

Distribution of Impoliteness in a Web-Series Acts Sequences



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ABSTRACT: This research is aim to reveal the distribution of acts sequences in regard of the use of impoliteness startegies by main characters in Sajadah Panjang: Sujud dalam Doa web-series. This research is qualitative descriptive because it aims to understand and explain phenomena that are hidden or little known to people (Santosa, 2021). Further, this research is using Culpeper (1996) theory to examine impoliteness strategies used by each characters in the web series and Gulino (2024) to reveal 8 sequences in the web series. The result shows that male and female characters tend to use Bald on Record impoliteness strategy more frequent than other strategies. Male and female characters found to use those strategies in sequences distribution of midpoint sequence, main culmination sequence, and new tension sequence.

KEYWORDS: Sequences; Impoliteness; Web-Series

I. INTRODUCTION

Factors that cause impoliteness do not rule out the possibility that it can occur in any digital or print media. This is a very possible factor that causes impoliteness phenomenon to occur in communication and broadcast media. These media develop along with technological advances, for example films. Various kinds of messages can be communicated uniquely and covertly in films because filmmaking usually takes references from real events that occur in everyday life. This is what makes films have special narrative and cinematic characteristics which then develop into genres or types of film themes.

Considering the intrinsic elements of a story such as setting, plot, characters, and so on, as time goes by, the genre has developed into many variations, for example romance, comedy, action, and also serial drama. Drama is a genre of film. According to Fossard (2005), a drama series is one of four types of drama that is built from stories that are packaged dramatically. the story continued for weeks or more and was shown via broadcast media. Drama series use scenarios containing dialogue and actors to play them. Through this visualization, a story line is formed that can be enjoyed so that the audience does not need to imagine the scenes contained therein. This is what can make a drama series so alive with every life context contained in it. The dramatic structure is part of the plot because it contains a single event consisting of parts of the story's intrinsic elements (Santosa, 2021). Dramatic structure functions as a device to express the author's thoughts which involve the audience's ideas and emotions in a story. The development of the plot structure is called a sequence. According to Gulino (2024), there are 8 continuous sequences to structure the drama in the story. The sequence itself is an act in drama that explains the plot or phenomenon of events that occur in a story. further, the 8 sequences are sequence 1 (inciting incident), sequence 2 (predicament and lock-in), sequence 3 (first obstacle), sequence 4 (midpoints), sequence 5 (rising action), sequence 6 (main culmination), sequence 7 (new tension and twist), and sequence 8 (resolution).

Research by Wijayanto (2014) entitled *Ketidaksantunan berbahasa: Penggunaan Bahasa Kekerasan di Sinetron Kehidupan Remaja* analyzes the phenomenon of impoliteness contained in several soap operas about teenage life broadcast on Indonesian television. The results of this research are that the characters in the soap opera often use harsh language to express anger, annoyance, insults, swearing, etc. The most frequently found strategies are positive and negative impoliteness. It was also found that there were factors of differences in the social strata of speakers which were the main reason for impoliteness.

Further research by Pratama (2020), discusses the relationship between gender differences and the use of impoliteness strategies by film characters. in his research, he found that all characters used 5 types of impoliteness strategies, namely bald on record, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness. The research results show that the most widely used strategy is bald on record. Another research that is still relevant is from Ardhy et al (2024). It shows that the use of impoliteness plays several important roles related to make the movie interesting.

Alawawda (2021) discusses impoliteness strategy found in a drama play entitled *Only Drunks and Children Tell the Truth*. The research shows that the use of impoliteness in the drama play is to entertain the audiences and to build a critical thinking among them. The result shows that impoliteness is a common expression used by women characters in the play and the reason is an

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emotional pain the characters had in their life. Another research that has the same aim also found in Karimi et al (2022). This research shows the use of impoliteness strategies used by characters in American comedy series. The result shows that the type of impoliteness strategy that frequently used is sarcasm or mock politeness. Moreover, there is no distinction in male and female characters in using the strategy. In the other hand, male characters found to be more frequent in using bald on record strategy and offensive response toward their opponents. This is because they want to show their power and also in a function of entertainment in regard of comedy.

Recent conducted by Salam et al (2023) examined impoliteness and characters distribution in an Indonesian serial drama. It shows that the use of impoliteness strategy was variative among the characters. Salam differentiate it by characterization (protagonist, antagonist, and tritagonist) to show each characters' distribution in regard of the use of impoliteness strategies in the drama serial sequences. The result show that the use of impoliteness strategies used by the characters mostly found in status quo and inciting incident sequences and the character who frequently use it was tritagonist ones.

This research uses descriptive and qualitative method. This type of research is qualitative because it uses written or spoken words regarding the object being observed (Moloeng, 2001). This research is qualitative research because it explains the phenomenon of impoliteness and its distribution in acts sequences into a description composed of words, phrases, sentences and paragraphs. This also makes this research descriptive because it aims to understand and explain phenomena that are hidden or little known to people (Santosa, 2021). Further, this research is using Culpeper (1996) theory to examine impoliteness strategies used by each characters in the web series and Gulino (2024) to reveal 8 sequences in the web series.

II. FINDINGS AND DISCUSSION

In this section, this research will discuss the result of analysis and explain they type of impoliteness startegies used by main characters in Sajadah Panjang: Sujud dalam Doa episodes 1-8 with Culpeper theory of impoliteness. Also, sequences of the drama series will use Gulino theory of acts sequences.

The Use of Impoliteness Strategies

Table 1. Number of Strategies Used by Male and Female Main Characters

Strategies	ML	FL
Bald on Record	30	39
Positive Impoliteness	12	19
Negative Impoliteness	15	12
Sarcasm or Mock Politeness	3	4
Withhold Politeness	3	1
TOTAL	63	75

From the data above, it shows that female main characters are using impoliteness strategies more frequent than male characters. Female main characters tend to use Bald on Record impoliteness to express their thought and emotion through the series episodes. In contrast, male main characters more often use Negative Impoliteness than female main characters, and also Withhold Politeness strategy to express their thought and emotion.

Datum

1

F-BoR/01

Arya: Ibu tenang aja ya, abang bantu bikin tumpeng yang baru. Gimana?

Aida: **Nggak segampang itu abang.** Orang yang mesen lagi menuju ke sini untuk ngambil tumpengnya.

From dialogue above it shows that Aida (FL) is using Bald on Record Strategies to Arya (ML). this is happened when Aida's husband accidently ruined her work and Arya, her son, wanted to help her to make it from scratch again. But Aida refused it by saying, "*Nggak segampang itu abang.*" Which means 'it doesn't that easy', that Aida already disappointed. The strategy shown by her utterance when she refused Arya's help.

Datum

2

ML-BoR/02

Nala: Kok nggak diangkat? Sibuk ya? Nanti telpon aku ya

Arya: **Resto hari ini lagi rame banget. Aku capek.**

From the dialogue above, Arya's utterance is the data. He shown Bald on Record strategy to his girlfriend, Nala (FL). This is when Arya is still working and didn't pick up Nala's call. Nala is asking whether he's busy, and that she wanted him to call her back (Sibuk ya? Nanti telpon aku ya). because his job is very loaded, he thought it stressing that his girlfriend always called him, so

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that he says, “*Resto hari ini lagi rame. Aku capek.*” Indicating he doesn’t want to be interfere. His utterance indicates Bald on Record strategy because he wants to be clear of his condition.

Those 2 data above shown Bald on Record data analysis since it is the most frequent strategy used by male and female characters. Furthermore, the sequences of impoliteness strategies distribution will be discusses in the next section.

Distribution of the Acts Sequences

Table 2. Number of Distribution in the Acts Sequences

MC	Sequences	Impoliteness Strategy					Σ
		BoR	PI	NI	SM	WP	
ML	Status Quo	1	3				4
	Predicament	1					1
	First Obstacle	4	2				6
	Midpoint	8	1	6	2	2	19
	Rising Action	1		1			2
	Main Culmination	4	4	4	1	1	14
	New Tension	10		4			14
	Resolution	1	1				2
	FL	Status Quo	6	1	1		
Predicament		1					1
First Obstacle		1	5				6
Midpoint		7	3	4	1		15
Rising Action		1		1			2
Main Culmination		6	4	2	1	1	14
New Tension		13	3	3	2		21
Resolution		4	3	1			8
TOTAL		69	30	27	7	4	

The table above shows that Bald on Record is the most frequent strategy used by male and female main characters. Impoliteness strategies mostly occurred in 3 sequences namely Midpoint, Main Culmination, and New Tension.

Midpoint sequence is a middle act in a story. A character in a scene can look desperate or in the midst of resolving a conflict in the story. Main Culmination is where the peak of a problem in the story. In this act, all existing problems will be resolved and gain clarity through the character's behavior within the dialogue delivered. A character will find the biggest conflict in a story and will do anything to resolve it. In the New Tension sequence, a character finds solutions to solve problems in the story. But the resolution is not completely over. there are consequences for the resolutions made by a character. In this act the resolution of the conflict can be a twist in a story. Furthermore, this research shows the reason there are strategies that frequently happened in those sequences.

Datum 3

Midpoint/M-PI/03

Andhika: Bapak bisa. **Bapak 'kan enggak lumpuh, Bu.**

Aida: *Iya, bukan berarti Bapak lumpuh atau enggak lumpuh...*

From the dialogue above, Andhika’s utterance is the data. He is Aida’s husband. He suffers from pre-stroke so that he had difficulty moving his body. His utterance can show that he’s in denial state that he’s difficult to walk that’s why he said, “*Bapak kan nggak lumpuh*” which means he’s not paralyzed. Aida in replying his utterance, “*Bukan berarti Bapak lumpuh atau tidak lumpuh..*” seems startled because why did he mentioned about being paralyzed when she just wanted to help him standing. In this part, Andhika’s utterance is the type of Positive Impoliteness because he suddenly choosing a sensitive topic to the hearer.

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Datum

4

Midpoint/F-PI/04

Adinda: Buat apa Om Bram nelpon Ibu pagi-pagi?

Aida: Cerita, anaknya bertengkar, Kak.

Adinda: **Emang harus ke Ibu?**

Aida: *Ya, memang kenapa sih, Kak?* Orang 'kan cerita ke siapa saja boleh.

Based on dialogue above, Adinda's utterance to her mother is the type of Positive Impoliteness. Adinda is asking her mother about why Bram (ML) called her in early morning, because she thought it's weird to call someone's wife in early morning. Then, Adinda still ask her whether it is that necessary. This is when Adinda use Positive Impoliteness by saying, "*Emang harus ke Ibu?*" because she is looking for disagreement with her mother. Thus, Aida reply with, "*Ya memang kenapa sih?*" shows that she's irritated with Adinda's question.

Datum

5

Main Culmination/M-NI/05

Adinda: Abang kenapa?

Ariel: **Pasti gara-gara Ibu, Kak.** Iya 'kan, Bang? Pasti **Abang lihat sendiri orang itu sama Ibu** seperti apa?

Ariel's utterance is the type of Negative Impoliteness. He addressed this impoliteness to his older brother to explain his point where he believed that their mother was guilty and was having an affair with another man. This shows where he said, "*Pasti gara-gara ibu kak.*" Which means he blame their mother of all the unfortunate on their family and, "*Abang lihat sendiri orang itu sama ibu.*" He mentioned another people and explicitly associate them with negative implication.

Datum

6

Main Culmination/F-NI/06

Arya: Tapi alangkah baiknya, Ibu membahas sama kita dulu, Bu.

Aida: **Karena saya tidak mau membebani hidup Bapak kamu.**

Aida's utterance is the data because her utterance is the type of Negative Impoliteness. She mentioned another person in explicit way to associate them with negative implication. This shows where she said, "*Karena saya tidak mau membebani hidup Bapak kamu.*" Where who she implied as '*Bapak kamu*' is his own husband. She is using Negative Politeness to her interlocutor which is Arya, her son, because he always put the blame on her in the name of family and her husband. Thus, in Aida's defense it is irritating her.

Datum

7

New Tension/F-SM/07

Aida: **Saya tidak mengenal pagi, saya tidak mengenal malam, saya tidak mengenal lelah. Saya tidak pernah tidak mengenal mengeluh untuk diri saya sendiri.** Yang saya siapkan adalah, yang saya ingat pada saat saya tidur adalah untuk membayar cicilan saya dan menyiapkan makan ini untuk keluarga saya dan anak-anak saya, Bapak!

In New Tension sequence, no male main characters to be found using Sarcasm or Mock Politeness strategy. The dialogue above shows the example of strategy used in New Tension sequence by female main character. Her utterance shows sarcasm toward her interlocutor which is her husband, Andhika. This is where she is very angry because her husband blame her about the loan she took. She is using sarcasm to show that there is a reason why she took the loan because the family needs money to survive. This shows where she said, "*Saya tidak mengenal pagi, saya tidak mengenal malam, saya tidak mengenal lelah. Saya tidak pernah tidak mengenal mengeluh untuk diri saya sendiri.*" Which means that even though she took the loan, she still keep working to make money for the family without complaining.

CONCLUSION

The results of the research show that female main characters practice the most impoliteness strategies in contrast to male main characters. In the sequences above, it shows that the distribution of the use of impoliteness strategies is also dominated by female main characters. Female main characters tend to use Bald on Record impoliteness strategy more often than male main characters. This is because in its nature in the web-series story, it highlights female main character more than other characters. The story was about Aida being accused for having an affair with her husband bestfriend and the fact that she received a loan from him without her husband knowing. Because of this storyline, it shows in the sequences that female main characters found their nature in New tension sequence where they start to 'blow-up' the problem of the story.

In contrast, male main characters also use often Bald on Record but the distribution of other strategies more vary than female main characters. It is shown from Table 1 where male main characters also use Positive and Negative impoliteness strategies frequently. In Table 2 where it is showing the distribution, male main characters tend to use it more in Midpoint sequence. It is where characters began to look desperate of resolving conflicts. The nature of the story, as mentioned above, is about a family that in midst of infidelity conflict. Male main characters in Midpoint sequence seem to use many types of Impoliteness strategies to show act of desperate of problems.

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