

Entertaining Impoliteness in Indonesia Lawak Klub: A Metaphor of Sport Games

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Abstract: Studies have shown that impolite utterances are very often used by a speaker to get power over his/her addressee. They also have proved that impoliteness is used by a speaker to entertain his/her addressee. These studies have found out that power and entertainment serve as two distinct effects in linguistic impoliteness studies. This article presents a simultaneous effects of power and entertainment through the use of impolite utterances in Indonesia Lawak Klub (ILK). The finding shows that impolite utterances are used by comedians to get power over another (comedians) in their goal to entertain the audience. It implies that power and entertainment can be targeted at the same time through impolite utterances.

Keywords: Linguistic impoliteness, Indonesia Lawak Klub (ILK)

Abstrak: Kajian mengenai ketidaksantunan linguistik telah menemukan bahwa mendapatkan kekuasaan merupakan salah satu tujuan penggunaan ketidaksantunan berbahasa. Selain itu, kajian ketidaksantunan juga menemukan kategori ketidaksantunan sebagai strategi untuk menghibur. Penelitian ini mengkaji kekhasan penggunaan ketidaksantunan berbahasa dalam program televisi Indonesia Lawak Klub (ILK). Temuan penelitian menunjukkan bahwa ketidaksantunan berbahasa di ILK secara simultan - bukan parsial - menghibur ke arah penonton dengan cara meraih kekuasaan atas petuturnya. Selain itu, ada 3 strategi yang digunakan pelawak untuk menimbulkan tawa: a) Membodohi diri sendiri agar pelawak lain mengambil alih kekuasaan atas dirinya; b) membodohi petutur untuk memperoleh kekuasaan atas diri sendiri; dan c) Memuji kehebatan diri sendiri. Penelitian ini juga menemukan bahwa para pemain pada ILK berperan sebagai tim seperti layaknya di dunia olah raga. Metafora yang digunakan untuk masing-masing strategi secara berurutan adalah: a) metafora permainan basket dimana 1 anggota melempar bola kepada anggota lain agar yang terakhir dapat memasukkan bola ke keranjang; b) Metafora permainan tenis karena seorang anggota berusaha memukul bola sekeras-kerasnya ke arah lawan untuk memenangkan pertandingan; dan c) Metafora permainan sepak takraw ketika para pelawak menunjukkan kehebatan diri sendiri dan berusaha mempertahankan penampilan terbaik di bawah gangguan pelawak lain.

Kata Kunci: Ketidaksantunan linguistik, Indonesia Lawak Klub (ILK)

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Bousfield (2008) defines impoliteness as face-aggravating behavior in a particular context. Among other aspects, this particular context includes power. They argue that power plays critical and important role in impoliteness. They even state that impoliteness is actually an exercise of power in a communication. However, they also state that when a person uses power, it does not always mean that he or she is being impolite.

Culpeper (1996) also argues that impoliteness involves power. He states that impoliteness is more likely to occur when the speaker is more powerful than the addressee. The strategy used by the speaker is by: a) reducing the ability of the less powerful participant; and b) threatening more severe retaliation when the less powerful participant be impolite.

The study on linguistic impoliteness concerns at least about three basic concepts. First, politeness and impoliteness as Mills (2003) suggests are not polar opposites. The reason is that politeness and impoliteness function in very different and context-specific ways. It makes politeness and impoliteness as two complex concepts. Second, impoliteness and rudeness as suggested by Culpeper (2008) are also different from one another. According to him, impoliteness is intentional while rudeness is unintentional. The similarity is that both impoliteness and rudeness are inappropriate and negatively marked behaviour. Three, impoliteness is easily identified by comparison with orthophemism (straight talking), euphemism (sweet talking), and dysphemism (speaking offensively) (Allan & Burridge, 2006).

Some acts such as orders, threats, or criticisms are inherently impolite. Thus they are unavoidably threaten the hearer's face (Brown and Levinson, 1987). However, the linguistics facts show that not all orders, threats, or criticisms are considered as impolite. For this reason, Culpeper (2005) suggests three types of situations where impoliteness can be easily recognized. They are when: a) the speaker communicates face attack intentionally, or b) the hearer perceives and/or constructs behavior as intentionally face attacking, or the combination of a) and b).

In the beginning of a series of works on impoliteness, Culpeper (1996) sees impolite-

ness through the politeness framework suggested by Brown and Levinson (1987). In contrast to politeness, impoliteness is perceived as strategies designed to cause social disruption instead of maintaining social harmony. At this time, he suggests five strategies of impoliteness. They are: a) Bald on record impoliteness; b) Positive impoliteness; c) Negative impoliteness; d) Sarcasm or mock politeness; and e) Withhold politeness (Culpeper 1996).

In the same year, Culpeper (1996) introduces two kinds of impoliteness strategies. They are: inherent impoliteness and mock impoliteness. Inherent impoliteness is the kind of politeness when the speaker does not show any concern towards or even damages the hearer's positive face. Mock impoliteness by contrast, is not intended to be offensive or to cause offence and is understood merely as bantering. This is in line with Mills (2003) who states that mock impoliteness means linguistically impolite but the intension is to create intimacy or in Leech's (1983) term to encourage social harmony. So as Bernal (2008) observes mock-impolite utterances are typically accompanied by laughter or a joke.

A long with the development in the study of impoliteness, in 2011, Culpeper finds out another categorizations of impoliteness. He suggests the categories: a) affective impoliteness; b) coercive impoliteness; and c) entertaining impoliteness. He claims that each category represents different characteristics. Affective impoliteness is identified as an angry response to provocation. Coercive impoliteness occurs when the speaker intends to get power over his addressee.. Entertaining impoliteness is aimed at entertaining the addressee through impolite utterances.

This article presents a study on impolite utterances used in televised program Indonesia Lawak Klub (ILK). ILK is a comedy program broadcasted in Trans7 television station. This is actually a parody for a similar but 'serious' program Indonesia Lawyers Club (ILC) which aired on TVOne. *Indonesia Lawak Klub* is a new comedy genre in Indonesian television. It is hosted by Deni Chandra and another two famous comedians Komeng and Cak Lontong. It becomes popular in relatively short time. ILK

brings together Indonesian comedians in a casual and relaxed discussion forum to discuss national hot topics without any attempts to provide solutions. Just like another type of comedy, audiences are entertained by unique perspectives used by the comedians to discuss the hot issues and the struggle for power they show over one another. As observed in every programs, one very important linguistic device used by the comedians in ILK is impolite utterances.

METHOD

Several episodes of ILK were downloaded from youtube and transcribed. Impolite utterances were identified and underlined. Data were reduced to get impolite utterances of two characteristics, they are aiming at: a) getting power over the addressee; and b) provoking audience's laughter.

Other important characteristics of impolite utterances in ILK is also considered. They are not meant to be offending and both the hearer and the audience realize the insults as clearly untrue. As observed in the ILK, mock impoliteness strengthens solidarity among the comedians and people respect them as a respectful group of intellectuals rather than a group of foolish individuals even though they fool each other most of the time in the program. Some examples of the ILK episodes are: a) Gila Merk Demi Gaya; b) Mengejar Pendidikan Setinggi Langit; c) Caleg; d) Wanita Karir dan Ibu Rumah Tangga, etc.

RESULTS AND DISCUSSION

Impoliteness in ILK

The data show that the comedians use impoliteness to get power over the addressee for the sake of provoking the audience laughter. The comedians use three strategies in doing so, they are: a) Fooling himself; b) Fooling otherself; and c) Praising Oneself.

Fooling Oneself

In this strategy, a comedian fools himself to let other comedians take the power over him. This is similar to a basketball game when a player throws the ball to one player and the player catches the ball to throw into the basket as a metaphor for to provoke the audience laughter. Three examples are presented below:

Excerpt 1:

Cak Lontong : Kadang-kadang mental kita ini harus diperbaiki yang menganggap kalau sudah orang asing, orang luar itu lebih berkualitas dari pada kita. Kalau sekolah dengan embel-embel luar negeri itu sudah hebat sekali. Saya sudah menyaksikan sendiri, saya sekolah di sekolah yang katanya embel-embelnya ada internasionalnya. Bahasa untuk pengantar pelajaran Bahasa Inggris semua. Anda tahu, nilai saya jelek-jelek semua.

Deny Candra : Yaaa karena Bapak bodoh, itu kan karena Ada bodoh. Berarti Anda yang bodoh.

In the excerpt, Cak Lontong fools himself by pretending to be ignorant of the case of good and bad quality of international school depends on how the school gives you good marks. He says 'Kadang-kadang mental kita ini harus diperbaiki. Kalau sekolah dengan embel-embel luar negeri itu sudah hebat sekali. Anda tahu, nilai saya jelek-jelek semua.' (We have to change our mindset about international school. They are not good. The marks I got are all bad when I went to one). In this case he fools himself and lets Deny Candra to get the power over him which Deny quickly takes to provoke laughter. He says, 'yaaa karena Bapak bodoh, itu kan karena Ada bodoh. Berarti Anda yang bodoh (It is not the school to blame. You are to blame since you were stupid).

Excerpt 2

Komeng : Iya Pak, saya ahli mesin pak jadi mengerti tentang teknik motor. Saya pernah bongkar motor tapi saya gak bisa pasang lagi pak.

Deny Candra: Hahaha... berarti terima bongkar tapi gak terima pasang ya..

Komeng : Iya pak, Bapak mau saya bongkar?

Deny Candra: Oo nggak usah. Hmm, mesin aja gak bener apa lagi orang.

In the excerpt, Komeng fools himself by pretending to be ignorant of the case that as a

mechanic someone has to be competent. He does this to let Deny Chandra to get power over him. Deny Candra also takes over the power successfully by fooling Komeng and saying 'Oo ngga usah. Mesin aja ngga benar apalagi orang' (No, you are failed in working on machines and I guarantee that you are worse on men).

Excerpt 3:

Budi anduk : Iyaaaa... ini bener ni...
Komeng: di Indonesia penemu motor itu bernama Yanto
Deny Candra: Kok Yanto?
Komeng : Saya pernah baca Koran pak. Waktu itu seorang pemuda kehilangan motor dan dilaporkan ke Polsek terdekat dan akhirnya motor itu ditemukan oleh Yanto, Pangkatnya Brigadir Pak.

In excerpt 3, Komeng fools himself by pretending to be ignorant of the meaning of 'penemu' or inventor. He says, '*Di Indonesia penemu motor namanya Yanto Pak*' (In Indonesia, the inventor of motorcycle named Yanto). He does this to give the power to Deny Chandra and just like playing a basketball as a team, Deny Chandra catches the power quickly from him and prove the audience laughter through his statement, '*Kok Yanto?*' (Why Yanto?).

Fooling Others

In this strategy, a comedian fools other comedians to take the power over him. This is similar to the tennis game where a player hits the ball strategically to win the game which is to provoke the audience laughter. Three examples are presented below:

Excerpt 4:

Marwoto: Jadi kalau misalnya saya jual nasi kucing itu orang orang sekarang itu jualnya dua ribu lima ratus tapi kalau saya itu dua ratus lima puluh ribu.
Denny: Kenapa gitu?
Marwoto: Ya kalo kucingnya kucing anggora, makanannya mahal loh. Kan lebih mahal makanannya kucing anggora daripada makanannya Cak Lontong (@@@@).

Cak Lontong: Anda sepertinya puas banget loh. Nah ini anda ini orang dari Jogja menghina saya. Kan sudah sepantasnya loh. Sebenarnya anda ini ngomong gak jelas (@@@@).

In excerpt 4 'Kan lebih mahal makanannya kucing anggora daripada makanannya Cak Lontong' (The price of Angora's food is more expensive than the price of Cak Lontong's), the speaker means to get power over his addressee by fooling and hitting the ball toward him to win the game which is provoking the audience laughter. This impolite utterance is clearly assessed by the hearer who then responds by saying "Nah ini anda ini orang dari Jogja menghina saya" (You insulted me') and followed by 'Sebenarnya anda ini ngomong nggak jelas' (You truly are not competent in what you are saying). He does this 'to hit the ball back' toward his rival in his effort to get the power over him and win the game.

Excerpt 5

Budi Anduk: Iya pak. Jadi nggak semua yang kumpul-kumpul itu jelek Pak. Buktinya kita ini kan Pak. Kumpul-kumpul Pak. Jadi Anda salah itu pak.
Deny Candra: Ooo iya iya. Jadi tidak semua yang kumpul-kumpul itu jelek ya. Tapi kenapa anda bisa jelek ya? Padahal Anda tidak berkumpul ya.

In the excerpt, Budi Anduk tries to get power over Deny Candra by showing him his fault in what he is saying. He says, 'Jadi Anda salah itu Pak' (You are very wrong). However, Deny Candra quickly takes over the power again by showing Budi Anduk a contradictory situation in which his statement is proved to be wrong too. He says, 'Tapi kenapa Anda bisa jelek ya?' which means so why you are not looked good? Why you are so ugly? You are supposed to be good if what you say is true. So Deny Candra hits Budi Anduk to get power over him and to provoke the audience laughter.

Excerpt 6 also shows that the comedian fools his addressee to provoke the audience laughter.

- Komeng: Dia di genk motor dulu ini lama pak. Dia niupin ban motor. Lihat aja gembung gini Pak. (@@@@)
- Budi Anduk: Laahh.. ini emang tembem begini dari sono nya pak.. oke maaf saya bisa ngomong sekarang pak... oke... menurut buku yang...
- Deny Candra: sebentar..sebentar.. saya dapat firasat jelek ini. Kayaknya kita harus berenti dulu. Kita akan kembali setelah yang satu ini (@@@@).

In excerpt 6, Komeng uses impolite utterance to hit the ball toward Budi Anduk by saying 'Lihat aja gembung gini Pak' (Look at him, he is so fat'). Budi Anduk tries to hit the ball back toward Komeng but then decides to start a new ball-throw instead of playing with the same ball. Komeng successfully wins the game (provoke the audience laughter) by fooling Budi Anduk.

Praising Oneself

Praising oneself strategy is done by a comedian also to get power over his addressee. The following excerpts show how it is played in ILK.

Excerpt 7

- Cak Lontong: Kelanjutannya, guru di Jepang itu mereka mikir bagaimana mengisi otak mereka dengan menanamkan wawasan itu lah yang membuat kualitas pendidikan mereka semakin hari semakin baik. Sebahagian besar guru di Indonesia itu masih mikir bagaimana mengisi perutnya supaya tidak kosong. Ini yang membuat kualitas kita jauh untuk bisa bersaing. Makanya saya mengirim 10 guru ke Jepang.
- Komeng: Sekarang gua tanya ame lu. Omongan lu bener atau kagak, omongan lu bener apa kagak?

In the excerpt, Cak Lontong praises himself by positioning himself as an important person when he says, 'Makanya saya mengirim 10 guru ke

Jepang' (That is the reason why I sent 10 Indonesian teachers to Japan). Komeng, in return, quickly hits and fools him in order to win the game when he says, 'Omongna lu bener apa kagak?' which means 'I guarantee that you are telling lies'. Cak Lontong does not respond so lets Komeng play the ball to win the audience laughter.

Excerpt 8:

- Komeng: Nggak.. itu waktu disana.. hmm dan Pak... itu motor pertama.. dan orang-orang ngeliatin tu motor Pak.. dan motor terbanyak itu berada di mana Pak?
- Deny Candra: Ada di Jepang?
- Komeng: Ooo...salah...
- Deny Candra: Di Thailand...
- Komeng: Salah..salah... ada di parkiran Pak
- Deny Candra: Ohh. ya iya betul. Motor terbanyak ada di parkiran ya.

In excerpt 8, Komeng praises himself and fools Deny Candra around his little knowledge on the issue. He asks, 'Motor terbanyak itu ada dimana Pak?' (Where can you find a big number of motorcycel?). Deny Candra shows himself to be ignorant so lets Komeng win the game when Komeng says, 'Di parkiran pak' (In the parking lots) which Deny Candra quickly expresses his agreement.

Excerpt 9

- Fitri: Halo selamat malam, saya Anabel, seventeen years old, Cimahi. Saya mewakili Toleransi Anak Muda Agak Gendeng Orientasi Cimahi.
- Deny: Yaitu...
- Fitri: Tamagochi Pak. Tapi Bapak jangan menyepelkan kami karena gadis-gadis Cimahi itu terkenal gardu listrik Pak.
- Deny: Kenapa?
- Fitri: Garang diudara, geulis, cantik dan menarik Pak.
- Deny: Cieh, gardu listrik. Terima kasih.

In excerpt 9, the comedian praises herself by creating a more high class name such as Anabel.

She also says that she is representing a group of qualified girls named 'Gardu Listrik' which stands for 'Garang di udara, geulis, cantik, dan menarik (provocative, graceful, beautiful, and charming). As we see it successfully provokes laughter. Deny Chandra, to support, lets the power in her even praises her by saying, 'Cieh, Gardu listrik' (Wow, Gardu listrik).

Excerpt 10:

- Deny: Ya betul, Saya tahu anda akademisi, dari mana Anda ini ya ?
 Ronald: Saya ini satu-satunya orang Indonesia yang mendapat gelar Master of Electrical Engineering Technology.
 Deni: Ya itu apa ?
 Ronald: MELET.

In excerpt 10, Ronald praises himself to be the only Master in Electrical Engineering in Indonesia. Deny instead of damages this, supports him by approving with his next question: yaitu apa? (What does it stand for?)

CONCLUSION

Indonesia Lawak Klub is an example of a unique practice of impoliteness. There are three ways or strategies how impoliteness is empowered in the plot of the discussion forum in this program. The aim of the use of impolite utterances is to get power over the addressee and at the same time to provoke the audience's laughter.

In getting the power over the addressee, the comedians do three different strategies. They are: a) fooling oneself; b) fooling others; and c) praising oneself. The metaphor to describe how the comedians use the first strategy is the metaphor of basketball game in which a player throws a ball to another so the latter can throw the ball into the basket (to provoke laughter). The metaphor to describe the second strategy is the

tennis game in which a player hits the ball as hard as possible toward his competitor and wins the game (resulted in the audience laughter). The third metaphor is the metaphor of the takraw game when the player show his best performance to win the game.

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