

Impoliteness Strategies in the Doracimin Animation on YouTube (A Pragmatic Study)

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Received: 24 August 2025; Revised: 23 april 2026; Accepted: 5 June 2026

Abstract

This research aims to describe the forms of impoliteness strategies and functions in the utterances of characters in the Doracimin animated video, using Culpeper's impoliteness framework. This research uses a qualitative descriptive research design. Data were collected using observation and note-taking techniques. The observation method involved closely watching short animated videos of Doracimin, followed by note-taking to record the data and categorize them according to the identified types of impoliteness. The data were analyzed using the pragmatic padan method with a constituent analysis technique. The research procedure consisted of four stages: data collection, data reduction, data presentation, and data verification. The results of the data analysis are presented informally through narrative descriptions. The study's findings reveal that the characters' utterances in Doracimin employ complex impoliteness strategies and functions. The strategies identified include superstrategies such as bald-on-record impoliteness, positive impoliteness, negative impoliteness, off-record impoliteness, and withhold politeness, as well as sarcasm or mock politeness as a meta-strategy. The functions of impoliteness identified in the data include affective, coercive, and entertainment functions. The entertainment function encompasses various types of pleasure, namely emotional pleasure, aesthetic pleasure, voyeuristic pleasure, the pleasure of being superior, and the pleasure of feeling secure.

Keywords: impoliteness, impoliteness strategies, functions of impoliteness, pragmatics, Doracimin animated series

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1. Introduction

Interaction refers to a reciprocal relationship between individuals mediated through communication (Thibaut & Kelley, 2008, p. 65). Communication is the process of exchanging meaningful messages among the parties involved through various codes and media (Wood, 2014, p. 5). Communication messages are divided into two types: verbal and nonverbal (Siregar, 2021, p. 85). Verbal communication involves conveying messages through spoken or written words, whereas nonverbal communication occurs without words, relying on symbolic cues and gestures. In verbal communication, language serves as the primary medium.

Language is an arbitrary system of symbols used by members of a society to cooperate, interact, and identify themselves (Kridalaksana, 1982, p. 17). One functions of language as a communicative tool is to connect speakers and interlocutors in speech events. Searle (as cited in Rani, 2004, p. 158) states that a speech act is the product or result of a sentence uttered in a particular situation and constitutes part of the communication process. Speech acts are performed to create reciprocal effects between speakers and interlocutors in accordance with the intended goals of the conversation.

In the digital era, speech acts are often encountered in indirect forms of communication on social media. Social media refers to platforms for sharing text, images, audio, and information among users (Kotler & Keller, 2016, p. 642). YouTube is one of the most widely used social media platforms. According to We Are Social (2025), the number of YouTube users worldwide reached 2.53 billion. YouTube is a social media platform used for uploading, watching, and sharing videos accessible to anyone (Setiadi, 2019). One popular content type on YouTube is animation. Gitnux (2025) reported that animations were watched for over 100 billion hours throughout 2022. Animation is the creation and sequential display of images to produce the illusion of motion (Fernandes in Yusuf, 2014, p. 1). Animations are popular because they present complex storylines and offer diverse genres, including comedy.

The comedy genre has flourished in the Indonesia's local animation industry, producing several popular works, including Doracimin. This animation is characterized by its main characters, inspired by Doraemon and Dora the Explorer, and a plotline presented clearly and consistently. Another unique aspect of this animation is the combination of comedy and fantasy elements, portrayed through characters with superpowers. Additionally, Doracimin features two types of episodes: standalone and serialized. The episodes often address social phenomena, including viral events in Indonesia, presented through parody and satire.

The parodic storytelling style depicts characters who exaggerate or imitate social phenomena such as viral events, while satire explores irrational behavior, particularly among characters who follow viral trends out of fear of missing out (FOMO). Both storytelling styles are packaged within the comedy genre, presenting various misfortunes and amusing suffering of the characters to entertain the audience. Another notable aspect of Doracimin is its use of impolite language, which can hurt feelings, embarrass others, or evoke strong emotions. This constitutes linguistic impoliteness.

Impoliteness occurs when utterances are intentionally expressed to damage or threaten the face of the interlocutor (Culpeper, 2008, p. 45). Terkourafi (2008, p. 70) further posits that impoliteness is realized through utterances that are inappropriate to the context and threaten the interlocutor's face. Based on these perspectives, linguistic impoliteness is understood as utterances deliberately threaten or embarrass the interlocutor's face.

Impoliteness strategies are divided into two types: superstrategies and metastrategies (Culpeper, 2016, p. 425). Superstrategies are primary strategies and comprise five types: bald-on-record impoliteness, positive impoliteness, negative impoliteness, off-record impoliteness, and withholding politeness. Metastrategies include only one type: sarcasm or mock politeness. Furthermore, Culpeper (2011, p. 220) identifies three functions of impoliteness: affective, coercive, and entertainment.

Previous studies have examined linguistic impoliteness. Khadum (2021) analyzed strategies and functions of impoliteness in the film *The Marva Collins*. Similarly, Simanjuntak and Muhammad (2022) investigated impoliteness strategies and functions in *The Wrong Stepmother*. Suwignyo et al. (2022) described impoliteness strategies in the film *Two Distant Strangers*. However, all previous studies focused on films or literary works, not animations.

This study, therefore, focuses on animation, specifically Indonesian animation, as an underexplored research object. Moreover, previous studies relied on Culpeper's earlier article

(1996) “Towards an Anatomy of Impoliteness” and rarely incorporated impoliteness functions as a complement to strategies. The present study introduces a more up-to-date theoretical perspective, adopting Culpeper’s (2016) latest impoliteness strategies, which distinguish sarcasm and mock politeness as distinct strategies, thereby providing a sharper analytical framework.

The research questions are: (1) What forms of impoliteness strategies are present in Doracimin on YouTube? and (2) What are the functions of impoliteness in Doracimin on YouTube? The study aims to describe the strategies and functions of impoliteness in Doracimin. Culpeper’s impoliteness theory is used to analyze the characters’ utterances, providing insight into the forms of impoliteness strategies employed by the characters and their corresponding functions, which reflect the speaker’s intentions when producing impolite speech.

This study is expected to offer a broader understanding of linguistic impoliteness practices, extending beyond films or literary works to animation media. It also emphasizes the importance of understanding the dynamics of communication represented by the characters in Doracimin. Consequently, this research aims to enrich pragmatics scholarship and contribute to the development of linguistic impoliteness studies in Indonesian animation.

2. Methods

This study employs a qualitative and descriptive research design. Qualitative research is grounded in empirical facts and can be scientifically verified (Sugiyono, 2013, p. 9). It aims to explain phenomena in depth without generalizing their meanings. Furthermore, descriptive research is conducted to determine the existence of variables without making comparisons. In other words, the analysis of impoliteness strategies and functions in the interactions among characters is not compared with other variables.

The research data consist of impolite utterances produced by the characters in the Doracimin animation, collected directly from primary sources (Sugiyono, 2013, p. 137). The data were obtained from 12 short videos of the Doracimin animation published between 2024 and 2025, that focus on social phenomena, particularly viral incidents.

The data collection methods employed in this study are the observation method and the note-taking technique. The observation method involved watching a collection of animated videos on the Doracimin YouTube channel, followed by note-taking, which involved recording the characters’ utterances and categorized the data. Data analysis was conducted using the padan method, which focuses on elements external to the language, such as context or speech situations, and involves the role of interlocutors in interpreting the meaning of words or sentences. Therefore, this study refers to the pragmatic padan method, with the interlocutor serving as the determining instrument (Kesuma, 2007, p. 49). The Determining Element Sorting Technique (Teknik Pilah Unsur Penentu / PUP) was used to identify relevant linguistic units through the researcher’s mental discriminative capacity (Sudaryanto, 2015, p. 25).

Subsequently, the data analysis followed the four stages proposed by Miles and Huberman, namely data collection, data reduction, data display, and data verification (Sudaryanto, 2015, p. 247). The presentation of the analysis results used an informal method, using ordinary language employing narrative description (Sudaryanto, 2015, p. 241).

3. Results and Discussion

a. Impoliteness Superstrategies

Impoliteness superstrategies refer to the primary strategies employed to attack the interlocutor's face directly, indirectly, or through the withholding of politeness. The realization of these superstrategies is divided into five types: bald-on-record impoliteness, positive impoliteness, negative impoliteness, off-record impoliteness, and withholding politeness.

1) Bald-on-Record Impoliteness Strategy

The bald-on-record impoliteness strategy is a strategy that attacks the interlocutor's positive or negative face through utterances delivered explicitly, clearly, unambiguously, and without any attempt at mitigation or softening. Based on the analysis, this strategy is realized through swear words, direct insults, harsh commands, attacks on personal identity, taboo expressions, and verbal abuse.

Data (1)

Title: Buat Udang Balon

Context: Asep is counting the shrimp he has caught in front of his house. While he is engrossed in counting, Otong and Amir suddenly arrive. Otong immediately insults him and brings up Asep's mistake of abandoning him and Amir in the middle of the sea while they were catching shrimp two days earlier.

Dialogue

Asep : "Mayan, dapat udang banyak! Eh lu, Tong. Dari mana aja?"
Otong : "**Bangsat, Sep! Ninggalin!** Gara-gara lu, gua ama Amir terdampar dua hari di pulau!"

The bald-on-record impoliteness strategy in data (1) appears in Otong's utterance, "*Bangsat, Sep! Ninggalin! Gara-gara lu, gua ama Amir terdampar dua hari di pulau!*" The word *bangsat* is a harsh insult that directly attacks Asep's face with no attempt at mitigation. The utterance criticizes Asep's irresponsible behavior regarding the mistake he had previously committed.

The subsequent utterance, "*Gara-gara lu, gua ama Amir terdampar dua hari di pulau!*" further reinforces the bald-on-record impoliteness strategy with greater intensity. This statement attacks Asep's negative face by leaving no room for self-defense and by blaming him for a harmful incident. The incident in question refers to the moment when Asep fled with his boat, untied the rope securing Otong and Amir's boat, and left them to face a sea monster alone.

The impoliteness in data (1) represents an affective function. Otong's impoliteness is intended to convey anger and disappointment toward Asep. He feels betrayed because Asep abandoned him and Amir in the middle of the sea, leaving them in a dangerous situation. Through direct insults and accusations, Otong openly expresses his emotions without considering their impact on Asep's face.

2) Positive Impoliteness Strategy

The positive impoliteness strategy refers to an attempt by the speaker to undermine the interlocutor's desire to be appreciated, accepted, or acknowledged within their social environment by attacking the interlocutor's positive face.

Data (2)

Title: *Trend Headset Viral*

Context: Otong and Uvuy are gathering at Otong's house. They are engaged in different activities. Otong is busy participating in the "Headset Berdarah" trend, while Uvuy is focused on playing a game. Otong then proudly shows his action and expects recognition from Uvuy. However, Uvuy expresses disapproval of Otong's behavior.

Dialogue

- Otong** : "Buset! Keren banget nggak gua, Vuy?"
Uvuy : "Keren apanya?"
Otong : "Ini gua habis *post story* IG yang viral, *headset* berdarah!"
Uvuy : "**Aku nggak pernah ikut tren-tren nggak jelas gitu.**"
Otong : "Ah! Main lu kurang jauh, Vuy! Keren ini."

The strategy of seeking disagreement in data (2) appears in Uvuy's utterance, "*Aku nggak pernah ikut tren-tren nggak jelas gitu.*" Otong has just participated in a viral challenge and then shows Uvuy a photo of a blood-stained headset, which he considers impressive. Directly, Uvuy rejects Otong's claim of pride in following an extreme trend. He not only expresses disagreement but also offers a negative evaluation, calling the trend unclear or nonsensical, thereby reinforcing the dismissive tone of his utterance.

Uvuy damages Otong's positive face, as Otong seeks recognition and admiration. Instead of offering support or praise, Uvuy questions the logic behind Otong's action. The sarcastic tone of the utterance further strengthens the impoliteness. Otong's reaction in the utterance "Main lu kurang jauh, Vuy!" indicates his offense, as the recognition he expected is not realized.

The impoliteness in data (2) represents an entertainment function, specifically enjoyment derived from a sense of superiority. The audience is entertained by Otong's irrational decision to follow a harmful trend merely for popularity, while also appreciating Uvuy's realistic response. Uvuy's criticism serves as a warning that such behavior is not something to be proud of, but rather foolish conduct that harms oneself. The audience experiences satisfaction by positioning themselves as more rational and wiser than Otong, who acts recklessly.

3) Negative Impoliteness Strategy

Negative impoliteness is a strategy that attacks the interlocutor's negative face, namely the desire not to be imposed upon and to maintain freedom of action.

Data (3)

Title: *Berkumpulnya 7 Agus*

Context: Agus Buta comes to the sushi stall owned by Emak and Otong. Emak is pleased because she assumes he will become a customer. However, Agus Buta instead extorts Emak under the pretext of an entrance fee. Feeling extorted, Emak threatens him, which frightens Agus Buta.

Dialogue

- Agus Buta** : "Uang pangkal mana?"
Emak : "Lah, kata panitia gratis."
Agus Buta : "Mana ada yang gratis di sini! Cepet bayar!"

Emak : “Ogah lu, pungli! **Lu maksa lagi, pulang-pulang almarhum lu!**”
Agus Buta : “W-waduh!”

The strategy of frightening the interlocutor in data (3) appears in Emak’s utterances. Agus Buta arrives with the intention of extorting Emak, who is selling at her stall. He acts like a thug and persistently pressures Emak to pay an entrance fee. Feeling irritated, Emak responds to Agus Buta’s coercion and intimidation with a threat.

Previously, Emak’s utterance, “Ogah lu, pungli!” constitutes both a refusal and an accusation that Agus Buta is engaging in illegal levies. The tension escalates when Emak delivers a threat containing fatal consequences. The utterance “Lu maksa lagi, pulang-pulang almarhum lu!” includes the word *almarhum*, which signifies death. *Almarhum* is a title given to a deceased Muslim. Emak’s statement directly attacks Agus Buta’s negative face, namely his right not to be threatened or to have his freedom restricted.

The impoliteness in data (3) represents a coercive function. Emak attempts to pressure Agus Buta into ceasing the extortion. The severe threat serves as a strategy of domination, enabling Emak to maintain her position and uphold her dignity as a vendor who cannot be treated arbitrarily. She also demonstrates her physical strength asserting that she is prepared to take action if Agus Buta continues to force her.

4) Off-Record Impoliteness Strategy

Off-record impoliteness is a strategy that attacks the interlocutor’s face through utterances conveyed implicit, ambiguous, and implicature-laden utterances.

Data (4)

Title: Berkumpulnya 7 Agus

Context: Otong and Emak open a sushi stall at a night market. Emak instructs Otong to immediately prepare the merchandise because they are already late. However, Otong responds to Emak’s order casually, prompting Emak to criticize him sarcastically.

Dialogue

Emak : “Ayo cepet siapin, Tong! Kita kesiangan ini!”
Otong : “Baru juga buka. Kalem *bae*, Emak.”
Emak : “Kalau kesiangan entar rezekinya dipatok ayam!”
Otong : “Ya ini ‘kan udah malem. Aduh, aw! Sakit, anjing!”
Emak : “Tuh ‘kan dipatok ayam.”

The off-record impoliteness strategy in data (4) appears in Emak’s utterance, namely, “Kalau kesiangan entar rezekinya dipatok ayam!” This utterance implies that opportunities may vanish if they are not promptly seized. Although it appears to be advice, it implicitly targets Otong, who is slow and unresponsive to the instruction. Emak realizes off-record impoliteness through a mythical expression. The criticism is conveyed implicitly and ambiguously, so it cannot be interpreted directly by the interlocutor. The utterance “Tuh ‘kan dipatok ayam.” is Emak’s response after seeing Otong being pecked by a chicken. This statement ironically reinforces her previous insinuation.

5) Withhold Politeness Strategy

The withholding politeness strategy is realized by failing to provide the response expected

by the interlocutor, thereby violating politeness norms.

Data (5)

Title: Denis Beban Masuk Sekolah

Context: Mbah Kemplenk performs a ritual with Denis to revive Adit, who died by suicide. After Adit comes back to life, he immediately panics upon seeing Denis nearby. Adit begs Mbah Kemplenk to keep him away from Denis. However, Mbah Kemplenk gives no response whatsoever.

Dialogue

Adit : “Kok Adit hidup lagi?”

Denis : “Adit! Tolongin, Dit!”

Adit : “Pak! Pak, tolong *kill* saya lagi! Jauhin saya dari *boti* ini, Pak!”

Kemplenk : (terdiam dan menatap lurus ke Adit)

Denis : “Denis kangen banget sama Adit!”

The withholding politeness strategy in data (5) is realized by Mbah Kemplenk. He chooses to remain silent when Adit asks for help to keep away from Denis. Although Adit panics and repeatedly pleads, Mbah Kemplenk provides no response. He merely stares straight at Adit without any reaction. Mbah Kemplenk’s action reflects a refusal to fulfill the social obligation to respond to an urgent request, as well as a disregard for the interlocutor. His indifference is interpreted as a violation of interactional norms that require showing concern by giving a response.

The impoliteness in data (5) represents an entertainment function, specifically enjoyment derived from a sense of safety. Adit’s panic over Mbah Kemplenk’s lack of assistance creates a tragic yet entertaining situation. The audience enjoys the chaos because they occupy a safe position as observers, not directly involved in the conflict. They do not face the threat Adit faces.

b. Impoliteness Metastrategy (Sarcasm or Mock Politeness)

The impoliteness metastrategy operates at a level above superstrategies. This strategy stands independently by attacking the interlocutor’s face through utterances that appear polite but contain sarcasm. It is realized in the form of sarcasm or mock politeness. The sarcasm or mock politeness strategy employs polite expressions that are actually intended to satirize or insult the interlocutor.

Data (6)

Title: Jangan Ya Dek Yaaa

Context: Amir acts as if he is in front of a camera, imitating the “Jangan Ya Dek Ya” trend to insinuate an incident he experienced while sleeping with his parents. Emak, upon hearing Amir’s utterance, immediately denies it by giving various excuses.

Dialogue

Amir : “Udah pernah lagi tidur sama ortu tiba-tiba kasurnya goyang belum? Hati-hati ya Dek, ya!”

Emak : “Itu lagi ngetes kasur baru, Amir.”

Amir : “Tapi kasur kita ‘kan semuanya tiga tahun belum pada ganti.”

Emak : “I-iya. Itu per-nya belum diganti, Amir.”

The sarcasm or mock politeness strategy in data (6) appears in Amir's utterance, namely, "Hati-hati ya Dek, ya!" Amir inserts a satire about the shaking bed, referring to his personal experience, which he should not disclose publicly. He implicitly mocks his parents' activity; however, his utterance takes the form of polite advice addressed to the audience. Emak attempts to evade Amir's statement by offering various excuses. Nevertheless, Amir manages to respond in a way that leaves Emak flustered. Although Amir does not fully understand the matter he is alluding to, he succeeds in cornering Emak.

The impoliteness in data (6) represents an entertainment function, specifically voyeuristic enjoyment. The audience is invited to glimpse a form of privacy that should not be publicly exposed, namely Amir's parents' nighttime habits. This situation is humorous because it raises a sensitive topic through the words of a child. Unintentionally, Amir exposes his parents' private matter, thereby creating entertainment driven by curiosity about personal matters.

4. Conclusion

This study describes the enactment of impoliteness strategies and their functions in interactions among characters across 12 short videos of the Doracimin animation, employing Jonathan Culpeper's impoliteness theory. The findings indicate that all impoliteness superstrategies are realized in the data, namely bald-on-record impoliteness, positive impoliteness, negative impoliteness, off-record impoliteness, and withhold politeness. In addition, a metastrategy in the form of sarcasm or mock politeness also emerges, with all substrategies of positive and negative impoliteness fully realized. These findings demonstrate that Indonesian animation utilizes various forms of impoliteness to construct expressive interactions among characters.

The application of impoliteness strategies in the Doracimin animation serves affective, coercive, and entertainment functions for the audience. The entertainment function manifests in five types of enjoyment: emotional pleasure, aesthetic pleasure, voyeuristic pleasure, the pleasure of being superior, and the pleasure of feeling secure. Thus, impoliteness in Doracimin not only reflects power relations among characters but also serves as a narrative strategy that enhances show's appeal. This study offers a new understanding that linguistic impoliteness should not merely be viewed as a deviation from social interaction norms, but also as a narrative and aesthetic device in digital media that constructively shapes meaning and audience experience.

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