasha wants his share too-- it's too bad. Mother's got a footman now, Yasha; we've brought him here.*

#### Be Apologetic

Anya expresses concern for her mother's financial situation and feels sorry for her, acknowledging her mother's difficulties and expressing empathy. This is a type of negative politeness strategy.

#### Datum 13

*ANYA. Mother! Mother, are you crying? My dear, kind, good mother, my beautiful mother, I love you! Bless you! The cherry orchard is sold, we've got it no longer, it's true, true, but don't cry mother, you've still got your life before you, you've still your beautiful pure soul . . . Come with me, come, dear, away from here, come! We'll plant a new garden, finer than this, and you'll see it, and you'll understand, and deep joy, gentle joy will sink into your soul, like the evening sun, and you'll smile, mother! Come, dear, let's go!*

#### Claim Common Ground

Anya addresses her mother, Lyuba Andreyevna, with endearing terms like "my dear, kind, good mother," emphasizing their bond and shared affection. She attempts to establish a common emotional ground by expressing her love and concern for her mother.

#### Be Optimistic

Anya employs an optimistic tone, urging her mother to move forward and visualize a new, better garden that they can plant together. She emphasizes the beauty of life beyond the orchard, attempting to uplift Lyuba Andreyevna's spirits



#### Datum 14

*ANYA. You'll come back soon, soon, mother, won't you? I'll get ready, and pass the exam at the Higher School, and then I'll work and help you. We'll read all sorts of books to one another, won't we? [Kisses her mother's hands] We'll read in the autumn evenings; we'll read many books, and a beautiful new world will open up before us. . . [Thoughtfully] You'll come, mother. . .*

#### Be Optimistic

Anya remains optimistic about their future together, expressing her aspirations and eagerness for their shared activities upon Lyuba's return. She is young so in this play she is a symbol of hope and optimism. She quickly comforts her mother after the loss of her orchard.

Overall, Anya uses primarily positive politeness strategies, with character expressing gratitude, good wishes, concern for others, and understanding. Anya, the youngest daughter of Madame Ranevsky, is a seventeen-year-old dreamer, embodying the characteristic idealism found in Chekhov's youthful characters. Despite her family's enduring financial and social hardships, she maintains an optimistic outlook, convinced that happiness is just around the corner. Optimistic individuals often demonstrate high levels of empathy and understanding towards others. Therefore, she utilizes politeness strategies as a means to showcase empathy, displaying respect for others' perspectives, actively listening to their concerns, and expressing empathy through supportive language and gestures.

#### Varya

Varya, a character in Anton Chekhov's "The Cherry Orchard," is characterized by a complex interplay of traits that enrich the narrative. As the adopted daughter of Lyuba Ranevskaya, Varya assumes the role of a responsible and pragmatic caretaker. Her character is marked by a sense of duty and devotion to the family, as evidenced by her meticulous management of household affairs. Varya's practical nature is juxtaposed against the sentimental and often impractical attitudes of other characters, providing a stabilizing force within the narrative. However, this pragmatism also manifests as a form of emotional restraint, as Varya struggles with personal desires and aspirations. Her unrequited love for Lopakhin, combined with financial anxieties, adds layers to her character, displaying the internal conflicts inherent in the societal changes and economic challenges depicted in the play. Varya's multifaceted nature contributes to the exploration of themes such as duty, sacrifice, and the emotional toll of confronting an uncertain future in "The Cherry Orchard."

**Datum 15**

*VARYA. Well, you've come, glory be to God. Home again. [Caressing her] My darling is back again! My pretty one is back again!*

*ANYA. I did have an awful time, I tell you.*

*VARYA. I can just imagine it!*

*ANYA. I went away in Holy Week; it was very cold then. Charlotta talked the whole way and would go on performing her tricks. Why did you tie Charlotta onto me?*

*VARYA. You couldn't go alone, darling, at seventeen!*

**Negative Politeness Strategies**

Varya the elder sister of Anya tries to comfort her younger sister by expressing affection and understanding when Anya shares her distressing experiences about her journey. This is a type of positive politeness strategy.

**Datum 16**

*VARYA. [Weeping] Don't say any more, don't say any more. . . .*

**Notice and attend to Hearer's Interests, Wants, and Needs****Notice and attend to Hearer's Interests, Wants, and Needs**

Varya weeps when Anya shares distressing information about their financial struggles, indicating her sorrow and empathy for their situation. She is being emotional and involved in the conversation. This is a positive politeness strategy.

**Datum 17**

*VARYA. You dare to talk to me like that! [Furious] You dare? You mean that I know nothing. Get out of here! This minute!*

**Giving/Asking for Reasons**

Varya confronts Epikhodov about his behavior, asking for explanations about his actions, and reproaching him for not working. She demands reasons and justifications for his behavior. This is a negative politeness strategy.

Datum 18

*VARYA. [Beside herself] Get out this minute. Get out! [He goes to the door, she follows]  
Two-and-twenty troubles! I don't want any sign of you here! I don't want to see anything  
of you!*

### Asserting Authority/Directness

Varya becomes increasingly direct and authoritative, demanding Epikhodov to leave the room and using strong language to assert her command.

Overall, this character in this play uses a combination of positive and negative politeness strategies to engage in playful and polite interactions during the social gathering and performance. Her use of humor, compliments, and supportive gestures creates a lighthearted and amicable atmosphere, which is characteristic of positive politeness. At the same time, the use of teasing and sarcasm introduces elements of negative politeness and adds a layer of indirectness to their exchanges.

### Conclusion

In conclusion, the analysis of Anton Chekhov's "The Cherry Orchard" through the lens of Brown and Levinson's politeness theory provides valuable insights into the dynamics of interpersonal communication and social hierarchy within the play. By examining how characters employ positive and negative politeness strategies, such as seeking agreements, offering promises, or claiming common ground, we gain a deeper understanding of their motivations, social positions, and relationships. The research reveals that characters like Lopakhin, whose socioeconomic status changes over the course of the play, adapt their politeness strategies accordingly, reflecting shifts in their societal position and power dynamics. Meanwhile, characters like Anya and Lyuba Ranevskaya exhibit consistent patterns of positive politeness strategies, emphasizing empathy, respect, and understanding towards others, even amidst challenging circumstances.

Anya's character emerges as a symbol of optimism, tradition, and resilience, navigating the complexities of change with unwavering hope and emotional attachment to family and tradition. Her use of positive politeness strategies reflects her commitment to nurturing relationships and fostering harmony in the face of uncertainty. Lyuba Ranevskaya, on the other hand, embodies nostalgia, idealism, and the challenges of societal change. Her utilization of both positive and negative politeness strategies underscores her multifaceted nature as she grapples with the past and present, balancing emotional bonds with pragmatic realities.

Furthermore, Varya's character adds depth to the exploration of politeness strategies, highlighting a complex interplay between affection, empathy, assertiveness, and authority. Her interactions highlight the nuanced dynamics of duty, sacrifice, and uncertainty within the familial and societal context of "The Cherry Orchard." Overall, the application of politeness theory enriches our understanding of Chekhov's

masterpiece, offering a framework to dissect the intricacies of human behavior, social norms, and power dynamics within the narrative. Through the characters' diverse use of politeness strategies, we glimpse into their inner worlds, motivations, and the broader themes of change, tradition, and resilience that define "The Cherry Orchard."

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