

A Pragmatic Examination of Chekhov's Cherry Orchard's Positive and Negative Politeness Approaches



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Abstract: *The purpose of this study is to examine the employment of both constructive and destructive politeness techniques in Chekhov's play "The Cherry Orchard." The researcher chose Penelope Brown and Stephen's Politeness hypothesis for this reason. In order to analyze the play, the researcher decided to apply the Politeness theory. The Cherry Orchard by Anton Chekov was chosen by the researcher for investigation. The researcher chose some exchanges between the play's main characters from the literature. The investigator discovered that several positive and negative discourse techniques were employed by the various characters in this play. Additionally, the researcher discovers the many elements that influence how various characters in the play employ particular politeness techniques. Through analyzing the manner in which characters utilize decency techniques, scholars. Chekhov's masterwork offers scholars a greater knowledge of the underlying issues of class, societal development, and human connection.*

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

Introduction

This research explores the complex link between language and society, concentrating on tactful communication techniques in the context of Anton Chekhov's "The Cherry Orchard." Language is both shaped and shaped by cultural rules and customs, functioning as a medium for social interaction. According to Brown and Levinson's politeness theory, people use a variety of communication techniques to negotiate social hierarchies and protect their reputations or self-worth. These tactics include negative politeness, which entails using indirect communication to minimize possible risks to face, and positive politeness, which aims to

confirm good parts of identity. Characters use these tactics in many ways throughout the play, illustrating the intricate complexities of individual interactions and social transformation. A number of variables, including social distance, relative power, and the rank of imposition, affect the choice of politeness techniques. The symmetric connection between speaker and hearer—which is impacted by closeness, age, and gender—is referred to as social distance. Conversely, relative power refers to the uneven power dynamics among people, which are frequently shaped by society norms and authority. The degree of positive or negative face desires is also

taken into account by the rank of imposition, which affects how people handle potentially dangerous circumstances. By examining these elements and how they appear in "The Cherry Orchard," the research seeks to clarify more general topics of class, society. In Chekhov's masterwork, human connection and change are explored in a way that advances both literary analysis and sociolinguistic knowledge.

Research Objectives

- To recognize and explain the various forms of politeness that the characters in *The Cherry Orchard* employ, both positive and negative
- To investigate the circumstances that led the characters in *The Cherry Orchard* to choose particular politeness tactics.

Research Questions

1. In what ways do the characters in "The Cherry Orchard" use both constructive and destructive forms of politeness?

Q2: What factors impact the characters in "The Cherry Orchard" when it comes to their choice of politeness?

Significance of the Study

The findings of the study are important from a theoretical and practical standpoint. In theory, they contribute to the improvement of language knowledge, especially in the field of pragmatics. Additionally, they advance our understanding of politeness methods, specifically regarding positive and negative approaches and the factors that influence their choice. Practically speaking, these results provide insightful information for scholars examining both positive and negative politeness tactics. The researcher also hopes that the findings would help people understand politeness techniques better so they can handle communication situations in real life.

Literature Review

Using the theoretical framework of Brown and Levinson (1988), Fitria and colleagues (2021) performed an examination of the politeness techniques displayed by the protagonist in the movie "Bridge to Terabithia." Their research showed that the main character employed the positive politeness strategy and the bald-on-

record technique as different forms of politeness tactics. The main character's choice of these tactics was impacted by a number of elements, such as the perceived advantages of each tactic and the external environment, which included social issues. By providing information and suggestions for scholars who wish to investigate related topics in film or other media, this study hopes to provide the groundwork for future investigations into politeness tactics. Gufron et al. (2023) used Brown and Levinson's politeness to examine President Joko Widodo's talks abroad techniques with the goal of comprehending his diplomatic communication. Good The most often used politeness techniques highlighted understanding and unity using in-group symbols and optimism. Less often used "Bald on Record" tactics suggest a preference for indirect communication in order to preserve diplomacy. The Record methods provided more adaptability in delicate situations. For improved international connections, the research advises Widodo to broaden his approaches and enhance his language skills, cultural sensitivity, and proficiency. Afrawee (2022) examined Brown & Levinson's Politeness theory by examining the fictitious language of Golding's key characters in *Lord of the Flies*. The study categorized and defined politeness techniques for face-threatening acts (FTAs) in the character interactions using Hoebe's (2001) approach.

The speech patterns of each character were examined in a qualitative and quantitative manner, with a focus on their conversations with various characters in order to identify power dynamics, relationship subtleties, and politeness tactics. Weighiness of face-threatening acts (Wx), Power (P), Distance (D), and Ranking of imposition (Rx), the four primary variables of Brown & Levinson's formula, were employed to provide insights into character dynamics and the application of politeness theory to literary discourse. Based on the speech patterns and interactions between the characters, the study illuminated their interpersonal dynamics and offered fresh readings of the book. Yusti (2013) noted that social interactions are mostly shaped by discussions, arguing that communication is more than just exchanging information since it

affects whether the other person understands what is being said. Conversations are greatly shaped by politeness techniques, which are intended to make everyone feel at ease and at ease. Since Barack Obama was the President of the United States at the time and had a higher status rank than the interviewer, Yusti's (2013) research mainly focuses on the politeness methods used by the interviewer during the interview. Unlike this study, Yusti (2013) explores the sociological aspects of politeness and how the choice of politeness tactics is affected by them. Barbora (2013) found that while some circumstances result in similar speech patterns for both sexes, female discourse generally exhibits greater politeness than male discourse. According to Barbora (2013), women would not naturally gravitate toward politeness if gender roles were fair. Barbora (2013), in contrast to the current study, emphasizes Rather than examining gender variations in parliamentary language usage, Barbora (2013) concentrates on language use and gender differences in politeness.

Mag (2015) discovered that while interacting with other players online, players use a variety of etiquette techniques and decorative elements, such emoticons and acronyms. Mag (2015) draws the conclusion that gamers use stylistic elements to express themselves creatively and use politeness to gain good reactions. The study finds that depending on the in-game characters being depicted, different politeness use patterns apply. This study, in contrast to Mag (2015), examines face-threatening behaviors that cause interpersonal relationships to break down. Bengsch (2010) emphasizes the value of civility for front-line employees, stressing that consumers may foster courteous interactions by using both verbal and nonverbal cues. Effective verbal communication is essential to guaranteeing client comprehension, while nonverbal indicators indicate employees' attentiveness. When help is needed, the objective is to offer solutions that confirm staff members must communicate well, both verbally and nonverbally, in order to meet the demands of the client.

Research Methodology

This study uses a qualitative research design and focuses mostly on analyzing the politeness methods used in Anton Chekhov's well-known play "The Cherry Orchard". Extensive careful reading and literary analysis are used in this inquiry. The present study's qualitative research approach emphasizes a descriptive examination of the text, with a particular focus on applying Brown and Levinson's theoretical framework to identify and classify the many politeness tactics used in the play. The procedure for gathering data involves carefully examining the play's text and using purposeful sampling strategies to pick portions that are thought to be especially relevant to the goals of the study. This study's theoretical foundation is based on the groundbreaking Politeness Theory by Brown and Levinson, which distinguishes between positive and negative politeness tactics. The primary goal of these methods' conceptualization is to reduce conflict in interpersonal communication. Negative politeness techniques are used to lessen any dangers to a positive façade, whilst positive politeness techniques support it. Additionally, the study attempt explores the multitude of aspects that impact the choice and implementation of politeness techniques by play characters. These variables include expectations for rewards as well as the background information relevant to the interactions shown. The research aims to provide light on the reasoning behind the use of particular politeness techniques in the dialogue of "TheThe Cherry Orchard" by thoroughly examining these aspects.

Data Analysis and Discussion

Characters and Analysis

Lopakhin

A key character in Anton Chekhov's play "The Cherry Orchard," Lopakhin combines social complexity, pragmatism, and financial ability. Lopakhin, a prosperous businessman from a lowly peasant upbringing, succeeds financially by showcasing his entrepreneurial abilities. His suggestion to remove the beloved cherry orchard in order to make way for a commercial development demonstrates his practical attitude

to the looming financial problems Lyuba Ranevskaya's family would confront. Lopakhin is a sensible man, but he also has compassion and empathy; he truly cares about the family. His internal conflict between a need for social acceptability and feelings of inadequacy, however, gives his character more nuance.

Lopakhin's interactions with other characters—particularly his unfulfilled love for Lyuba Ranevskaya—further add to the complex social dynamics that the play covers. Chekhov deftly explores issues of societal development, class divisions, and the intricacies of interpersonal relationships with Lopakhin.

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 middle-class neighbor of Madame Ranevsky, was raised in a peasant family but has since ascended the social ladder and amassed substantial fortune. Madame Ranevsky had shown Lopakhin care on several occasions when

he was a little boy and his father was an alcoholic. He is hence emotionally attached to this family. In the conversation above, he makes reference to his own experiences and recollections, connecting Dunyasha to his father's deeds and Lyuba Andreyevna's thoughts. This is a kind gesture that incorporates constructive politeness techniques.

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

Madame Ranevsky's self-made affluent neighbor Lopakhin remembers her previous generosity to him in times of need. He is now trying to help her protect her family's legacy by suggesting that the land be divided and rented out to provide stability. By bringing up the rise of villa dwellers and their possible effects on the cherry orchard, Lopakhin alludes to the shifting

times in the villages and shares his opinions about the future. Although it is a tactic of impoliteness, Lopakhin's discourse frequently uses it.

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

Once more, Lopakhin is employing this constructive politeness tactic. Lopakhin tries to persuade Gaev and Lyuba Andreyevna to decide

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

As Trofimov is heading for Moscow, Lopakhin extends kindness and support by offering him money for his travels. Recognize and address the

on the land's future in a definitive manner. He desired that they sell this property. He stresses that his suggestion must receive a direct response.

needs, wants, and interests of the listener. Sensing Trofimov's need for assistance, Lopakhin tries to provide him with financial support. Trofimov, however, denies it and emphasizes his independence.

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 considers the meaning of life and work, sharing his thoughts on the importance of hard effort and purpose. By identifying common ground, he involves his audience in the task. This is an example of an effective politeness tactic. Generally, even in the face of difficult and amusing circumstances, Lopakhin navigates his relationships and upholds social peace by combining positive and negative politeness methods. Lopakhin in "The Cherry Orchard" bases his choice of politeness techniques on a number of elements, such as his social roles, personality, the situation's background, and their interpersonal ties. Another significant element that influences a person's choice of politeness tactics is power. Lopakhin's tone shifts in the

play's final act when he acquires land and rises to a prominent position in society's economic standing. Lyuba Ranevskaya is the main heroine of "The Cherry Orchard," where her return to the family home after years spent in Paris serves as the focal point of the story. The drama explores themes of social change, nostalgia, and transition as the protagonists prepare to sell their beloved cherry orchard. The estate's famous orchard perfectly captures the essence of Lyuba's aristocratic beauty mixed with nostalgia for bygone eras. She navigates complicated relationships with her daughter and brother while maintaining her elegant manner in spite of financial difficulties. By means of , Anton Chekhov creates a moving picture of a vanishing nobility battling death and the unstoppable passage 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 acknowledges her past transgressions and faults and expresses sorrow

for her careless spending patterns and decisions. She admits that she made poor choices and actions in the past. This is a form of impoliteness tactic, and she feels bad for her faults.

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 frequently allude to their thoughts or emotions without saying them out loud. For example, in the discussion above, Lyuba

Andreyevna subtly raises the possibility of Lopakhin marrying Varya by mentioning Varya's admirable traits and love for Lopakhin. This is primarily an attempt at being impolite.

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

When Lyuba Andreyevna's daughters appear on the scene, she embraces them and shows her

Datum 10

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

Offering Help/Suggestions

Lyuba expresses care for Fiers' well-being by advising him to go to bed if he's feeling ill. She makes an effort to show him consideration and compassion. This type of civility is constructive. Lyuba's disposition, social roles, the scene's background, her interactions with other characters, societal and cultural standards, and their current financial situation all have an impact on the politeness techniques she chooses to use. Lyuba's application of different etiquette techniques is impacted by several variables. First of all, her strong emotional ties to her family promote loving exchanges, including kissing her brother and embracing her kids, which promote coziness and warmth via constructive manners. Second, she expresses her gratitude and admiration to people like Fiers for their devoted devotion and friendship, demonstrating her want to recognize their accomplishments. Thirdly, Lyuba exhibits introspection and a desire for self-improvement, which leads to the adoption of negative politeness methods. She is prepared to address her mistakes and express remorse, such as her regret over excessive spending habits and the terrible death of her son. Her subtly suggested marriage of Lopakhin to Varya further demonstrates her care for social peace and diplomacy and highlights her deft handling of sensitive social issues. Last but not least, Lyuba's kind and caring parenting style fosters

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

love for them, demonstrating her concern and devotion for them. This moment demonstrates a mother's love and concern for her kids. This is an example of an effective politeness tactic.

gentle interactions with her girls, demonstrating her dedication to fostering family ties by using constructive etiquette techniques that address their emotional needs. In general, familial ties, emotional factors, social dynamics, and a desire to maintain peace and cultivate connections within her family and social circle all play a complicated role in shaping Lyuba's employment of politeness methods. These elements work together to influence her interactions and the text's use of politeness techniques.

Anya

A key character in Anton Chekhov's "The Cherry Orchard," Anya combines a touching blend of sentimental commitment to tradition, young optimism, and a tight bond with her mother, Lyuba Ranevskaya. In sharp contrast to the elder characters' generational sentiments, her character symbolizes a forward-thinking outlook in the face of imminent change. Anya is presented as a moving representation of the passage of time and the unavoidable changes in society dynamics because of her undying optimism for the future and her strong bond with the family land, especially the beloved cherry orchard. Anya, for all her innocence and inexperience, is an important character in the story, illustrating the difficulties in moving forward and negotiating the delicate relationship between the past and the unknowns of the future.

Careful about her family, Anya asks Varya about possible suitors and gives her advice on

choosing partnerships. This is an example of a positive politeness technique, which Anya

employs frequently throughout the 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 acknowledges her mother's challenges and

shows empathy, expressing worry for her mother's financial status and sympathy for her. This is an example of an impoliteness tactic.

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 uses sweet phrases to refer to her mother Lyuba Andreyevna, such as "my dear, kind, good mother," highlighting their relationship and mutual love. She expresses her affection and worry for her mother in an effort to build a connection on an emotional level.

Be Optimistic

Anya uses a positive tone to encourage her mother to proceed and envision a greater garden that they can both cultivate. In an effort to cheer up Lyuba Andreyevna, she highlights the beauty of life beyond

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 expresses her hopes and excitement for their shared activities upon Lyuba's return, indicating that she is still positive about their future together. Because of her youth, she represents optimism and hope in this drama. After her orchard is lost, she promptly consoles her mother. All things considered, Anya mostly employs constructive methods of manners, demonstrating compassion, thankfulness, well wishes, and comprehension. Madame Ranevsky's youngest daughter, Anya, is a

seventeen-year-old idealist who embodies the idealism typical of Chekhov's younger characters. Though her family faces ongoing financial and social struggles, she remains positive and believes that happiness is on the horizon. People that are optimistic frequently show a great deal of empathy and compassion for other people. She therefore uses tactful techniques as a way to demonstrate empathy by being respectful of other people's viewpoints, paying attention to what they have to say, and exhibiting empathy with words and actions that are encouraging.

Varya

In "The Cherry Orchard," by Anton Chekhov, Varya is a character with a complicated interplay of attributes that enhance the story. As Lyuba Ranevskaya's adoptive daughter, Varya takes on the role of a conscientious and practical caregiver. Her careful handling of family matters demonstrates her strong sense of responsibility and dedication to the family. Varya acts as a balancing factor in the story because of her realistic demeanor, which contrasts with the emotive and sometimes

impractical views of other characters. But while Varya battles her own emotions and goals, this pragmatism also shows itself as a type of emotional constraint. Her character is given depth by her unfulfilled love for Lopakhin and her worries about money, which illustrates the inner struggles brought about by the social shifts and financial difficulties the drama portrays. The complex character of Varya aids in the examination of issues like obligation, selflessness, and the psychological cost of facing 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

When Anya relates her painful travel experiences with her elder sister Varya, Varya

attempts to console her younger sister by showing love and compassion. This is an example of an effective politeness tactic.

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 shows her sadness and empathy for their predicament by crying when Anya discloses

upsetting details about their financial difficulties. She's participating in the conversation and acting out of character. It's a good tactic to be courteous.

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

When Epikhodov does not work, Varya

approaches him, reprimanding him and demanding an explanation for his acts. She is

requesting explanations and arguments for his actions. This is a tactic of bad manners.

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

As she demands that Epikhodov leave the room and uses forceful words to make her point, Varya becomes more assertive and direct. Ultimately, to participate in lighthearted and courteous exchanges throughout the social gathering and performance, this character in the play employs a blend of positive and negative politeness methods. Her use of humor, praise, and encouraging words fosters a cheerful and welcoming environment, which is a hallmark of positive politeness. Simultaneously, their interactions become more indirect and have undertones of rudeness due to the use of sarcasm and mocking.

Conclusion

In conclusion, the play's interpersonal communication dynamics and social hierarchy may be better understood by examining Anton Chekhov's "The Cherry Orchard" through the prism of Brown and Levinson's politeness theory. Understanding characters' goals, social situations, and connections is enhanced by analyzing the positive and negative politeness methods they use, such as making promises, claiming common ground, or seeking agreements. According to the research, characters like Lopakhin, whose socioeconomic level fluctuates during the play, modify their approaches to politeness to reflect changes in their place in society and in the balance of power. In the meanwhile, even in the face of difficult situations, characters like Anya and Lyuba Ranevskaya demonstrate recurrent patterns of good politeness practices that emphasize empathy, respect, and compassion toward others. Anya's character comes to represent hope, custom, and fortitude; she

manages the difficulties of transition with resolute optimism and a strong sense of emotional connection to her family and traditions. Her dedication to preserving relationships and promoting harmony in the midst of uncertainty is evident in her employment of constructive politeness techniques. And yet Lyuba Ranevskaya personifies idealism, longing, and the difficulties of social transformation. She demonstrates her complexity by using both positive and negative etiquette techniques to balance her emotional connections with practical realities while juggling the past and present. Varya's persona further deepens the examination of politeness techniques by emphasizing the intricate relationship that exists between compassion, empathy, assertiveness, and authority. Her exchanges bring to light the complex relationships between obligation, selflessness, and uncertainty that exist in the social and family setting of "The Cherry Orchard." All things considered, the use of politeness theory deepens our comprehension of Chekhov's masterwork by providing a framework for analyzing the complex relationships between power dynamics, social standards, and human conduct. Through the many ways that the characters employ politeness, we get insight into their motives and inner lives as well as the larger themes of tradition, change, and resiliency that are central to "The Cherry Orchard."

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