

LINGUISTIC IMPOLITENESS: A Small Corpus Analysis on the Use of Impolite Language by Children

Sri Minda Murni* and Mutsyuhito Solin

Universitas Negeri Medan, Indonesia

*Corresponding author: srimindamurni@gmail.com

Abstract - Speaking politely is one of the pragmatic competencies of language users. The fact shows that Indonesian children Muslim writers produce impolite utterances through the characters and conflicts they create in the story books published by the Islamic publishers. The impolite utterances are interpreted as violating the principles of speaking politely as suggested by the Holy Qur'an. A small corpus analysis used in this study is aimed at finding preliminary data on the impolite language used by children for further research, while at the same time showing how the data present children pragmatic incompetence and violation of the Qur'anic principles of being polite. The findings show that affective and coercive impoliteness are presented in the stories. In addition, the study finds the following: a) the issues which drive impolite utterances are competition between siblings, schoolmates, and bad teacher-student relationship; b) the lexicon used include animals, physical appearance, and behavioral assessment. In the level of syntax, declarative, interrogative, and imperative moods are used; c) the Qur'anic principles violated by the impolite utterances are Qaulan Ma'rufa (speaking nicely), Qaulan Karima (speaking honorably), and Qaulan Layyina (speaking softly); and d) the violation of the Qur'anic principles is seen as reflecting the pragmatic incompetence of the characters and the authors in the way that they fail to create dialogues with refinement which reflect principles of Islam in the context of conflict.

Keywords : Impoliteness; Children writers; Children stories; Small corpus analysis; Qur'anic principles of politeness

Paper Type : Research Paper

Introduction

Speaking politely is one of the pragmatic competences of language users. Recently, speaking politely has been one of the main issues in education specifically when *building the national character* promoted as the main theme of the Indonesian national education. As the concern toward politeness increases so as the concern toward impoliteness. Recent discussion on negative effects of television on children at the University of Indonesia held in May 2011, for example, raised the issue of children impoliteness as one of the bad effect of the television programs. Impoliteness, as suggested by Locher and Bousfield (2008), is behavior that is face-aggravating in a particular context. Culpeper (2011) classifies impoliteness into three categories: 1) affective impoliteness which is an angry response to frustration and/or provocation; 2) coercive impoliteness which means the use of rudeness to get power; and 3) entertaining impoliteness which has the characteristics that the participants who are entertained are aware of the impoliteness or the probable impoliteness effects for the target.

The facts show that Indonesian children are not merely the consumers or the victims of impoliteness. As observed from story books written by children aged 8-12 years, children writers have been the creators or the producers of impolite utterances through the characters and conflicts they create in the stories. Since the books are written by Muslim students and published by Mizan, one of the most popular Islamic publishers, impolite utterances are judged as violating six rules or principles of speaking politely as suggested by the Qur'an (Sauri, 2004). They are: a) *Qaulan Shadida* (speak the truth) (Q.S. an-Nisa: 9); b) *Qaulan Ma'rufa* (speak nicely) (Q.S. an-Nisa: 8); c) *Qaulan Baligha* (speak effectively) , (Q.S. 4 An-Nisa: 63); d) *Qaulan Maysura*, (Q.S.17 Al-Isra: 28) speak properly; e) *Qaulan Karima* (speak honorably) (Q.S. al-Isra: 23); and e) *Qaulan Layyina* (speak softly) (Q.S. Thaha: 44). Violating the Islamic principles of politeness is considered as reflecting the characters as well as the authors' pragmatic incompetence as pragmatic competence is defined broadly as the ability to use language appropriately in a social context (Taguchi, 2009). Competence involves both types of knowledge and the skills in processing the knowledge in communication. So pragmatic incompetence means the inability to use language

appropriately due to the incompetencies in knowledge and in processing the knowledge in the context of Islam.

Although the characters and the conflicts play important roles, judgement on the impact of the impolite utterances on the quality of the books is not discussed. The problems to discuss in the study are: a) What are the driven issues of linguistic impoliteness in story books?; b) How are the impolite utterances realised lexically and syntactically?; c) What Qur'anic principles are violated by the impolite utterances used by the characters?; And d) How do the violations reflect the pragmatic incompetence of the characters and the authors?

Methodology

Corpus analysis (Ghadessy, 2001; Ghani and Zaiton, 2001; Wilson, 2006; Adolphs, 2008) will be conducted on impolite utterances used by the characters in story books written by children. Six books of Kecil-Kecil Punya Karya (KKPK) published by the Mizan Media Utama are chosen as they source of data. They are: Roxy! Roxy! (Putri, 2010), Sophaholic (Nabila, 2010), Laboratorium Liliana (Salsabila, 2010), Shekefarellor (Naqiyya, 2010), Special Twins (Izzatunnuha, 2010), and the Eccentric School (Auldina, 2010), with the total size of corpus is 62,063. All impolite utterances are identified and then categorized based on the driven issues. In this step, the types of impoliteness are discussed. Next, the realisations of impoliteness are categorized lexically and syntactically. The data are analysed based on the violation of polite language and on how the violations reflect the pragmatic incompetence of the characters as well as the authors.

Results And Discussion

The issues which drive impolite utterances

The data shows that there are at least two settings where impolite utterances occurred: at home and at school. The issues which drive impoliteness deal with the issue of the two settings. The examples taken from the story books written by children show that the driven issues for impoliteness include competition between siblings, competition between friends, and teacher-student bad relationship.

The driven issue of impoliteness in the home setting includes the competition between siblings, as follows: a) *"Mom, aku mau sarapanku dijadikan bekal saja," kata Laudya* ("Mom, I would like to take my breakfast to school"); b) *"Biarkan dia pergi, Mom!" Kata Chelsea ketus* ("Let her go, Mom!" said Chelsea irritated); and c) *"Diam Chelsea! Aku kesal sama tingkah lakumu!" seru Laudya...* (Shut up Chelsea! I don't like your behavior!" said Lidya (The Special Twins, p. 52)

In example a) Laudya and Chelsea are twin characters. As narrated by the author: *"Mereka sangat suka jika punya benda yang sama dan berpenampilan sama. Anehnya, mereka tidak suka bersama-sama. Mereka tidak akan pernah akur kalau bersama-sama,..."* (p. 23) (They like the same things and styles. However, they do not like to be together. They never get along when being together). It is explicitly shown that the twins are created to be offensive rather than living in harmony with each other. In the excerpt, it is seen that the twins are using impolite utterances and freely exposing their anger toward each other even in front of their parents. They use coercive impoliteness towards each other. On the other hand, parents' reaction on the argument is not educative either as the following:

Mrs. Rich: "Ada apa kalian? Berantem lagi?" tanya Mrs. Rich khawatir. Kenapa kalian tidak jawab pertanyaan Mom?" tanya Mrs. Rich dengan suara parau (What is the matter now? Are you fighting again? Why didn't you answer me?" asked Mrs. Rich). *Dia memukul meja dan berdiri.* (She hit the table and got up)

Mr. Rich: "Morish! Tenangkan dirimu!" Seru Mr. Rich (Morish! Calm yourself! Mr. Rich exclaimed).

Mrs. Rich: "Tidak!..." ("No!...")

Mr. Rich: "Richie Morish Rich!" Bentak Mr. Rich (Richie Morish Rich! Mr. Rich shouted)

Mrs. Rich: "Pollie Mike David! Sekarang kamu urus si kembar. Aku tak mau melihat mereka lagi!!!" ("Pollie Mike David! Now you take care of the twins. I do not want to see them again!!!") (The special Twins, pp. 53-54).

The above quotation shows that the parents can not control themselves either. They use affective impoliteness to each other. Instead of helping the twins to solve their problems, the parents are trapped in the problems and shout at each other in front of their twins.

In the school, the driven issue is the competition between schoolmates and the bad relation between teacher and student. The competition between schoolmates is acknowledged through impolite utterance as follows: "*Anak yang tak tabu diri yang kau maksud sahabat dekatmu? Sungguh, aku tak menyangka, Patricia. Anak sebaik kau bisa mendapatkan teman sebadung dia,*"sambung Alicia dengan tajam. ("Such an ungrateful child you consider as a close friend? I really do not understand Patricia. Such a kind girl like you gets a delinquent girl as a close friend" (The Eccentric School, p. 24).

In the story, it is written that Patricia and Isabel are once close friends but a new student, Alicia, tries to break their good relationship. Alicia tries to put bad image of Isabel in Patricia's mind to win Patricia. Clearly, Alicia uses coercive impoliteness.

Impolite utterances also used by the students when they talk about their teachers. The following quotation is one of the evidence: "*Li, Kamu Udah Mengerjakan Pe-Er Pelajaran Ibu Guru Yang Menyeramkan Itu? Untung Aku Sudah. Jadi, Bedebar Jantungku. Kan Kamu Tabu, Kalau Marah, Seperti Ratu Singa. Kalau Menjerit Seperti Srigala. Pendengarannya Lebih Dari Aris, Sorot Matanya Tajam Banget. Makanya Aku Bilang 'Menyeramkan',*" Ujar Olivia ("Li, have you done the assignment given by that horrific teacher? Luckily, I have. My heart is pounding. You know that if she is angry, she is like a lion queen. When she screams, she is like a wolf. Her hearing is more than Aris, her eyes are incredibly sharp. That is why I said she is horrific (Laboratorium Liana, p. 72)

From the quotation, it is very clearly seen that the students do not perceive teachers as honorable persons. They express affective impoliteness towards the teacher through the statement above. It seems that they have good reasons to do so since the teacher is also pictured as 'killer' and impolite such as,

"*Hentikan merapikan rambutmu, Hillary!!*" bentak Nona Kathrine. Sudah berapa kali saya ingatkan! Siapa saja yang memasuki kelas Nona Kathrine harus berpakaian rapi!" teriak Nona Kathrine. "Dan kalau sudah beberapa kali melanggar peraturan itu. Sekarang, keluarlah. Rapikan dulu rambut emasmu itu. Jika ingin memasuki kelasku lagi, aku harus melibat rambutmu terikat dengan rapi", tambahnya. (Stop tidying your hair, Hillary!!! snapped Miss Katherine. I have told you many times! Whoever enters Miss Katherine's class has to dress neatly!!! shouted Miss Katherine. "And you have broken the rules many times. Now, go out. Tidy your golden hair. When you enter the room, make sure you have tied your hair, she added) (The Eccentric School, p. 15).

The above example shows that the teacher has spoken very impolitely to the students even on minor cases such as students' hair style. In this situation, the coercive impoliteness is clearly used by the teacher towards her students.

The Realisation of Impolite Utterances

The realisation of linguistic impoliteness are categorized into, i.e. the lexicon and the mood.

The Lexicons

The lexicons used are categorized into three, namely: animal, physical appearance, and behavioral assessment.

The names of animal of particular characteristics are used in the story to refer to certain character such as: a) *Ratu Singa* (A lion queen) (Laboratorium Liana, p. 72); b) *Srigala* (wolf) (Laboratorium Liana, p. 72); c) *Monyet aneh* (weird monkey) (SheKeFaRellor, p. 15); and d) *Kutu kupret* (kupret lice) (SheKeFaRellor, p. 51). The animal used to describe human is the indicator of impoliteness. The animal categorization include lion and fox to express wildness, monkey and louse to express teaser and trouble-maker.

Some metaphores which are related to bad judgement on the character's physical appearance are used in the stories such as: a) *Muka busuk* (rotten face) (The Eccentric School, p. 59); b) *Mulut ember* (bucket mouth) (The Eccentric School, p. 76); c) *Mulut pedas* (spicy mouth) (The Special Twins, p. 20); d) *Suara emas karatan* (rusty golden voice) (Roxy! Roxy!, p. 95); e) *Keras kepala* (stubborn) (Shopaholic Girl, p. 74); f) Metaphors such as '*muka busuk*' (rotten face), '*mulut ember*' (bucket mouth) given to the character's physical appearance is also judged as impoliteness.

The character's behavior is also judged by using bad terms such as: a) *Somse* (arrogant) (Laboratorium Liana, p. 10); b) *Norak* (tacky) (Laboratorium Liana, p. 10); c) *Matre* (materialistic) (Laboratorium Liana, p. 87); d) *Tak tau diri* (ungrateful) (The Eccentric School, p. 24); e) *Konyol* (incompetent) (Roxy! Roxy!, p. 22); f) *Cupu* (cupu) (Roxy! Roxy!, p. 31); g) *Nyebelin* (sucks) (Roxy! Roxy!,

p. 34); g) *Norak banget* (very tacky) (Roxy! Roxy!, p. 93); i) *Menor banget* (too much make-up) (Roxy! Roxy!, p. 93); j) *Ge-er genit rakus* (flirty and greedy) (Diary Runa, p. 54); k) *nggak gaul* (having no friends) (Diary Runa, p. 130); l) *O'on* (stupid) (SheKeFaRellor, p. 33); m) *super jorok* (super dirty) (SheKeFaRellor, p. 37); n) *Oneng* (stupid) (SheKeFaRellor, p. 37); o) *Brojol* (SheKeFaRellor, p. 48), p) *Bloon* (stupid) (SheKeFaRellor, p. 59); q) *kamu jangan terlalu...lebay...* (Don't be too excessive); *kamu lebay* (you are excessive) (The Special Twins, p. 17); r) *kata-kata yang ngebosenin!* (boring words) (The Special Twins, p. 20); and s) *berbuat licik* (foxy) (The Special Twins, p. 49).

Bad terms used to assess the behavior of the character are considered as impolite since they are all aimed at humiliating the characters. Based on the data, it is found out that there are 94 lexicons used by children writers to express impoliteness. Some of the impolite lexicons are used by particular writer such as 'silly' which is used seven times by an individual writer. However, there are also some impolite utterances shared by two or more writers such as '*diam*' (shut up).

The types of impolite language used by children writers are affective and coercive impoliteness. By affective impoliteness, the characters express their angry responses to frustration and/or provocation. By coercive impoliteness, the characters use rudeness to get power. The lexicons used in expressing impoliteness are categorized into: 1) 'mouth' and its varieties; 2) negative adjectives such as 'arrogant' and 'tacky', and 3) animals such as 'lice' and 'monkey'. The 'mouth' and its varieties cover 24% of the lexicons used and they have both coercive and affective purposes. The negative adjectives cover 68% and the animal lexicons cover 6% of the total use of impolite lexicons. The purpose of the use of the negative adjectives as well as the animals is to mock, ridicule, make fun of, and express anger, so it is coercive and affective.

The Moods

The moods that are used to express impoliteness include declarative, interrogative, and imperative moods. They are regarded as impolite since they directly express anger. There is no refinement in the ways the characters speak to each other. The types of impoliteness are both coercive or affective.

Some examples of declarative mood to express impoliteness are: a) "*Aku tak akan pernah mau memaafkanmu!*" kata Isabel ("I will never forgive you," said Isabel) (The Eccentric School/40); b) "*Nggak gaul, deh lho...maksudnya mana kutahu!*" (You are outdated... How could I know (Diary Runa/130); c) "*Mulutmu kayak si Felix, kucing-ku. Kalau belum makan, mulutnya nyerocos melulu!*" imbuh Kevin. (Your mouth is like Felix's, my cat. If he has not eaten, he talks a lot) (SheKeFaRellor/49); and d) "*Kau memang pembawa kehancuran, Hillary!*" teriakku. ("You bring disaster, Hillary!!! I shouted (The Eccentric School/70).

The utterances used in declarative mood are affective impoliteness. Example a) shows 'I' declares something on the hearer due to her anger and/or frustration, while examples b), c), and d) are labelling the hearer due to the same reasons.

Some examples of interrogative mood to express impoliteness are: a) "*Apakah kau bisa, sekali saja, tidak mencampuri urusan orang lain?!*" bentakku dengan suara lantang. (Can you for once not to bother other's business? I snapped him (The Eccentric School, p. 32); b) "*Apa,libat-libat?*" balas Reechery tidak menyenangkan (What are you looking at? Eplied Reechery unhappily (Shopaholic Girl, p. 79); c) "*Kamu punya otak, enggak? Kalau punya, letaknya di mana?*" ejek Farban lagi (Do you have brains? If yes, where is it?, mocked Frahan) (SheKeFaRellor, p. 59); d) "*Bisakah kau tutup mulutmu, Jean?*" kataku membentakannya (Will you shut up, Jean? I snapped her (The Eccentric School, p. 31).

The interrogative utterances used are coercive and affective. They are not meant to ask questions but to order the hearer to do something (example a and d), not to do something (example b), and to label the hearer (example c). Utterances a, b, and d are coercive since the characters express rudeness to get power. Utterance c is affective because they show angry response.

The imperative mood used in the stories are: a) "*Tutup mulutmu, Patricia! Jika kau hanya ingin membuat gara-gara di sini, keluarlah dari ranjangku!*"katanya dengan kasar. (Shut up, Patricia! If you are just causing a mess, get off my bed! (The Eccentric School, p. 26); b) "*Buang muka busukmu itu, Hillary. Jangan pernah kau perlihatkan lagi di hadapanku!!!*" jawab Jean (Throw away your rotten face. Don't ever show it to me again!!!, answered Jean).

The lexicon 'tutup mulutmu' or 'buang muka busukmu' are clearly not only intended to command or to order the other characters to do so. They also explicitly expresses power over the addressee. They are the expression of coercive impoliteness. Thus, three types of mood were used by children writers to

create conflict in the stories. The data show that the use of the moods are to express coercive and affective type of impoliteness.

The Violation of the Qur'anic Principles of Politeness

The violation of the Qur'anic principles of linguistic politeness in the story books written by children are categorized into three types, namely: a) The violation of *Qaulan Ma'rufa* (speaking nicely); b) *Qaulan Karima* (speaking honorably); and c) *Qaulan Layyina* (speaking softly).

The data show that the characters violate the principle of *Qaulan Ma'rufa* which means speaking nicely. The examples found in the stories show that the characters emphasize rudeness in the utterance, such as: a) "Udah, deh...kamu jangan terlalu...lebay...! jawab Chelsea sinis (Stop... don't be too excessive) (The Special Twins, p. 17); b) "Hooooiii! Laras-e! Laras-e matre-e jerawat-e sini!!! Hoi!! Pesan es jeruk satuuuuu!!! Jangan pakai lama yaaaa...Ngeerti? Heh! Jangan terlalu dingin! Dan ingat, bayarnya sekarang dan jangan kebanyakan gula!" bentak Kayla kepada kak Laras. Hal itu membuat Laras sakit Hati. (Hooooiii! Laras-e! Laras-e materialistic pimple come here!!! Orange juice one!!!! Quicklyunderstand? Hey, not too cold! I will pay now and not too much sugar! Kayla snapped Laras. Laras was very sad (Laboratorium Liana, p. 87); c) "Mau pergi kemana pun, itu bukan urusanmu! Kata Gabriella kepada Elssy (It is not your business where I go, said Gabriella to Elssy (Shopaholic Girl, p. 77); d) "Alaaaaah...bilang aja rumahmu, tuh, jelek! (Just tell us the truth that you have a poor house) (Diary Runa, p. 123); e) "Huuu...! Kamu juga dari zaman purba sudah o'on kayak gitu," sanggah Farhan (You are also from the primitive era, stupid, argued Farhan) (SheKeFaRellor, p. 33); f) "Capek,deh...kenapa harus daftar sama si Kutu Kupret itu, sih!" sesal Sherina (Very boring ... why should we register with this kupret lice, said Sherina irritatedly (SheKeFaRellor, p. 51); g) "Biarin! Terserah aku! Aku, kan, anak orang terkaya disini. Bukan salah satu dari kalian ya, ya! Semua perintahku harus ditaati. Enggak boleh ada yang membentakku! teriak Lutfi (It's up to me. I am the richest girl. Not any of you. My words must be obeyed. Nobody can snap me! (Me and Mermaid, p. 26); h) Waktu aku naik ke panggung, disebelakku ada..ada.. SILLY ALLY! Alias Ally Royalen. Dia memakai rok tiga perempat bertingkat warna pink dengan ikat pinggang pita emas, bando pita warna pink emas, sejenis high heels pink emas, pokoknya...semuanya serba pink dan emas. Dan dia, aku jujur lho...NORAK BANGET! Rambutnya, sengaja dibikin keriting. Benar-benar berlebihan. Menor banget! Kosmetikanya juga benar-benar tebal, jadi membuatnya kelihatan seperti badut! Hahabaa...(When I got on the stage, I saw SILLY ALLY! Ally Royalen. She was wearing a pink medium skirt with a golden belt, ribbon golden headband, pink golden high heels, all is just in gold and pink. And she is, to tell you the truth is so tacky! Her hair is made curly. Too excessive. Very excessive. Her make-up is also excessive like a clown! Hahaha... (Roxy! Roxy!, p. 93)

The data also show that the characters violate the principle of *Qaulan Karima* which means speaking honorably. The examples found show that the characters use impolite utterances when they talk about their teachers without honor, such as: a) "Li, Kamu Udah Mengerjakan Pe-Er Pelajaran Ibu Guru Yang Menyeramkan Itu? Untung Aku Sudah. Jadi, Bedebar Jantungku. Kan Kamu Tabu, Kalau Marah, Seperti Ratu Singa. Kalau Menjerit Seperti Srigala. Pendengarannya Lebih Dari Aris, Sorot Matanya Tajam Banget. Makanya Aku Bilang "Menyeramkan", Ujar Olivia ("Li, have you done the assignment given by that horrific teacher? Luckily, I have. My heart is pounding. You know that if she is angry, she is like a lion queen. When she screams, she is like a wolf. Her hearing is more than Aris, her eyes are incredibly sharp. That is why I said she is horrific (Laboratorium Liana, p. 72); b) "Aku tidak menyangka, Mister Baron yang begitu pintar bisa ku bohongi dengan mudah. Aku bilang, seragam sekolah ku basah. Padahal, tidak. Aku memang sengaja mengenakan kaus ini kesekolah agar semua orang tahu bahwa akulah si Shopaholic itu", cerita Reechery kepada Rachel (I have never thought that smart Mr. Baron can be easily cheated. I said, my uniform was wet. The truth is it is not. I am wearing this t-shirt just to let everybody knows that I am the Shopaholic girl, said Reechery to Rachel (Shopaholic Girl, p. 47).

The violation of *Qaulan Layyina* (speaking softly) is characterised by speaking rudely mostly to snap other characters such as the following: a) "Udah, deh, mending kamu minum soft drink aja. Daripada mulutmu makin pedas ngeluarin kata-kata yang ngebosenin!" (It is better for you to have some soft drink than saying boring things (Special Twins, p. 20); b) "Diam kamu, Laudya!" teriak Chelsea" (Shut up, Laudya! Shouted Chelsea) (The Special Twins, p. 69); c) "Pagi-pagi sudah norak, somse banget sih, kamu! Apa enggak ada model lain, Princess Ariel?" celetuk Sheza (It is still early and you have been so tucky, you are very arrogant! Don't you have another model, Princess Ariel? Sheza interrupted (Laboratorium Liana, p. 10); d) "Buang muka busukmu itu, Hillary. Jangan pernah kau perlihatkan lagi di hadapanku!!!"jawab Jean (Throw your rotten face Hillary. Do not ever show it to me anymore!!! Answered Jean (The Eccentric School, p. 59); h) "Kau

memang pembawa kehancuran, Hillary!” teriakku. (You are bringing disaster, Hllary!” (The Eccentric School, p. 70); i) Heh, kau tuh nyebel banget, sih? Asal tabu saja, ya...aku ini ratu! And itu bakal jadi selamanya, tabu? jangan coba-coba menyingkirkanku. KAMU yang bakal tersingkir! Aku bakal menang terus dan bukan kamu. Ya, AKU PASTI MENANG. Karena aku RATU. (Hey, you are a suck. You have to know that I am the queen! Forever a queen. Do not ever think of getting rid of me. I will be the one who get rid of you. I will win, not you, since I am the queen (Roxy! Roxy!, p. 34); j) “Kamu punya otak, enggak? Kalau punya, letaknya di mana?” ejek Farhan lagi (Ou you have brain? If yes, where is it?” mocked Frahan) (SheKeFaRellor, p. 59)

Conclusion

Home and school settings are considered as the two most responsible settings where building children good character is of the first priority. This simply means that children are expected to have good perception on the institutions where loving, caring, and protecting are values they believe to find in them. Since life is not merely about agreement which implies that disagreement is also available at homes and schools, the pragmatic competence to deal with the conflicting situation in these particular settings are highly expected. As the fact shows that Islam is the religion of the children writers and Mizan is the Islamic publisher, it is expected that the principles of the Holy Quran should be the mindset in designing the conflict in their stories. Rather than expressing anger coarsely for example, the children are expected to be creative in composing dialogues with refinement. In addition, they are expected to show respect to the elders such as parents and teachers and talk to and about them with respect too (*Qaulan Karima*). Siblings and friends should be perceived as loving character and when conflict occurs between them, it is expected that they are competent in polishing the utterances in such away based on the principles of *Qaulan Ma'rufa* and *Qaulan Layyina*.

The increasing number of Muslim children writers in writing and publishing their books are highly appreciated. However, the guidance in creating conflicts in the stories to follow the principles of the Holy Quran is seen to be more important. Building Indonesian character involves building the pragmatic competence of using the Indonesian language. As pragmatic competence include knowledge and skill, so as the writing process. Designing the conflict in the stories does not merely requires knowledge of how to create conflicting dialogues, but also skill on how to express the conflict which shows pragmatic competence. The mindset, the values, the beliefs in the mind of the writers is as the result of the character building process they are through and at the same time will be reflected in the way they write about the characters in the story.

For further corpus analysis, the finding on the realisation of impoliteness found in the study such as ‘mulutmu’, ‘singa’, etc can be referred as to see which words are commonly used together with them, which words are used more frequently than others, and which meanings of a word are most frequently invoked, etc.

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