



Impoliteness Strategies in The Comedy Drama Karo Cot-Dogol

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Abstract

Culture is the identity of a nation that must be maintained from generation to generation. The comedy drama Cot-Dogol shown in the Cot Dogol YouTube Channel account and how these illustrations influence behavior and social development in this ethnic group. The aims of this study is to examine the language impoliteness strategy in the Karo comedy drama Cot-Dogol and how it influences behavior and social development in the Karo ethnic group. In the comedy drama Karo Cot Dogol, one of the techniques used is to make the audience laugh in an impolite or inappropriate way. Typically, this strategy involves the use of crude humor, provocative jokes, or actions that disrupt social norms. The data for this research are transcripts of conversations taken from videos on the YouTube channel. The expected output is that the author can collect information about how to use this incivility strategy in arts and culture and social developments that occur amidst this ethnic group. This research uses a qualitative descriptive method where, in the data analysis process, researchers organize, group, sort, categorize, and find patterns and relationships that exist in the data. Based on the results of the analysis, it was found that there were 6 times of Bald on record, 8 times of positive impoliteness, 12 times of Negative impoliteness, 12 times of Mock impoliteness, 0 times of Withhold impoliteness. The drama intensively utilizes the strategy of impoliteness to generate laughter and humor. Where the type of negative and mock impoliteness has the highest intensity in the drama. The use of indirect language, subtle innuendo, and crude jokes are characteristic of the characters' dialogues.

Keywords: *Comedy; Impoliteness; Karo; YouTube*

Introduction

Indonesia is a nation with numerous distinct cultures. The rich cultural aspects and diverse ethnic groups that make up Indonesian culture are passed down from one generation to the next, along with a wealth of rituals and arts. An example of the culture that is accepted in Indonesian society is rudeness in language. The majority of Indonesians adhere to the concept of politeness in language, which encompasses both word choice and delivery style. Speaking politely doesn't mean using the appropriate words while you speak angrily. In polite society, social interaction should be conducted in a way that minimizes the likelihood of conflict and confrontation while also fostering interaction.

According to Koentjaraningrat in Chairunnisa & Yuniati, (2018) , language is part of culture. The relationship between language and culture is a subordinate one. A language is under the scope of culture. Apart from that, there is another opinion that states that language and culture have a coordinative relationship, that is, a relationship of equals with the same high position. Benjamin Lee Whorf (1897–1941)in Basuki (2023), his observations, found evidence that "the language used daily as a mother tongue is very closely related to our natural conditions." People from certain cultures will form concepts and find compatibility with certain situations or events. Violating the rules of language use in communication events such as speaking in court, debating, writing on social media, asking and answering in communication, and many other events, it is known that the choice of words and sentences expressed is not suitable for expression in social life Muji in Wahidy (2018).

Quoting from Sembiring et al., (2022), the Karo tribe is a tribe that lives in the Karo Highlands, Deli Serdang Regency, Binjai City, Langkat Regency, Dairi Regency, Medan City, and Southeast Aceh Regency. This tribe has a traditional language called Karo, or "Cakap Karo," and has a typical greeting, namely Mejuah-juah. The Karo language is not only a means of communication, but also a reflection of the values, beliefs, and social norms of the Karo people. The distinctive expressions, proverbs, and dialects in the Karo language often contain elements of satire, sarcasm, or even subtle insults that are integral to social interaction. The use of the Karo language in certain social contexts, such as in family interactions, communities, or traditional events, will give rise to different forms of indecency.(Ramadhani et al., n.d.) Incomprehension, which is considered reasonable in one context, may be considered rude in another.

Politeness in Karo culture is a value that contains characteristics such as caring and politeness. This value is part of the Karo cultural value system, which consists of conceptions (Wahidy, 2018) that live in the minds of its citizens. Sianturi (2023), in his article, said that the Karo tribe has a concept for determining relationships and kinship in their environment. This concept is called Sangkep Nggeluh. (<https://www.detik.com/sumut/budaya/d-6959591/mengenal-sangkep-nggeluh-konsep-hubungan-dan-kekerabatan-dalam-suku-karo>)

Language impoliteness is an impolite attitude and action that uses words that hurt or annoy other people. Impoliteness can occur in various situations, such as in communication interactions in society, in daily communication, and in formal or official situations. Karo culture has a distinctive tradition of humor, often involving sarcasm, ridicule, or even insults delivered directly. In the comedy drama Karo Cot-Dogol, the strategy of indecency is often used to create this distinctive humor. The hierarchical social structure of the Karo community also influences the use of the strategy of impoliteness. The injustice committed by a person of lower social status to a higher social status may have different consequences than the other way around. (Journal et al., 2024) Situational factors also play an important role in determining the type of impolite strategy used. In informal situations, indiscretions may be more acceptable than in formal situations.

The theory of impoliteness is a branch of pragmatics that studies violations of politeness norms in communication. This theory was first developed by Jonathan Culpeper in Cornelia & Soelistyo (2023) as a development of the politeness theory of Brown and Levinson in Rhee (2023), (Pasaribu, 2021). Culpeper classifies impoliteness into three main categories.:

1) Bald on Record Impoliteness

Bald on record impoliteness super strategy are typically deployed where there is much face at stake, and where there is an intention on the part of the speaker to attack the face of the hearer as said by Culpeper in Letters (2022). It means that we, as speakers, actively and firmly employ this strategy of attacking someone's face.

2) Positive Impoliteness

Bousfield in Culpeper et al., (2017), mentioned about positive impoliteness as, "this strategy exists for the use of strategies designed to damage the addressee's positive face wants". As the opposite of positive politeness, this strategy aims to attack our good side, which is connected to the need for acceptance

3) Negative Impoliteness

Negative impoliteness strategy that negative impoliteness is the strategy which is intended to attack the recipient's negative face wants

4) Sarcasm or Mock Impoliteness

States by Culpeper, Sarcasm is a face-threatening conduct that is performed by employing an insincere politeness strategy. Someone can use sarcasm to express their opposite feelings, which is not the true meaning of what they say. It can be stated that deploying insincere politeness is the realization of sarcasm or mock politeness. Several factors that can influence the use of impoliteness include (Karina et al., 2023):

1. Relationship between speakers: The closer the relationship between speakers, the more likely they are to use impoliteness.
2. Situational context: formal or serious situations tend to limit the use of impoliteness.
3. Communication purposes: Impoliteness can be used for various purposes, such as to express anger, humor, or to assert dominance.
4. Cultural norms: Different cultural norms have different tolerances for impoliteness.

The impoliteness strategy in the Karo Cot Dogol comedy drama is one of the techniques used to make the audience laugh in an impolite or inappropriate way. Typically, this strategy involves the use of crude humor, provocative jokes, or actions that disrupt social norms.

The problems discussed in this research are: What are the impoliteness strategies used by the actors in the comedy drama Karo Cot Dogol? How does the implication of impoliteness strategy in the comedy drama Karo Cot Dogol?. The objectives are to identify and describe the impoliteness strategies employed by the actors in the comedy drama Karo Cot Dogol and to analyze the implications of the impoliteness strategies used in the comedy drama Karo Cot Dogol. While the significances of this study as theoretically name are: this study would contribute to the existing body of knowledge on impoliteness theory by providing empirical data on the use of impoliteness strategies in a specific cultural context (Karo comedy drama). Examining impoliteness in a unique cultural setting like Karo society, this research will shed light on how impoliteness strategies may vary across different cultures and how they are influenced by cultural norms and values.

The findings of this study can be valuable for individuals involved in intercultural communication, such as business professionals, diplomats, and tourists, by providing insights into how impoliteness can be interpreted and used in different cultural contexts.

Method

Comedy drama is a complex form of communication, in which meaning lies not only in words but also in the way in which they are used in a particular social context. Impoliteness is a key element in Karo Cot-Dogol's comedy. By understanding the impolite strategies used, you can reveal the unique characteristics of Karo's humor. Karo culture has unique social norms and values. This research is descriptive qualitative research using a pragmatic approach that makes it possible to relate impolite strategies to broader cultural contexts. The data in this research are conversations in which there are utterances containing impoliteness between players, especially in daily activities.

The selected video must reflect an authentic Karo accent and dialect to understand the nuances of impoliteness in the context of that culture. Videos must present a social context that corresponds to the use of impolite language in Karo culture. The dialogue in the video should be clear and easy to understand, especially the parts that contain elements of impoliteness. The data source for this research is the Karo Cot Dogol comedy drama entitled "Cep Cep Sendiri" (feel it for yourself) on YouTube. The method of providing data used is the observation method using note-taking techniques. The data analysis method used is contextual analysis method and presented using informal methods.

The research data was in the form of a YouTube video transcript showing a comedy drama of Cot-Dogol's daily life in the nuances of Karo culture in a village in Tanah Karo via the COT-DOGOL YouTube channel. Research data collected with the following steps watch the Cot-Dogol comedy drama video on YouTube, write a video transcript, collect sentences that contain impoliteness, grouping the data according to research problems. Data analyzed using the interactive model proposed by Miles, Huberman, and Saldana in Amelia et al., (2022), with three stages of data analysis: data condensation, data presentation, and conclusion drawing or verification. Where this analysis technique provides advantages such as flexibility: adapted to various types of qualitative research, depth: allows researchers to explore data in depth, openness: encourages researchers to consider multiple perspectives. The limitation in this study is that the interpretation of the impolite strategy can be subjective. Different researchers may have different

understandings of what constitutes injustice in the context of Karo culture. Understanding the nuances of indecency in Karo culture requires a deep understanding of the social, cultural, and historical context. Misunderstandings can occur if researchers do not have enough knowledge about Karo culture.

Results

The Data

The following table presents data on impoliteness sentences used in the comedy drama Cot-Dogol. This data was obtained from transcripts of conversations that took place in the drama and was collected based on the type of impoliteness that existed.

Table 1. The Data

No.	Time	Content
1.	1.05	Adi la minem erkai aku ku jenda, potongen mu pe bagi rusa (If I don't drink, why am I here, you look just like a deer)
2.	1.13	Biasa ko ku jenda deh ko natap natap si minem sajang (Usually you come here just to see people drink)
3	1.18	...tama teh ku ndoh, ngerana ko lalap pe (Fill in my tea first, don't just talking and you keep going)
4.	1.30	Erkai ko e Cot? ngogei? .. teh ko lang ngogei? (what are you doing Cot? learning? Did you know how to learn?)
5.	1.36	Masa depanmu lah pikirin teh ... (just think about your future)
6.	1.59	ndo teh ndai tongat, erkai pe kap lambat rusur (get me my drink friend, why you are so slow doing anything?)
7.	2.15	ei mis inem nak, perlu gelas ei (This is yours drink it directly, we need glass here)
8.	2.19	Kai kin ko e ngerana pe ko lo beres (What are you talking about, you don't know how to talk)
9.	2.39	Lang cupingmu e goreng ningku, telur nddo ... (No I said fry your ears, just bring me the eggs ...)
10.	3.06	telor setengah masek ningen, suruhko jemak jemak naroh , tanggerken nteh (I ask for the half-cooked egg, why you also told me to hold the egg, just cook it)
11.	3.29	Aku, naik ka pe kari emosiku (You just make me angry)
12.	3.31	ntah kira mu kerja kerja enda, lit penambahen (do you think this is a ceremony, we got addition)
13.	3.36	kira mu ka kita adone (you think I'm crazy) S

14.	3.47	Lo las nta tongat , minem teh susu la tama ko lo las na (<i>get me the hot water, you should give me the hot tea if I drink milk tea</i>)
15.	3.52	Melala kel pemindonmu e kel Cot (<i>You just too many times requesting</i>)
16.	3.56	La kin teh ko pembeli adalah raja nina, angka mu pe labo (<i>Do you know that a buyer is a king, you just don't get it</i>)
17.	4.03	Raja raja, ngko pe asal minem bukum bukum idah, nggo la nai siat anak (<i>You said Kings, what kind of person doing debt all the time, the book doesn't fit anymore</i>)
18.	4.11	Raja pe lit ngebon (<i>Even kings have debts</i>)
19.	4.17	Perlu gelas ningen ndai nari (<i>We just need more glass just like I said</i>)
20.	4.21	Tong ah ban isi minem nteh, adon ko (<i>Make the barrel for drinking water, you're crazy</i>)
21.	4.33	Sikit pe la lit sabarmu (<i>You just can't wait at all</i>)
22.	4.36	la lit sabarmu , kita perlu (<i>you don't have any patience, we need it....</i>)
23.	4.38	Motumu pe seh, erkai pe ko lambat (<i>What a stupid are you, so slow of doing anything</i>)
24.	4.41	e makana mesera ko majuna (<i>that's why you have difficulty progressing</i>)
25.	5.15	Angkat gelas mu e tongat , perlu gelas nimka ko Je (<i>take this glass my friend, you said you need a glass earlier</i>)
26.	5.27	Ndo ku perkejabken lebe tongat , ntah gua kari ku inem teh ndu ndai (<i>Wait, I'll try it first, friend, I don't know how I'll end up drinking your tea</i>)
27.	5.38	Angkamu pe labo erkede (<i>You don't even understand about selling</i>)
28.	5.43	Tulisi, bas takalmu ena deba tulisi nteh (<i>Write what you want, don't forget to write on your head partly</i>)
29.	6.35	Aku pe lanai ku eteh kai nina e nak, mencret pe ateku banna (<i>I don't even know what he said anymore, he made me want to have diarrhea</i>)
30.	6.40	Aku mesui beltekku ei mutah tei na (<i>I have a stomach ache I want to vomit it feels like</i>)
31.	6.48	Angka mu e kai nina? (<i>do you understand what he said</i>)
32.	6.53	Erkai kin kita jenda e nak? (<i>What are we doing here brother?</i>)
33.	8.03	saja mis ka aku mulih, galari nakannta na ka kap ko bangku (<i>It's just that I went home immediately, pay for our food first, he said to me</i>)
34.	9.52	Kunci ndai bank in duplikat na, jelma pe melala duplikat tongat (<i>The keys should be duplicates, people just have a lot of duplicates of sticks</i>)

35.	9.57	E makana kuasai ko jaman modern enda ih (<i>That's why you master this modern eraz</i>)
36.	10.22	bagei ia, e angka mu pe lang ei rusur (<i>That's how it is, even if you don't always understand</i>)
37.	11.02	Em usaha, gelarna pe berusaha o bejeng (<i>That's what we call effort, we should try, oh you are stupid</i>)
38.	12.03	Ateku je, kutayap kam kari je (<i>It's up to me, I'll beat you up later</i>)

Data Analysis

The Data Analysis section presents the results of the analysis of the data that has been collected. The data analysis carried out is representative of the existing data considering the limited space in writing this article. Nevertheless, the author believes that the data analysis that has been carried out can provide a fairly accurate picture of the phenomenon being studied.

Data no.1.: Adi la minem erkai aku ku jenda, **potongen mu pe bagi rusa**
(*If I don't drink, why am I here, you look just like a deer*)

Linguistic Context:

Conditional Structure "If... then..." (Although not explicitly "then," the implication is present): The "If I don't drink" clause forms a condition that has implications for the consequences of "why am I here". This structure serves to emphasize that drinking (alcohol, assumed in the context of comedy drama) is the only or at least the main purpose of the speaker's presence in the place. This significantly degrades the value of social interaction or other goals that may exist in the situation. Rhetorical question "why am I here?" (why am I here?): This question is not to seek information, but a rhetorical statement that disparages the context or situation at the time. By asking "why am I here if I don't drink?", the speaker implies that: first, there is no other valid or interesting reason to be in the place other than drinking. Second Interaction with the interlocutor or other purposes in the situation is irrelevant or unimportant to the speaker. Third, the Speaker feels bored, disinterested, or unmotivated to be there unless there is alcohol.

Conclusion:

The text "If I don't drink, why am I here, you look just like a deer" contains a mixture of various strategies of impoliteness according to Culpeper's theory. The elements of **positive impoliteness** and **negative impoliteness** are very strong in this sentence. In addition, there are also elements of **bald on record impoliteness** and **mock impoliteness** which aggravate the level of impoliteness in the sentence. It is important to note that the context and relationship between the speaker and the interlocutor can affect the interpretation and impact of this sentence. In the context of comedy dramas, these sentences may have a humorous purpose or be used to describe a rude or disrespectful character.

Data no.7: *ei mis inem nak, perlu gelas ei*

(This is yours drink it directly, we need glass here)

Linguistic Context:

The phrase "This is yours" is very simple and straightforward in expressing ownership. In the context of the provision of drinks, this serves to hand over the drink to the interlocutor. However, this lack of elaboration or nonsense in submission can contribute to the impression of impoliteness. The phrase "drink it directly" is a very direct imperative and is not mitigated. The use of imperative forms of "drink" without polite markers (such as "please," "would you mind," "could you") is a hallmark of bald-on record impoliteness. The "we need glass here" clause comes after the command "drink it directly" and creates a striking contradiction. Logically, if "we need a glass here," why is the command "drink it straight"?

Conclusion:

Teks "This is yours drink it directly, we need glass here" contains significant potential for disrespect, especially through **Bald-on Record** (direct command) disrespect strategies and **Negative Impoliteness**. This indicates a lack of consideration for the interlocutor's wants or needs. There is no attempt to respect the interlocutor by using polite forms of greeting or more subtle language. This sentence focuses more on the speaker's needs (needing a glass) rather than considering the interlocutor's situation. This sentence can be interpreted as a form of disguised insult, as if the interlocutor is considered unruly or rude.

Data no. 21: Sikit pe *la lit sabarmu*

(You just don't have any patience at all)

Linguistic Context:

The use of "You" directly targets the interlocutor as an individual. This makes the statement personal and confrontational. There is no ambiguity as to who is being criticized. This attack was aimed directly at the person he was talking to. The phrase "don't have" is a firm and direct form of negation. It expresses the absence or lack of a positive quality. In this case, the positive quality is "patience." "Don't have" negation is stronger than weaker forms of negation such as "lack patience" or "are not patient". "Don't have" indicates total nothingness, as if the interlocutor has no patience at all, not just a lack of patience. The word "patience" refers to a noble trait that is highly valued in many cultures. Patience is associated with self-control, wisdom, understanding, calmness, and moral strength. In contrast, impatience is often associated with negative traits such as impulsivity, anger, rudeness, and lack of self-control. This sentence uses a declarative sentence structure, which is the form of the sentence used to make a statement. In this context, a declarative structure is used to convey criticism as an objective fact about the interlocutor, rather than as an opinion or question that is open to discussion.

Conclusion:

The text "You just don't have any patience at all" is a clear example of speech that contains **Positive Impoliteness**, especially through the strategy of direct criticism. This sentence is pronounced in a cynical, mocking, or dismissive tone, then it could be a form of sarcasm, so there is an element of **Mock Politeness** if this sentence is spoken in a tone that outwardly appears calm or flat, but the real intention is to be sarcastic. This sentence directly attacks the positive face of the interlocutor by negatively assessing their patience and making them feel uncomfortable. This statement also gives a negative assessment of the interlocutor's actions without giving them an opportunity to explain or defend themselves. The speaker does not consider the feelings or social face of the interlocutor at all. This sentence aims to dominate the conversation and make the other person feel guilty or embarrassed. In context, this sentence is spoken in a situation where the speaker feels upset or frustrated by the interlocutor's actions.

Data no.36: bagei ia, e *angka mu pe lang ei rusur*

(That's how it is, even if you do not always understand)

Linguistic Context:

The phrase "That's how it is" in this context serves as a definitive and final affirmation of a situation or fact. It has the nuance of closing a discussion or debate. It is a way of stating that something is absolute and unchangeable, as if there is no room for other interpretations or opinions. This phrase can also be pronounced with a flat, dismissive, or condescending intonation, which further reinforces the impression of impoliteness. This intonation can convey a non-verbal message that the speaker feels superior or understands better than the interlocutor. The conjunction "even if" serves to introduce a subordinate clause that contains a concession or acknowledgment of the possibility of another point of view, but in this context, the concession is used to demean the interlocutor. The use of "even if" here is not to show open-mindedness or humility, but rather to reinforce the speaker's distrust of the interlocutor's ability to understand. He seemed to say, "I admit you may not understand, but that doesn't change the fact that it is." It is a subtle but effective way to assert the superiority of the speaker's knowledge and understanding while belittling the interlocutor.

Conclusion:

In the context of humor, **Positive Impoliteness** is the attraction and essence of comedy dramas. The impoliteness displayed is not meant to be hurtful or degrading, but rather to entertain the audience in an ironic or laughable way. This sentence, in the context of comedy, may no longer be considered a serious positive face attack, but rather a punchline or a typical comedic element.

Finding

The distribution of impolite strategies in the comedy drama Karo Cot-Dogol, if classified based on Culpeper's theory, shows frequency variation between categories. The **positive impoliteness** strategy proved to be the most frequently used strategy, with 37 types identified. This number is significantly higher than the **bald on record** strategy which recorded 24 types, the **negative impoliteness** strategy with 6 types, and the **mock impoliteness** strategy with 4 types. In contrast, the **withhold impoliteness** strategy was not found at all. This difference in frequency suggests a certain preference in the use of impoliteness strategies in the Karo Cot-Dogol comedy drama, where overall, the interpretation based on the comparison of the frequency of the impoliteness strategy in the Karo

Cot-Dogol comedy drama indicates that this drama tends to use the strategy of positive impoliteness and bald on record as the main mode of conveying impoliteness. This leads to the allegation that the humor in this drama is largely built through ridicule, direct attacks, and minimal indirectness. The comedy drama Karo Cot Dogol utilizes the strategy of impoliteness as one of the tools to create humor. The results of the data analysis on the use of the impolite strategy can be seen in the following table:

No.	Type of Impoliteness	Frequency
1.	Bald on Record	24
2.	Positive Impoliteness	37
3.	Negative Impoliteness	6
4.	Mock Impoliteness	4
5.	Withhold Impoliteness	0

Table 1: The Frequency of Impoliteness Strategy

Discussion

The use of the strategy of disrespect in the comedy drama Karo Cot Dogol reflects the social and cultural dynamics of the Karo community. The dominance of negative impoliteness and mock impoliteness may be related to cultural values that value honesty and openness, albeit in a sometimes-crude form. The absence of withhold impoliteness can also be interpreted as a reflection of a more direct and straightforward communication style in Karo society. Previous studies of impolite strategies have also been carried out several research objects, including:

The results of the study strategy of impoliteness in the language in the threat to online loan applications through social media WhatsApp showed that there were 107 impolite strategies consisting of direct disrespect, negative disrespect, positive impoliteness, pseudo-impoliteness, and withholding politeness, Al-Mubarrok et al., (2023), This study analyzes the strategy of disrespectful in threat texts on online loan applications on WhatsApp

Another Study by A. Hanif (2022) on the Use of Disrespectful Strategies of Inappropriate Nicknames in Deddy Corbuzier's Podcast "Masterpiece: Journal of Student Cultural Studies". The study analyzed the use of an inappropriate nickname in Deddy Corbuzier's podcast, "Masterpiece." The results of the study show that the disrespectful nickname strategy used by Deddy Corbuzier aims to satirize, mock,

and demean the source. This study has underlined the use of inappropriate epithets as a form of dominance and power in verbal interactions.

S.P. Rahayu and A.S. Wijayanti (2021) analyzed the Strategy of Disrespect in Adolescent Online Conversations on Instagram Social Media. This study analyzed the disrespectful strategies in teens' online conversations on Instagram. The results show that the most commonly used disrespect strategies are violation maximization strategies, violation minimization strategies, and violation explicit strategies. This shows that the phenomenon of using disrespectful strategies in this context is a serious problem.

F.P. Hasibuan and A.P. Please (2020), examining the Analysis of Disrespectful Strategies in Political Advertising for the 2018 Tebing Tinggi Mayor Election. This study analyzes the strategy of disrespect in political advertising for the 2018 Tebing Tinggi Mayor Election. The results show that the most commonly used disrespect strategies are the strategy of maximizing violations and the strategy of minimizing violations. They found that personal attacks and the dissemination of false information are common tactics.

Another research by A. Purwaningrum (2019), Disrespectful Strategies in Netizens' Comments on Online News Posts on Facebook Social Media. This study analyzes the strategy of disrespectability in netizens' comments on online news posts on Facebook social media. The results of the study show that the most commonly used disrespect strategies are the strategy of maximizing the violation and the strategy of explaining the violation.

These studies collectively reveal that disrespectful communication strategies are pervasive in various digital contexts. The motivations for using such language vary, including the desire to dominate, humiliate, or simply express anger and frustration. The consequences of online incivility can be severe, leading to emotional distress, social isolation, and even physical harm. It is crucial to address this issue by promoting digital literacy, fostering empathy, and implementing effective online moderation policies.

By understanding the underlying factors that contribute to online incivility, we can develop strategies to mitigate its negative impact and create a more respectful and inclusive online environment. These studies show that the strategy of disrespect in Indonesia continues to evolve and varies. Factors that influence the use of impolite strategies include the context of communication, the relationship between speakers, and the purpose of communication.

Conclusion

An analysis of the comedy drama Karo Cot-Dogol reveals the dominance of negative and cynical impolite strategies. These findings suggest that humor in such plays is often built through verbal attacks, ridicule, and insults against certain characters. Although there are several examples of positive insecurity, overall, negative strategies dominate. This indicates that the social norms in Karo society depicted in the drama tend to be tolerant of certain forms of impoliteness, especially in the context of comedy. The study also showed that the strategy of impoliteness played an important role in creating the comedic effect in the drama Karo Cot-Dogol. The repeated use of negative and cynical strategies succeeded in triggering laughter in the audience through the contrast between expectations and reality, as well as social expectations and norm violations. These findings support the view that humor often involves violating social norms, and that impoliteness is one way to create such violations.

This research opens up opportunities for more in-depth exploration of linguistic aspects. Further research can focus on: (1) semantic analysis of words and expressions that contain elements of impoliteness; (2) a pragmatic study to understand the implications of using the impolite strategy in the context of social interaction; and (3) critical discourse analysis to uncover how social constructions and power are manifested through the use of impolite language in dramas.

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