



Responses Toward Impoliteness by Main Characters in Sajadah Panjang: Sujud dalam Doa Web-Series

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Abstract

This study is attempted to discover and analyse the impact of impoliteness strategies on how the main characters respond to it especially related to their gender differences as how those acts might violate or damage each other face. In this web-series there are three main male characters and three main female characters which their utterances become the data. The utterances are the responses given by the main characters in responding to impoliteness strategies. This research was analysed using qualitative-descriptive method to obtain data in the form of response utterances. The results of this research is 'no response' type occurs more often than other response types. The main characters who often use this type are male main characters.

Keywords: *Impoliteness; Response; Gender*

Introduction

The concept of linguistic impoliteness is a communicative behavior that occurs between a speaker and a speech partner which causes one of them to lose face (Culpeper, 1996). He also stated that there would be further discussion regarding the hearer's response to the impoliteness that the speaker had uttered. Impoliteness theory is also concerned about how the hearer replies on impoliteness as proposed by Culpeper, Bousfield, and Wichman (2003). There are four types of response, namely accepting face attack, offensive countering, defensive countering, and no response.

The phenomenon of impoliteness also appears in film dialogues, because films are an expression of events that occur in society and are presented at every stage in the film. Hence, the phenomenon of impoliteness is also can be found in a drama series such as *Sajadah Panjang: Sujud dalam Doa*. This drama series has a family drama background where the main storyline tells the story of a family that is experiencing a split due to an affair. Therefore the phenomenon of impoliteness will often be found in this drama series. In this series, the dialogue spoken by the characters tends to contain impoliteness, for example in scenes of fighting, disagreements, and also casual conversations. Thus, research about the responses toward impoliteness becomes necessary to be able to see the concept of impoliteness from another perspective, namely gender differences.

This research uses several previous research articles as the basis for a literature review to obtain references and gaps in the study of the responses toward impoliteness. Research by Nazan Tutas & Nihal Demirkol Azak (2014) discusses direct and indirect impoliteness and the context of power relations between characters that occur in the drama texts by Harold Pinter entitled *The Birthday Party* (1975) and *Old Times* (1970). The results of this research indicate the dominance of the use of direct and indirect impoliteness strategies by several characters in the drama text. This research discusses the context of power relations possessed by the characters in the drama text which influences the use of strategies. In this research there is also a discussion of response options to the impoliteness strategies carried out by the characters in the drama text, namely defensive and offensive responses.

Another research by Fatima Abdul Ghany Idrees (2020) entitled *A Socio-Pragmatic Analysis of the Impact of Impoliteness and Aggressive Language in Violent Online Games on the Players* analyses the impoliteness that occurs in online games. This research looks at the use of impoliteness strategies, the reasons for using strategies, and the responses given in response to impoliteness committed by online video game players. The results of this research show that the responses given by the players in responding to impoliteness have an impolite aspect, which means the response given is equally impolite. Then, this research also saw that the results of these responses revealed that male players gave impolite responses more often than female players.

Further research was conducted by A. Dzo'ul Milal & Angga Cahya Pramono (2021) entitled *Impoliteness Addressed to Different Genders and Their Responses in The Kitchen Nightmares TV Reality Show*. This research discusses language impoliteness carried out by Gordon Ramsay as a judge in a reality show *The Kitchen Nightmare* season 2 episode 6. Apart from that, this research also discusses the responses received by Gordon Ramsay and the relationship between gender differences in the use of impolite strategies. The results of this study showed that female participants use type of responses namely accepting face attack, defensive countering, and no-response. In the other hand male participants carried out all response strategies (accepting face attack, offensive countering, defensive countering, and no-response).

The next impoliteness research by Anisah Hanif, Dwi Purnanto, & Miftah Nugroho (2021) entitled *Variation of impolite responses in YouTube Podcast Videos*. The research findings were that there were three types of responses that the hearers' use when faced with impoliteness. The first is offensive countering where the speaker responds with curse words because he is irritated and ignores the speaker. The second is defensive countering, which is defending the speaker's position from impolite speech. And the last is accepting impolite speech, this includes justifying the speech partner's speech, accepting the speech partner's impolite actions, and finding solutions together with the speech partner.

Last is a research by Aveline Catriona (2023) entitled *Impoliteness Strategies Used by White Males and Females toward the Black Staff in the Hidden Figures Movie* analyses the use of impoliteness strategies by white female and male main characters towards black characters. This research looks at the use of impoliteness strategies and the responses that accompany them. The results of this research show that the main character, Katherin Johnson, uses the accepting face attack response type more often towards her speaking partner, while the other response that is slightly more dominant is countering face attack. This research also looks at factors of differences in social status such as race and gender as the context surrounding the occurrence of the phenomenon of impoliteness.

Researches on impoliteness has been carried out with various media as the object. Impoliteness is also inseparable from the social aspects that surround how this phenomenon occurs in speech culture. Based on previous research, the phenomenon of impoliteness and its relationship with gender differences has not been widely found. This research discusses the relationship between the gender differences of the main characters, namely women and men, on the types of impolite responses. The response utterances was obtained in a web-series with a family genre where the plot tells about an affair. Research shows that the combination of speech culture that occurs in this web-series gives rise to various forms of impoliteness phenomena, one of which is the form of response.

Methodology

This research employed descriptive qualitative method which bringing written or oral data in descriptive form (Bodgan & Biklen, 1997). The research processes are analyzing, investigating and finding social phenomena that happened naturally without intervention of numbers or laboratory works. The researcher used descriptive qualitative method since the data are in written form, and according to Moleong (2001) that qualitative research is describing phenomena in words and form of language in their natural context and using scientific method. The research is descriptive in nature because the researcher carefully and accurately recorded the data in the form of speech in the web-series *Sajadah Panjang: Sujud dalam Doa* and the results of this research analysis are in the form of a description of the responses toward impolite utterances in the series.

Result and Discussion

This section will discuss the results of the findings, namely the number of responses given by the male and female main characters and what types they used. The utterances taken from 8 episodes of the web-series *Sajadah Panjang: Sujud dalam Doa*.

Table 1. Number of Types of Responses Use by Male and Female Characters in *Sajadah Panjang: Sujud dalam Doa*

Responses	Male main characters	Female main characters
No response	30	20
Accepting FTA	8	25
Defensive countering	16	11
Offensive countering	16	8
TOTAL	70	64

Accepting the Face Threatening Act

Datum 1

Context: Adinda ask Andhika (her father) about her tuition payment but Andika told her to ask Aida (her mother) instead. Adinda is upset because she knows her parents did have a quarrel so that Andika doesn't want to talk with Aida. Adinda then start to complain about the past when Andika did wrong to the family and he knows he's wrong so that he apologized.

Adinda: Kok diam, Pak? Berantem lagi? Bapak kok bisa, sih, diam aja tahu Ibu selingkuh? Atau Bapak udah sadar ini karma buat bapak? Sakit, ya, Pak? Kecewa, kan? Ini, Pak, yang dulu kita rasakan, yang adik-adik rasakan, yang ibu rasakan. Waktu Bapak tiba-tiba pulang bawa kesalahan.

(Why don't you say anything, Dad? You fought? How could you be so calm when you know she's cheating on you? Or do you think it's your karma? Hurt isn't it? You disappointed aren't you? This is what we felt when you bring your mistakes home.)

Andika: **Iya, Kak. Bapak paham.** Ternyata Kakak masih menyimpan marah sama Bapak. Bapak minta maaf, ya, Kak.

(Yes, I understood. You still hold grudge on me. I'm very sorry.)

Based on dialogue above, Andika's utterance is the data. His response is the type of 'accepting the face attack'. He accepted all Adinda's complains about his wrongdoing in the past. His utterance indicates that he admitted his mistakes so that he apologized. The face threatening act contain in Adinda's utterance can be shown where she said, "*Ini, Pak, yang dulu kita rasakan, yang adik-adik rasakan, yang ibu rasakan. Waktu Bapak tiba-tiba pulang bawa kesalahan.*" This utterance indicates that she wanted to point out Andika's mistakes that cause a disharmony in the family. Thus, Andika emphasizes his acceptance by saying, "*Iya, Kak, Bapak paham.*" means that he doesn't deny anything Adinda has said.

Datum 2

Context: Arya (her son) asked Aida why she met Bram without telling Andika or even ask for his permission. In Aida's defense, she said she needs Bram's help to loan a money for the family and she doesn't want to make the family, especially Andika, to worry about it. Knowing that, Arya is upset. He said that he feels being unimportant because she didn't discusse anything with the family, especially Andika (her husband).

Arya: Kenapa Ibu bisa deket sama dia?

(How did you get close to him?)

Aida: Karena kita sedang butuh dana, Bang. Bram membantu ibu menggadaikan rumah ini.

(Because we need money. Bram helped me to mortgage the house.)

Arya: Loh, kenapa ibu engga membahas ini sama kita, sih, Bu? Atau minimal sama Bapak. Bapak kepala keluarga, loh, Bu.

(Why didn't you tell us? At least you told Dad, he's the head of the family.)

Aida. **Saya tahu Bapak kepala rumah ini. Saya tahu.**

(I know he's the head of this family. I know it very well.)

From the dialogue above, Aida's utterance is the data. Her response is the type of 'accepting the face attack'. This can be seen in her utterance where she said, "*Saya tahu Bapak kepala rumah ini. Saya tahu.*" Her utterance is clear that she doesn't deny Arya's words by countering an impoliteness. She accepted the face threatening act that shown by Arya's utterance where he said, "*Bapak kepala keluarga, loh, Bu.*" In this utterance, Arya wanted to point out the imposition to Aida to make her understand where she's standing. He used impoliteness to her mother to point out that she is in a wrong position by using an imposition towards her. Aida, in the other hand, doesn't necessarily admitted that she's wrong but by saying, "*Saya tahu Bapak kepala rumah ini.*" means she only accepted the face threat towards her.

Offensive Countering Response

Datum 3

Context: Ariel is upset because Bram was visiting their house. In Ariel defense, Aida (his mother) and Bram is having an affair because in other day Ariel is saw them met in a cafe. He's upset because he thinks that is wrong for meeting a man outside the house and that man is currently visiting their house when Andika (his father) is hospitalized.

Ariel: Kenapa Ibu selingkuh sama orang itu?

(Why did you cheat with him?)

Aida: Siapa bilang Ibu selingkuh? Siapa? Astaghfirullah.

(Who said I'm cheating?)

Ariel: Ibu jahat! Bapak lagi sakit, Bu!

(You mean! Dad is sick!)

Aida: Adik! **Adik yang jahat!**

(You! You mean!)

From dialogue above, Aida's utterance is the data. Her response is the type of 'offensive countering response'. This can be seen in her utterance where she replied to Ariel's impoliteness. Ariel said, "*Ibu jahat!*" because he's accusing Aida that she chose to go out with another man and doesn't care about her family. In the other side in Aida's defense, that thing is not true so that she called Ariel "*Jahat*" as her counter.

Datum 4

Context: Aida and Andika is having a fight.

Aida: Pernah saya mengeluh di saat Bapak menghadirkan rasa sakit untuk hati saya? Pernah saya mengeluh di saat Bapak tidak pernah ada untuk saya? Coba Bapak pikir! Mana rasa syukur Bapak? Tanpa saya Bapak tidak bisa apa-apa!

(Have I ever complained when you hurting me? Have I ever complained when you were never here for me? Think! Where's your gratitude? You're nothing without me!)

Andika: **Tutup mulut kamu!** Bertahun-tahun saya usaha untuk kamu! Usaha untuk anak-anak!

(Shut up! For years I've worked for you! For our children!)

Aida: Saya tahu! Apa yang Bapak bawa untuk saya? Hanya kepedihan!

(I know! But what you gave me instead? Only misery!)

Andika: **Tutup mulut kamu!**

(Shut your mouth!)

From dialogue above, Andika's utterances are the data. His responses are the type of 'offensive countering response'. This can be seen from his line where he said, "*Tutup mulut kamu!*" which means he doesn't want to hear any complain or other answer from the hearer. This response is strengthened with the following sentence, "*Bertahun-tahun saya usaha untuk kamu! Usaha untuk anak-anak!*" to show that he doesn't want to answer Aida's impoliteness in general.

Defensive Countering Response

Datum 5

Context: This is when Adinda and Arya are talking about their parents condition. Adinda thought that the reason behind their mother have an affair is because their father's past mistake.

Adinda: Bisa aja, sih, ini karma buat Bapak.

(It can be his karma.)

Arya: Bicara apa sih kamu, Din? Kalau Bapak tahu apa yang kamu bilang tadi, Bapak bisa makin parah, kamu mau?

(What are you talking about? If he hear this, he'll be more sick, you know?)

Adinda: **Tapi kan emang gitu kenyataannya.** Dulu Bapak mengkhianati Ibu, sekarang gantian.

(But that's the truth. Dad has cheated on her, and now she cheats on him.)

From the dialogue above, Adinda's utterance is the data. She is saying that what she told Arya is the truth and she didn't deny it. It shows when Arya said that he doesn't believe her by saying, "*Bicara apa sih kamu, Din?*". Then Adinda in her defense doesn't deny anything which means she is defending herself. Thus, the form of response she gives is the type of defensive countering. It shows in the last dialogue which she said, "*Tapi kan emang gitu kenyataannya*".

Datum 6

Context: Ariel wants to make a cooking video content with Andika (his father) and Aisyah but then Andika fell down due to his sickness. Knowing that, Aida (his mother) get mad because she thought that was his fault that made Andika fell sick.

Aida: Ini karena kamu! Kamu engga mau mendengarkan omongan saya, sih.

(This is your fault! You didn't listen to me!)

Ariel: **Loh, kok jadi Ariel? Orang Ibu juga engga melarang kok buat bikin video!**

(Why me? You told me it was fine to take a video!)

From dialogue above, Ariel's utterance is the data. His response is the type of 'defensive countering response'. This happened when Aida accusing Ariel by saying, "*Ini karena kamu!*" which an impoliteness that shows bald on record impoliteness. Then Ariel replied with, "*...Ibu juga engga melarang kok buat bikin video!*" means that he pointing out that it was Aida who gave him permission to take video with Andika and that he is defending himself against Aida's accusation.

No Response

Datum 7

Context: Adinda saw a man visited their home, who turned out it was Aisyah's uncle. Andika said that he never met him ever since he married Aisyah's mother.

Adinda: Itu siapa, Pak?

(Who's that, Dad?)

Andika: Itu Om-nya Aisyah.

(That's Aisyah's uncle.)

Adinda: Katanya Aisyah udah engga punya siapa-siapa?

(You said that she has no family left?)

Andika: Dulu mamanya Aisyah pernah cerita kalau dia punya saudara laki-laki yang tinggal berjauhan. Bapak engga pernah ketemu sama dia.

(Once, her mother told me that she has a brother who lived far away. I've never met him before.)

Adinda: Serumit itu ya buntut masalah yang Bapak bawa ke rumah ini.

(That's a very complicated problem you brought to this family.)

Andika: **(silence)**

From dialogue above, Andika's response at the last part of the dialogue is the data. He doesn't reply to Adinda's impoliteness where she said, "*Serumit itu ya buntut masalah yang Bapak bawa ke rumah ini.*" which is a satire to express her disappointment toward Andika. Knowing that his daughter held a grudge on him, so that he doesn't reply to her and remain silence. Thus, his response toward impoliteness is the type of 'no respond'.

Datum 8

Context: Adinda scolded Aisyah for inviting their father who is sick to shoot a video.

Aisyah: Niatnya Aisyah sama Kak Ariel itu buat Bapak senang. Karena kita pikir Bapak bosan di rumah terus, ternyata jadi kaya gini.

(We just wanted to make Dad happy. We thought that he bored because he's always at home, we didn't know it'll turned like this.)

Adinda: Bosan gimana? Pikirlah, Syah! Bapak itu lagi sakit, jangan yang engga-engga! Buat masalah mulu ni anak, ya!

(Bored? Can't you think, Syah! He's sick, don't make any fuss! You always make problems!)

Aisyah: **(silence)**

From the dialogue above, Aisyah's response at the last part of the dialogue is the data. She doesn't reply to Adinda's impoliteness which is, "*Bosan gimana? Pikirlah, Syah! Bapak itu lagi sakit, jangan yang engga-engga! Buat masalah mulu ni anak!*". Her utterance is showing a great imposition to Aisyah which make her uncomfortable. In that line, Adinda's also point out several things to threaten her negative face much more by saying, "*Pikirlah, Syah!*" and "*Buat masalah mulu ni anak, ya!*" It makes Aisyah is losing her negative face toward Adinda, so that she remains silence. Thus, her response toward impoliteness is the type of 'no respond'.

Conclusion

The results of this analysis show that male main characters use the four types of responses more often. The main male characters tend not to respond to impoliteness, namely with silence. Then, the main male characters also don't often give responses where they can accept impoliteness, instead they respond to impoliteness in defensive and offensive ways. This means that male characters tend to be active in responding to impoliteness conveyed by the speaker. Here, men as parties who have greater power than

women have more options or advantages in responding to things that are unpleasant or threatening to their face.

On the other hand, the results analysis of the female main characters show that they also use many types of responses with silence or 'no response' being the most dominant form. However, in contrast to them, female main characters tend to respond more often in the form of receiving face threats. Apart from accepting actions, the female main character also performs defensive actions more often than offensive ones. This can be interpreted as that female main characters, as the person who is not more powerful than the male, does not have many options to respond to impoliteness or facial threats.

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