



Analysis of Impoliteness Strategies and the Distribution of Characters & Sequences in the Serial Drama ANTARES Season 1

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Abstract

This study discusses the phenomenon of impoliteness in the drama entitled ANTARES Season 1, Episode 1-8. This study aims to further describe the types of impoliteness strategies carried out by actors in ANTARES using Culpeper's theory (1996) then to explain the distribution of characters and sequences that influence impoliteness acts. This research approach is sociopragmatic by using a qualitative descriptive method. The data used in this study are the conversations of several protagonists, antagonists and tritagonists. The results of this study are that there are four types of impoliteness strategies found, namely, bald on record impoliteness, positive impoliteness, negative impoliteness, and sarcasm or mock politeness. The distribution of characters and sequences in impoliteness acts is most dominant in the status quo & inciting incident sequences as well as the tritagonist characters are most often found to commit impoliteness acts.

Keywords: *Characters; Culpeper; Impoliteness Acts; Impoliteness Strategies; Sequences*

Introduction

Linguistic phenomena can be seen from a variety of situations, for example there are several means of entertainment which are things to find out about this language phenomenon. Morrisson (2015: 223) states that entertainment programs are all forms of broadcasts that aim to entertain people in the form of stories, music and games. Entertainment programs are also divided into two categories, namely fiction and actual. The drama series studied in this research are fictional works that are drama in nature.

Based on Timothy Corrigan (1998) genre comes from French which means type by considering several things such as setting, story, character, and so on. Over time and development, the genre has variations, namely romance drama, horror, action, and drama series.

According to Paul Gulino (2004) argue that the eight sequences film approach. The eight-sequences are a plotting theory that explains the story and events that occur in a drama script. Gulino (2004) explained that there are eight parts called the sequence of a film, namely (1) status quo and

inciting incidents; (2) predicament and lock in; (3) the first obstacle and raising the stakes; (4) midpoints; (5) subplots and rising action; (6) main culmination; (7) new tension and twist, and (8) resolution.

Tambajong (1981:89) describes a character as a drama model that is watch by the audience. These tools exist within themselves and are bound together with the soul and body between the outside and the mind. Santosa, et al (2008:90) roles are the main means in a play, because with roles, conflicts arise. Conflict can be developed by story writers through speech and role behavior. The role is divided into several parts, namely protagonist, antagonist, tritagonist, foil, and utility.

The drama series *ANTARES* with the action-drama genre has several scenes of violence, especially in impoliteness acts that support the occurrence of this violence. Based on Culpeper (1996) that impoliteness is a communicative behavior that occurs between speaker and hearer which causes one of them face threatening acts.

Furthermore, Culpeper (1996) also explains that there are several factors behind the occurrence of language impoliteness, namely social relations between speakers and hearers, differences in social power between speakers and hearers, and speakers' desire to deliberately not protect the face of their interlocutor.

Locher and Bousfield (2008) stated that impoliteness is behavior that insults faces in certain contexts. This gives an understanding that an utterance that can insult a partner's face is face threatening acts.

Previous research has examined impoliteness acts. Ayu Ratri (2019) which discusses the types of impoliteness strategies reviewing two roles that both have power; Lia Dwi (2019) which discusses the types of impoliteness strategies in the Talk Show; Venny Muazzaro (2020) discusses impoliteness in politics; Aulia Hafisa (2020) discusses about impoliteness in stand-up comedy aims to attract viewers to the event; and Dzo'ul Milal (2021) which discusses types of impoliteness strategies by comparing gender

Therefore, the focus and purpose of this research is to examine the types of impoliteness strategies using Culpeper's theory (1996) and the distribution of sequences as well as aspects of characters that influence impoliteness acts carried out by several characters in the drama series *ANTARES Season 1 Episode 1-8* by Grace Reinda 2021

Methodology

This research is included with pragmatic studies that examine language in context which is carried out orally by certain groups. This study uses a descriptive method with a qualitative nature.

The data in this study are conversations that contain impoliteness and the characters for the occurrence of impoliteness by speakers to hearer. Archers, et. al (2012) divides into two major types of data, namely authentic data (natural data) and elicitation data (displayed data). The data contained in this research includes elicitation data or data that appears because it was produced by the author of certain events.

The data source in this study is a drama series that can be viewed online on Web TV-Series and is available in the *WeTV* and *Iflix* applications. The data source in this study is the drama series entitled *ANTARES Season 1 Episodes 1-8* by Grace Reinda in 2021.

Result and Discussion

In this part of the research, discusses the result and discussion by explaining the types of impoliteness strategies and the distribution of character aspects and film stages that influence the use of impoliteness acts in *ANTARES 2021 Season 1, Episode 1-8*.

Impoliteness Strategies

In this research found four impoliteness strategies, namely (1) bald on record; (2) positive impoliteness; (3) negative impoliteness; and (4) sarcasm or mock politeness.

(1) Bald on Record Impoliteness

This strategy of bald on record impoliteness can be seen with the speaker deliberately face threatening act of interlocutor clearly and unambiguously.

Data 1

Ares: *mengambil hp Zea* **“gue ga butuh duit lo, tapi permintaan maaf lo!”**

Zea: “tadinya sih mau gitu, sebelum kamu kasar narik rambut aku!”

EP1A/ANTARES2021/

In data (1) found the type of bald on record impoliteness by Ares as the speaker and Zea as the hearer. Bald on record impoliteness can be seen from the sentences in bold **“gue ga butuh duit lo, tapi permintaan maaf lo!”** this was said by Ares who expressed his emotional with high intonation to Zea. This utterance categorized as bald on record strategy of impoliteness because Ares say it unambiguously and do the face threatening acts to Zea as a hearer. Then, it is known that Ares' power is higher than Zea's, therefore Ares is very easy to say impoliteness things to Zea.

(2) Positive Impoliteness

The type of impoliteness strategy contained in this study is positive impoliteness. Positive impoliteness is related to the speaker's intention to commit impoliteness act by face threatening acts the positive face of the hearer.

Data 2

Moreo: “tapi kalo lo ga ikut Res, kita bakal tetap datang, **walaupun mereka nanti keliatan cupu!”**

Laskar: “heh sotoy! Sembarangan banget lu kalo ngomong!”

EP1B/ANTARES2021

In data (2) found a type of positive impoliteness with *snubbing* substrategy. Positive impoliteness can be seen in the sentences in bold **“walaupun mereka nanti keliatan cupu!”**. The type of strategy of positive impoliteness with *snubbing* substrategy used by Moreo as a speaker to Laskar as a hearer is marked with the word *cupu* which means someone who is naive and inexperienced. The social distance between Moreo and Laskar is very close, therefore Moreo is easy to offend with impolite sentences towards Laskar and attack positive faces.

(3) Negative Impoliteness

The type of impoliteness strategy contained in this study is negative impoliteness. Negative impoliteness is related to the speaker's intention to commit impoliteness act by face threatening acts the negative face of the hearer.

Data 3

Aiden: “eh ser, kapan kita bisa balik lag...”

Serra: **“stop Aiden, gak akan bisa. Semua udah berubah!”**

Aiden: “Ser.. ga ada yang berubah, aku tetap di sini”

Serra: *pergi meninggalkan Aiden*

EP1B/ANTARES2021

The incident of impoliteness in data (3) above involved two participants, namely Aiden and Serra. The speaker of impoliteness in the conversation is Serra while Aiden is a hearer. Impoliteness acts can be seen from the sentences in bold “**stop Aiden, gak akan bisa. Semua udah berubah!**”. The strategy of negative impoliteness is included in the substrate of *invade the hearer’s space literally*. Serra cut in when Aiden was talking because Serra felt that the relationship between them had changed. Negative impoliteness with substrategy limiting the opportunity to speak is indicated by the lingual *stop* marker which is said by the speaker with the intention of face threatening act the negative face of the hearer.

(4)Sarcasm or Mock Politeness

The impoliteness strategy found in this study is sarcasm or mock politeness. This type of impoliteness is politeness that is made up or looks polite only on the surface.

Data 4

Ares: “**ada yang mau gabung geng kita nih!**”

Zea: “*no, thanks*”

EP1A/ANTARES2021

The phenomenon of impoliteness acts in data (4) namely sarcasm or mock politeness. The impoliteness was carried out by Ares as the speaker and Zea as his hearer. Sarcasm or mock politeness can be seen in the sentence in bold “**ada yang mau gabung geng kita nih!**” Ares said this as if Zea wanted to join their gang, but actually Ares didn't want Zea to join the gang. This was denied by Zea because Zea understood that Ares only insinuated Zea as a new student at the school.

Table 1. List of Impoliteness Strategy

No	Impoliteness Strategy	Sub-Category	Number of Utterances	Percentage
1	Bald on Record		29	44,7%
Total			29	
2	Positive Impoliteness	Ignoring	1	30,8%
		Snubbing the hearer	3	
		Denying the hearer	3	
		Looking for disagreements	1	
		Being disinterested	2	
		Using inappropriate identity markers	10	
Total			20	
3	Negative Impoliteness	Invade the hearer’s space literally	3	15,3%
		Scorn	4	
		Ridicule	2	
		Explicitly associate the other with a negative aspect	1	
Total			10	
4	Sarcasm or Mock Politeness		6	9,2%
Total			6	
Total of Utterances			65	100%

Table 1 above, presents the results of the impoliteness strategies found in research on the drama series *ANTARES Season 1, Episodes 1-8*. From the table 1 it can be concluded that there are 65 data which are divided into; 29 data of bald on record impoliteness, 20 data of positive impoliteness, 10 data of negative impoliteness, and 6 data of sarcasm or mock politeness.

Distribution of Characters and Sequences that affect in Impoliteness Acts

This section discusses the distribution of character aspects and sequences in a phenomenon of impoliteness acts. This is to see how the pattern of impoliteness is affected by the characters and sequences of the series.

(1) Protagonist

The character found in this study is the protagonist who is the center of a story. The existence of the protagonist to overcome the problems that arise in the series. The role of the protagonist who commits impoliteness can be seen as follows.

Data 5

Zea: “apaan sih! Ngapain lagi di sini, **pergi sana!**”

Ares: “ini tuh tempat favorite gue, yang harusnya pergi itu lu!”

EP2B/ANTARES2021

In data (5) above, found the type of bald on record impoliteness strategy used by Zea as a speaker to Ares as a hearer. Bald on record impoliteness strategy can be seen in bold sentences “**pergi sana!**” categorized as bald on record impoliteness because it was done by Zea to Ares firmly with high intonation.

Zea is the protagonist while Ares is the antagonist. In data (5), impoliteness is spoken by the protagonist in the film sequence B (predicament & lock in) stages. The protagonist's impoliteness occurs at the stage of the series sequence B (predicament & lock in) which forms a pattern of distribution of impoliteness even though the protagonist can make impolite utterances, especially in the early stages of a film. Thus, it forms a distribution pattern of characters and sequences that influence language impoliteness strategies. The use of impoliteness strategies in predicament & lock in sequences can trigger conflict so that other characters also make impolite speeches.

(2) Antagonis

Another character found in this research is the antagonist. Antagonist has a strong character and fights with other characters. Antagonist character often becomes the enemy that causes the conflict to occur.

Data 6

Are: “**lo yang bikin masalah sama anak Calz, gak bakal gue bikin hidup lo tenang!**”

Ketua X: “lo ga bisa asal nuduh gitu sama kita!”

EP5B/ANTARES2021

In data (6) above, a strategy of bald on record impoliteness with *accuse* was found. The impoliteness was carried out by Ares as a speaker to KX as a hearer. Bald on record impoliteness strategy can be seen in bold sentences “**lo yang bikin masalah sama anak Calz, gak bakal gue bikin hidup lo tenang!**” which Ares said by expressing his anger to KX.

Ares as the antagonist commits impoliteness acts with a bold on record impoliteness strategy. The impoliteness of the language is expressed in the *subplot & rising action* sequence. In this sequence, Ares is faced with a further conflict which brings the film's atmosphere closer to the climax. In this sequence, Ares, as the speaker, utters impolite speech, thus creating a pattern of distribution of aspects of the characters and sequence of the series that affect impoliteness acts. Therefore, the antagonist in the subplot & rising action sequence influences language impoliteness with a bald on record impoliteness strategy of *accuse*.

(3) Tritagonis

The next character studied in this research is the tritagonist character. The tritagonist character acts as a mediator or intermediary for the conflict that occurs between the protagonist and antagonist.

Data 7

Lionel: “lu gak tau apa-apa eros!”

Eros: “gue denger! **Pengecut lo!**”

Lionel: “lu kenapa sih?!”

EP8A/ANTARES2021

In data (7) above, there is a type of positive impoliteness strategy with inappropriate nicknames as substrate. Positive impoliteness strategies using *inappropriate identity markers names* can be seen in the sentences in bold “**pengecut lo!**” Eros as a speaker told to Lionel as the hearer.

Eros as a speaker of impoliteness is a tritagonist character. In data (7), the tritagonist character commits impoliteness acts in sequence *resolution* which is the end of a sequence. The tritagonist character's impoliteness occurs at the stage of the series sequence *resolution* which forms a distribution pattern for the occurrence of impoliteness acts, even though the tritagonist still makes impolite speeches in the final sequence of a series. Thus, it forms a distribution pattern of characters and sequences that influence language impoliteness strategies. The use of impolite language strategies in resolution still triggers a final conflict by using impolite sentences.

Table 2. Distribution of Characters and Sequences on Impoliteness Act

No	Characters	Sequences	Impoliteness Strategy				Total
			Bald on Record	Positive Impoliteness	Negative Impoliteness	Sarcasm or Mock Politeness	
1	Protagonist	Status quo & inciting incident				1	1
		Predicament & lock in	2	1			3
		First Obstacle & raising the stakes		1			1
		Midpoint					
		Subplot & rising action					
		Main					

		culmination					
		New tension & twist	1				1
		Resolution		1			1
Total Data of Protagonist			3	3	-	1	7
2	Antagonist	Status quo & inciting incident	11	2		2	15
		Predicament & lock in	1				1
		First Obstacle & raising the stakes	1	1			2
		Midpoint	1				1
		Subplot & rising action	4				4
		Main culmination	1		1		2
		New tension & twist					
		Resolution	1		1		2
Total Data of Antagonist			20	3	2	2	27
3	Tritagonis	Status quo & inciting incident	1	3	2	2	8
		Predicament & lock in		3	3	1	7
		First Obstacle & raising the stakes	1	2	1	2	6
		Midpoint	1	2	1		4
		Subplot & rising action					
		Main culmination	3	2	1		6
		New tension & twist	1	1	1		3
		Resolution					
Total data of Tritagonist			7	13	9	5	34
Total Data			30	19	11	8	68

Based on table 2 above, there are 3 characters in each sequence using impoliteness. The total data found in the distribution of character and sequence aspects that affect impoliteness is 68 data. First, the protagonist has 7 data consisting of 3 direct impoliteness data; 3 data positive impoliteness; and 1 data sarcasm or mock politeness. In the protagonist, the dominant character makes language impoliteness in *the predicament & lock in* sequence. Second, in table 2 it is known that the antagonist has a total of 27 utterances impoliteness, consisting of 20 bald on record impoliteness data; 3 data of positive impoliteness;

2 data of negative impoliteness, 2 data of sarcasm or mock politeness. The dominant protagonist uses direct impoliteness in the beginning sequence, namely the *status quo & inciting incident*. Third, in table 2, there is another character, namely the tritagonist. The tritagonist character has 34 data consisting of 7 data of bald on record; 13 data of positive impoliteness; 9 data of negative impoliteness; and 5 data of sarcasm or mock politeness. The dominant tritagonist character uses positive impoliteness in the beginning sequence, namely the *status quo & inciting incident*.

The distribution of aspects of characters and sequences in this research is a pattern that influences impoliteness in the drama series *ANTARES 2021 Season 1, Episodes 1-8*. This makes impoliteness the most common in the early sequences, namely *status quo & inciting incidents* because it is to build a story. Impoliteness acts is only slightly found in the final sequence of a series, namely the *resolution* sequence because at that time the conflict in the story can be resolved, therefore the impoliteness that occurs is also not as much as that found during the *status quo & inciting incident* sequences.

Conclusion

Based on the results of the analysis that has been carried out, it can be concluded that there is an application of impoliteness acts in the drama series *ANTARES 2021 Season 1, Episodes 1-8*. The types of strategies found from the results of the analysis are bald on record impoliteness, positive impoliteness, negative impoliteness and sarcasm or mock politeness strategy. Furthermore, it was found that the distribution pattern of the character and sequence aspects that influence the occurrence of impoliteness acts. The dominant impoliteness acts is found in the *status quo & inciting incident* sequence, which is the beginning sequence of the impoliteness, while the least impoliteness is found in the final sequence, namely the *resolution* sequence. Then, the character using the most impoliteness is the tritagonist character. Aspects of characters and sequences are very influential in the occurrence of impoliteness so that it can build of a story.

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