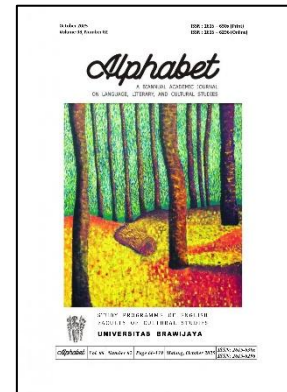


ALPHABET

<http://alphabet.ub.ac.id/index.php/alphabet>



Unveiling Rudeness: Impoliteness Strategies Used by the Judge of America's Got Talent

Umi Kulsum
Nur Latifah

Alphabet / Volume 08 / Number 02 / October 2025, pp. 91-107
doi: 10.21776/ub.alphabet.2025.08.02.04, Published online: October 2025

How to cite this article :

Kulsum, U. & Latifah, N. (2025). Unveiling rudeness: Impoliteness strategies used by the judge of America's Got Talent. *Alphabet*, 08(02), 91-107. doi: 10.21776/ub.alphabet.2025.08.02.04.

Unveiling Rudeness: Impoliteness Strategies Used by the Judge of America's Got Talent

Alphabet ©2018, by Study
Program of English, Faculty of
Cultural Studies, Universitas
Brawijaya
ISSN: 2615-630x (print)
2615-6296 (online)
Vol. 08, No. 02

Umi Kulsum¹
Nur Latifah²

Abstract.

Technological advancement and increasing cultural diversity lead to misunderstandings in communication. Therefore, individuals need to understand impoliteness strategies to prevent misunderstandings and by understanding impoliteness strategies to increase success in communication. This phenomenon is reflected in the American talent show, America's Got Talent, which illustrates how the judges' utterances are acts of impoliteness. This study examines the types of impoliteness strategies contained in the judges' utterances on America's Got Talent in 2023 using Culpeper's theory. In addition, this study also analyzes the functions of these impoliteness strategies based on Culpeper's (2011) theory, focusing on what functions the judges use the impoliteness in the show. This study uses a descriptive qualitative method that aims to analyze examples of impoliteness strategies used in the judges' utterances. In this study, researchers found all types of impoliteness strategies by Culpeper's theory other than the Withhold politeness type. In addition, the researchers also found all the functions of impoliteness used by the judges on America's Got Talent.

Keywords: Impoliteness Strategy, Function Impoliteness, Judges, America's Got Talent.

Nowadays, it is important to master appropriate impoliteness strategies to achieve an effective communication. This is for a reason, as technological advancements and the increasing use of digital media, along with cultural diversity, make it crucial to master impoliteness strategies in communication to avoid conflict and disagreement. For example, in conversations among friends and family, there often a lack of responsiveness and disrespectful tones and body language. Similarly, on social media, misunderstanding arises when individuals fail to filter their utterance expressions, leading to hate speech and slurs. Therefore, individuals must grasp the impoliteness strategies to prevent misunderstandings and boost communication success (1). In short, mastery of impoliteness strategies in communication is the key

of importance in the digital age characterized by technological advancements and increasing cultural diversity, as it helps in the proper delivery of messages by listeners and speakers.

The phenomenon of politeness and impoliteness in communication is highly dependent on social context, participants, time, location, and formal or informal situations (2). Impoliteness can be found in various aspects of daily life, such as conversations between friends, family members, and the surrounding community (3), with concepts that can vary culturally. This attracts the attention of researchers to study impoliteness strategies in different cultural contexts. The object of research chosen is a talent contest show in America, namely America's Got Talent. The show features a variety of communication situations, ranging

1 Universitas Islam Negeri Maulana Malik Ibrahim, Malang, Indonesia. Email: umek2001@gmail.com
2 Universitas Islam Negeri Maulana Malik Ibrahim, Malang, Indonesia. Email: lutfia25@gmail.com

from offensive interactions between interlocutors to collaborative communication, thus providing rich material for analyzing impoliteness strategies.

Research on impoliteness strategies in talent contest shows such as America's Got Talent is particularly relevant because impoliteness in communication can lead to misunderstandings. In the context of competition, judges are often involved in emotional, tense, and pressured situations that can trigger impoliteness strategies when giving criticism to contestants, such as stopping a performance without giving a clear reason. In addition, the judges in this show have different backgrounds and cultures, which can cause friction in the form of impoliteness when giving comments. This illustrates how impoliteness in communication, especially in the context of a stressful competition, can arise and negatively impact interpersonal speech. By analyzing the utterances in this show, the researchers were able to uncover the variety of impoliteness used by the judges. This research aims to understand how impoliteness is applied in competitive situations.

Several related studies that have been conducted previously use the analysis of impoliteness strategies with various objects. For example, another talent show object research by (4), examines Language Impoliteness in Stand-up Comedy Academy (SUCA) II on Indosiar using Culpeper's theory of impoliteness (6) in analyzing data collected from video transcript collection. The findings in this study resulted in two impoliteness strategies, namely positive impoliteness and negative politeness. On another object in the form of literary works, novels. The study conducted by (5) analyze impoliteness strategies in John Green's novel entitled "The Fault in Our Stars". In this study, Culpeper (6) produced five impoliteness strategies: bold on-record impoliteness, positive impoliteness, negative politeness, sarcasm or mock politeness, and withhold politeness.

Other studies that analyze impoliteness strategies are also conducted on social media such as YouTube or Instagram. The research (8) analyzes hate speech on social media in the

form of @Prabowo's Instagram using Culpeper's theory (1996). The results found in this journal show three impoliteness strategies, namely positive impoliteness, negative impoliteness, and allusions or sneering strategies. The previous studies above show similarities with this study in identifying the forms of impoliteness that appear in each context using Culpeper's theory of impoliteness. However, the researchers found gaps or contrasts from previous studies. The contrast between this research and previous research is that first, the researchers use different data to analyze. To be precise, the object of this research focuses on the judges' speech in the America's Got Talent search contest. Second, the second research question is also quite dissimilar to the previous studies. This research discusses the review of the function of impoliteness in America's Got Talent show. The function of impoliteness in the strategy of impoliteness in the context of talent search shows is novel and offers a new perspective. The innovation lies in recognizing that despite their entertaining nature, talent shows are dynamic platforms where interpersonal communication and feedback play a vital role. Therefore, further research is needed to fill this gap and provide a more in-depth understanding of the functioning of impoliteness strategies in different contexts.

Accordingly, this study aims to identify the types of impoliteness applied by judges concerning Culpeper's (6) theory. The researchers chose to use Culpeper's theory because it specifically develops a framework for analyzing impoliteness. Culpeper's theory expands this understanding by highlighting how impoliteness, or attacks on face, can be strategically applied in social interactions. In addition, this study also seeks to understand the functions of impoliteness used by judges. To explore the functions of impoliteness, the researchers utilized the theory developed by Culpeper (2011).

THEORETICAL FRAMEWORK

Pragmatics

Pragmatics, as stated by Simaremare et al. (9), is a branch of linguistics that focuses on

meaning in context. Lubabah (10) argues that pragmatics studies how humans use language in communication and its impact on actual language use. Within the framework of pragmatics, it is important to realize that this study is closely related to the meanings produced by speakers or writers, which are then interpreted by listeners or readers. This perspective is particularly relevant when analyzing impoliteness in communication. Impoliteness strategies can only be fully understood by considering the context in which they occur, as what is considered impolite in one context may be acceptable in another. By examining how the meaning of language varies depending on the communicative context, pragmatics provides insights into how impoliteness is perceived and interpreted by message receivers, highlighting the complexity and nuance of human interaction (11).

Impoliteness Strategies

Several researchers have developed models of impoliteness, including Culpeper (6), who suggests that impoliteness can function as a communication strategy deliberately aimed at attacking an interlocutor's self-image. This research will use the strategies proposed by Jonathan Culpeper (6), which are considered to significantly influence understanding of the impoliteness applied by speakers in communication with listeners. Culpeper classifies impoliteness strategies into several categories to identify the way speakers convey impoliteness to their listeners:

Bold on Record Impoliteness

Bold on record impoliteness is a direct face attack, where the speaker intends to attack the listener or listeners who are unable to (safely) utter impolite statements. FTAs are conducted directly, clearly, unambiguously, and concisely in circumstances where face is irrelevant or minimized (Culpeper, 1996).

Positive Impoliteness

Positive impoliteness is to damage the recipient's positive face, such as ignoring, not having sympathy, not being interested or even not caring, exclusion, non-interference, inappropriate

language (Taboo language), seeking disapproval, and excluding others from an activity.

Negative Impoliteness

Negative impoliteness is designed to destroy the negative face desires of recipients. As described by Culpeper (1996), these strategies can be seen from its use in: Frightening, humiliating, underestimating, or laughing, remove the other (use diminutives), attacking someone else's space: asking or talking about information that is too intimate considering the relationship and associating others with negative aspects

Sarcasm/Mock Politeness

Sarcasm/ mock politeness involves using dishonest charity strategies, such as sarcasm, to express explicit meaning and offend the listener, resulting in superficial realization.

Withhold Politeness

Withhold politeness shows impoliteness in communication, which causes ignorance, whereas the speaker does not show the expected politeness (Culpeper, 1996). The impoliteness given is like the absence of gratitude for what someone gives.

The Function of Impoliteness

The function refers to the purpose or reason behind the use of impoliteness. According to Culpeper (7), impoliteness has three functions.

Affective Impoliteness

Affective impoliteness is closely related to the emotion of anger and can fulfill various functions, including expressing dissatisfaction, asserting dominance, or even seeking rewards through aggressive expression.

Coercive Impoliteness

Coercive impoliteness is a form of impoliteness utilized to exercise control or force compliance through abusive and aggressive actions. Coercive impoliteness can manifest in various ways, such as using insults, denial, sarcasm, or demeaning language, with the aim of demean-

ing or intimidating other individuals. It is commonly used as a power tool to assert dominance, control the course of conversation or action, and achieve specific goals, even if it harms the targeted party. In this context, the function of coercive impoliteness can manifest in situations of social status or power imbalance

Entertaining Impoliteness

Entertaining impoliteness is engaged in providing entertainment at the expense of its target. Like the other types of functional impoliteness discussed, entertaining impoliteness involves a victim or at least a potential victim. This does not necessarily mean that the target is ever aware of the indecent or that the participant providing the entertainment is always aware of who the target is.

RESEARCH METHOD

In this study, the researchers used a qualitative descriptive method, based on (12) opinion, which allows for an indepth understanding of America's Got Talent judges' use of impoliteness strategies through analyzing words, sentences, and utterances regarding Culpeper's theoretical framework.

Data Collection

The researchers started by browsing the America's Got Talent YouTube channel for relevant content, specifically focusing on episodes 6 to 9. After selecting the episodes, the researchers watched each episode carefully and then downloaded them for primary data collection. Afterward, the researchers transcribed the videos to convert the audio and video data into text, thus facilitating interpretation and analysis. In this corpus, the researchers systematically identified instances of impoliteness, categorized them by type and function, and organized these instances into a table for further examination

Data Analysis

In the data analysis process for this study, the researchers marked the rhetoric of impo-

liteness based on the context of the judges' utterances. Furthermore, the researchers used Culpeper's (6) theory of impoliteness to classify each type of impoliteness strategy used by the judges in making comments. After identifying various impoliteness strategies, the researchers categorized them based on the types and functions described in Culpeper's theory. After the identification process, the researchers analyzes the type of impoliteness and the function of impoliteness. The data analysis process was carried out to gain a deeper understanding of how the judges used impoliteness strategies in the context of the talent show. Findings from this analysis are presented in the subsequent sections, detailing the conclusions derived from examining impoliteness strategies in *America's Got Talent*.

FINDINGS AND DISCUSSION

Type of Impoliteness Strategies

Bold on Record Impoliteness

Data I

This utterance was delivered by Simon Cowell (SC) and Sofia Vergara (SV) as judges to a contestant.

feel me now? No, I'm falling Do you feel me now? With the taste of your lips on my mind You're toxic, I'm slipping under With the taste of a poison paradise I'm a dirty chicken (Contestants Perform)

SV : STOP

SC : Stop. I didn't like it. That's it full stop. I didn't like it. (Mid-contestant performs while pressing the red button)

In this data, the contestant is performing her singing skills, but in the middle of the performance, Sofia Vergara (SV) and Simon Cowell (SC) suddenly stop the performance by saying "Stop" or "Stop, I didn't like it." This statement was delivered firmly, without any additional explanation or softening. Their short and straightforward phrases explicitly show their disapproval of the contestants' performance without any further elaboration. Sofia Vergara

and Simon Cowell's actions indicate the use of a bald-on-record communication strategy, where messages are delivered directly, without regard to politeness or mitigation factors.

Data II

This utterance was delivered by Sofia Vergara (SV) as a judge to a contestant.

- SV : *Who are you?*
 CONT : *Oh, I'm very nervous*
 SV : *Of course, who are you? What is your name?*

In this data, a contestant enters the stage with the intention of performing. Before the contestant starts, Sofia Vergara (SV) asks the question, "Who are you?" in an attempt to get to know the contestant better. However, instead of answering by stating her name, the contestant stated that she felt nervous. This response made Sofia Vergara visibly annoyed, and she repeated her question in a firmer tone, "Who are you? What's your name?" This second question is direct and explicit, although in a more polite situation, SV may choose to ease the tension by asking, "Can you tell me who you are and your name?" This would have shown more empathy towards the contestant's nervous state.

The choice of words and tone used by Sofia Vergara reflects the use of the bald-on-record strategy, where the message is conveyed without any attempt to soften the tone or refine the delivery. This strategy is generally chosen when the speaker wants to achieve maximum clarity or wants an immediate response, without considering the feelings of the interlocutor. In this case, the SV's main focus was to get a clear and quick answer regarding the contestant's identity, so there was no attempt to adjust the tone to make it more polite or empathetic.

Data III

This utterance was delivered by Simon Cowell (SC) as a judge to a contestant.

- CONT : *Yeah. So that's me, Sonny Chatham. Yes. And that's the crowd loving me. And you're loving me, aren't you?*

Aren't you? You're loving me. Grammy.

SC : *I think we need to move on to the performance now, Sonny.*

CONT : *Okay, I'm sorry. That's all right. I'm sorry, I maintain.*

SC : *We got it. Yeah, we got it*

In this data, before starting their performance, the contestants talked too much and rambled, as if trying to buy time. The contestant also asked irrelevant questions to the judges, which disrupted the flow of the show. This attitude caused Simon Cowell (SC) to feel exasperated, and he finally expressed his dissatisfaction by firmly stopping the contestant, saying, "I think we should move on to the performance now, Sonny." This statement was delivered in a straightforward and direct manner, without giving room for further discussion or pleasantries.

Simon Cowell's (SC) action indicates the use of the bald-on-record strategy, where the message is delivered directly without any attempt to mitigate or soften the language. In this case, the SC does not tolerate contestant behavior that is considered disruptive, and the focus is on directing contestants back to the main goal, namely the performance.

Data IV

This utterance was delivered by Simon Cowell (SC) as a judge to a contestant.

CONT : *I haven't gotten to all of them yet Wait wait a minute. Just a second. I'm so sorry. I don't I don't mean to be rude, but If I flip and you say stop, okay Stop well, you gotta be full faster.*

SC : *Okay, stop stop stop*

CONT : *But I didn't flip him yet,*

SC : *I know*

In this situation, a contestant was trying to showcase his magic talent and asked for time to explain his act. However, before the contestant could fully begin his performance, Simon Cowell (SC) firmly stopped him by saying, "Okay, stop stop stop." Despite this, the contestant still attempted to continue his performance,

feeling that he had not finished his act. At this point, SC, with an exasperated expression and unfriendly face, responded with a brief, "I know" indicating his disapproval of the contestant's performance, which was considered too wordy.

SC's statement reflects the use of a bald-on-record strategy, where the message is delivered directly and without any attempt to soften or reduce its potential emotional impact.

Data V

This utterance was delivered by Sofia Vergara (SV) as a judge to a contestant.

SV : *I want to know, how is this an act? Like, okay, you read this, and now what?*

CONT : *And it's been read.*

SV : *I think we need to stop this thing. I'm going to give you a no. First, no. Howie, yes, no, what?*

In this situation, a contestant displays his talent by reading a thick book in seconds, but his actions seem strange and difficult to understand. Sofia Vergara (SV), trying to understand the contestant's actions, then asked questions related to what the contestant was actually doing. Nonetheless, the contestant's performance made SV even more annoyed and irritated, which could be seen from her facial expressions that showed dissatisfaction. Finally, SV decisively stopped the contestant's performance by saying, "I think we need to stop this thing. I'm going to give you a no" The word "NO" at the end of the sentence explicitly shows SV's disapproval of the performance.

SV'S word choice and delivery reflect the use of the bald-on-record communication strategy, where the message is delivered directly without softening the words or considering their emotional impact on the contestant. In this case, the SV not only stopped the performance, but also gave a very clear and unequivocal judgment through the word "NO," which emphasized that he completely disagreed with the contestant's actions.

Positive Impoliteness

Data VI

This utterance was delivered by Howie Mandel (HM) as a judge to a contestant.

SV : *Why did you not wear your firefighter outfit?*

CONT : *Might might be a little frowned upon in the firefighting community to wear it.*

HM : (LAUGH) *Not like a singing telegram*

In this situation, Howie Mandel's (HM) response of using laughter as humor shows an attempt to reduce the seriousness of his utterance. The contestant wearing a fireman's outfit made Howie Mandel (HM) feel that it was ridiculous, so he called the contestant "not like a singing telegram." The use of words like "like a singing telegram" is a form of taboo language, which is one of the strategies of positive impoliteness.

Data VII

This utterance was delivered by Sofia Vergara (SV) as a judge to a contestant.

(Contestants Finish Their Performance And The Judging Session)

HM : *Sophia, what did you think?*

SV : *You're funny, but it's like really not for AGT. So again, no.*

In this situation, the contestant performed a funny and entertaining act, but was not fully approved by Sofia Vergara (SV). SV initially complimented the contestant by saying, "You're funny," which showed appreciation for the entertainment aspect of the contestant's performance. However, she then added, "But it's like really not for AGT," which subtly diminished the earlier praise, indicating that although the act was enjoyable, SV felt that the performance was not appropriate for the AGT competition. SV's expression, despite appearing to like the contestant, showed that she did not support the performance to continue to the next stage.

Her utterance can be categorized as a positive impoliteness strategy, where she attempted

to maintain a social relationship with the contestant through the initial compliment, but at the same time conveyed criticism of the performance's appropriateness for the competition.

Data VIII

This utterance was delivered by Howie Mandel (HM) as a judge to a contestant.

HM : *Honestly, you're funny now, but it's a no. I am sorry. No!*

CONT : *I can rap. I can do the rap.*

HM : *No, you don't need to rap. You don't need to rap.*

In this data, a contestant shows his talent in rapping, but before starting his performance, he seems to ramble and doesn't start immediately. When he finally started, his performance was ridiculous and didn't live up to expectations. Howie Mandel (HM), one of the judges, indirectly expressed his disapproval of the contestant's performance. HM used polite utterances such as "You're funny" and "I am sorry," which showed a friendly and empathetic impression of the contestant's effort. However, at the end of her statement, the HM reinforced her rejection by stating "No," which explicitly showed her disapproval of the performance.

Afterwards, although the contestant still insisted on defending his talent, the HM finally confirmed his stance by saying, "No, you don't need to rap," indicating that he no longer wanted to give the contestant a chance to continue. This remark shows a firmer and final disapproval, while closing the opportunity for the contestant to continue to maintain the action.

HM's statement can be categorized as the use of positive impoliteness strategy. At first, HM used praise and polite words to maintain social relations with the contestant, but still gave a critical assessment. This strategy attempts to keep the contestant's face by not directly stating a harsh rejection. However, in the end, HM ended her speech with an explicit rejection through the word "No" and the phrase "You don't need to rap," which clearly indicated that she disapproved of the performance.

In this situation, Howie (HM) expressed his disapproval of the contestant's performance indirectly. HM uses polite utterances such as "you're funny" and "I am sorry", but at the end of his utterance, he shows his impoliteness with the word "No" to strengthen his rejection of the contestant's performance. Thus, HM's utterance is a form of positive impoliteness strategy.

Negative Impoliteness

Data IX

This utterance was delivered by Simon Cowell (SC) as a judge to a contestant.

SC : *So, what's the big dream, then, coming on the show?*

CONT : *We are here to win.*

SC : *Oh, wow (While down smile snickering)*

In this situation, before the contestant performed his act, Simon Cowell (SC) asked about the contestant's biggest dream and how he planned to win the competition. After the contestant confidently answered that he would win and move on to the next round, the SC's response was dismissive. The SC only gave a brief response of "Oh, wow" accompanied by a sly smile, known as a "downsmile," which implicitly showed a dismissive and skeptical attitude towards the contestant's abilities.

Usually, a smile is associated with approval or a positive attitude, but in this case, the "downsmile" and the phrase "Oh, wow" are used to imply disagreement and belittling of the contestant's statements. This response subtly but clearly attacks the contestant's belief that, "We are here to win," by implying that the claim is unrealistic or even arrogant. Although the SC did not directly reject or criticize the contestant's statement, his use of body language and facial expressions signaled disbelief and dismissiveness.

Simon Cowell's actions in this situation reflect the use of a negative impoliteness strategy, where rejection or disapproval is conveyed

through understatement or subtle nonverbal expressions, but still attacks the interlocutor's self-esteem or beliefs.

Data X

This utterance was delivered by Simon Cowell (SC) as a judge to a contestant.

When I see you, son, my father Well now, let me go Let me go (Performance Contestants)

SC : *(Waving His Hand To Stop) I think I like ur voice but I didn't your character.*

In this situation, a contestant displays his talent by singing, but in the middle of his performance, Simon Cowell (SC) raises his hand to stop the action. After dismissing the contestant, SC gave a direct critique that focused on the contestant's "character". Although SC initially praises the contestant's vocal ability, he then stops his praise with the statement, "But I didn't your character." This statement implies a negative judgment, not of the singing quality, but of the contestant's personality or the way they carry themselves on stage.

This criticism can be considered an example of a negative impoliteness strategy, where the SC goes beyond the boundaries of what is generally considered appropriate in passing judgment by commenting on personal matters or invading the contestant's private space. While criticism of technical skills such as voice or singing technique is normal in the context of talent competitions, the SC in this case alluded to more personal aspects, which could be considered an attack on the contestant's identity or personality.

Data XI

This utterance was delivered by Simon Cowell (SC) as a judge to a contestant.

Okay, let's start with facewarming. Inhale. The bigger, the better. Next exertion. Bigger, smaller, please. Show upper leg. And then... (Continues Showing)

SC : *What exactly is this? (Asks Red Buttons In Disgust)*

CONT : *Simon, this is the natural alternative.*

SC : *I know, I know. But we look stupid.*

In this data, a contestant displays a unique talent in the form of facial gymnastics, which falls under the category of facial exercise. As the contestant gave instructions in the middle of his performance, Simon Cowell (SC) suddenly questioned the validity of the action with an angry tone and an exasperated expression. He showed his desire to stop the contestant's performance by signaling to press the red button, which is the sign to end the show. When the contestant explained that the moves he performed were correct and natural in facial gymnastics, SC then responded with the statement, "I know. But we look stupid."

The SC's statement directly criticized the contestant's performance, implying that the action made the SC and the other judges feel stupid or inappropriate. This remark not only shows disapproval of the talent displayed, but also indirectly associates the act with something negative and embarrassing.

The SC's response in this context is an example of the use of a negative impoliteness strategy, where the criticism is direct and attacks the contestant's self-esteem or reputation. Instead of criticizing the technique or effectiveness of the performance, the SC shames the contestant by associating the action with something demeaning, namely making others look stupid.

Data XII

This utterance was delivered by Sofia Vergara (SV) and Howie Mandel (HM) as a judge to a contestant.

SV : *Do you do private sessions?*

CONT : *Of course.*

HM : *Yes, let her come to your house. I think this is something you should do in private. Not on stage, in front of millions of people.*

CONT : *But AGT is for every talent And for everyone. AGT is not just for singers or singers or magics. AGT is for every talent.*

In this situation, after the contestant finished her performance by showing her aerobic facial gymnastics talent, Sofia Vergara (SV) asked the

contestant if this act was also offered for private sessions. The question was answered straightforwardly by the contestant, who stated that “of course” she was open to private sessions. However, behind SV’s question, it was implied that the contestant’s talent may not be suitable for performing in public. This remark was later reinforced by Howie Mandel (HM), who added, “I think this is something you should do in private. Not on stage, in front of millions of people.” HM’s statement clearly implies that the action is not appropriate to be performed in front of a large audience and is only suitable for private spaces.

This utterance demonstrates a negative impoliteness strategy, where both SV and HM indirectly convey criticism in a way that associates the contestant’s action with something shameful or inappropriate. Although their comments are not explicitly rude, the implications of their statements are clearly belittling and devaluing the contestant’s performance. HM’s remarks, in particular, expressly suggested that the talent was not suited for the big stage and was better performed in private, out of the public spotlight

Data XIII

This utterance was delivered by Sofia Vergara (SV) as a judge to a contestant.

- HK : *What about?*
 CONT : *My Name by Grace Vandervoel. Well, I want to sing an original song. So, I brought, I brought, I wrote, I wrote, I've written hundreds of songs. I've written hundreds of songs, and I brought...*
 SV : *Pick whatever you want (While Interrupting The Contestants' Speech)*

In this situation, the contestant was explaining what she was going to perform when Heidi Klum (HK) asked about her performance. However, the contestant’s answer was considered convoluted and did not go straight to the point of the explanation. This made Sofia Vergara (SV) feel annoyed, which can be seen from her facial expression that shows dislike for the way the contestant delivered his explanation. Under these conditions, SV directly interrupted

the contestant with the statement, “Pick whatever you want,” without letting the contestant finish his explanation.

This interrupting action is part of the negative impoliteness strategy, where SV does not provide space or opportunity for the contestant to fully explain what he said. This strategy shows a lack of attention to the contestant’s autonomy in conveying his creative process and puts pressure to immediately proceed to the action to be performed.

Data XIV

This utterance was delivered by Sofia Vergara (SV) as a judge to a contestant.

- HK : *Are you kidding me, Sunny?*
 CONT : *I just wanted everyone to be part of it. I just-*
 SV : *Goodbye!*

In this situation, the contestants were performing a magic act that was considered strange by the judges. This prompted Heidi Klum (HK) to ask if the act was a joke and not serious to be performed on this competition show. However, the contestant denied this, stating that he wanted everyone to see the important part of the act. Even so, Sofia Vergara (SV) was visibly annoyed and no longer interested in the contestant’s performance. In response, SV angrily said, “Goodbye!”, indicating an outright rejection of the contestant’s performance without giving the contestant any further opportunity to explain the act.

The SV’s “Goodbye” is an example of a negative impoliteness strategy, where the SV shows his indifference to the contestant’s explanation, while cutting off the contestant’s chance to finish or defend his performance.

Data XV

This utterance was delivered by Heidi Klum (HK) and Simon Cowell (SC) as a judge to a contestant.

- HK : *It's a little bit annoying, to be honest with you. It's a no from me.*
 SV : *That was the whole point. She was trying to be annoying. I'm going to give you a yes.*

HM : *Wait, wait, don't celebrate yet. You need three yeses to go on. So your future on this show... ...is based on Sonny.*

SC : *I'm not going to be honest with you. You've gone from being the most annoying contestant... ...genuinely I've ever met in my life... ...to suddenly, everyone loves you. So for that reason, you got a yes. Thank you very much.*

In this situation, the contestant performed an act that the judges found particularly annoying because it was unclear and contrived. The first reaction came from Heidi Klum (HK), who expressed her disapproval of the contestant's performance by calling it "a little bit annoying." The use of this phrase, although seemingly mild due to the use of the diminutive "a little," still shows HM's dissatisfaction with the act.

Furthermore, Simon Cowell (SC) expressed a harsher judgment by directly insulting and humiliating the contestant. SC referred to the contestant as "t You've gone from being the most annoying contestant..." and added a very strong negative judgment with the utterance, "...genuinely I've ever met in my life..." This speech not only demeans the contestant's performance, but also publicly humiliates the contestant in front of the audience, emphasizing that the performance is not only bad, but also very disturbing to the SC.

Both of these utterances are clear examples of negative impoliteness strategies. The impoliteness is seen in the way the judges belittle the contestant's performance without giving constructive criticism, and instead humiliate the contestant directly in front of the public. The SC's statement, referring to the contestant as the "genuinely I've ever met in my life..." reinforces the humiliating effect, as it shows that the contestant's performance is considered to be one of the worst he has ever witnessed in his entire career.

Data XVI

This utterance was delivered by Howie Mandel (HM) as a judge to a contestant.

HM : *Was that the whole is that you have shown? (While Stopping The Contestant's Performance)*

CONT : *I Was I was going to the best parts. I was about to kill it.*

HM : *Why, hmm I mean go ahead! (Contestants Resume Their Talent Performance)*

HM : *We finished? (While Giving A Frivolous Look)*

CONT : *I was against I was about to bit.*

HM : *get the best parts.*

In this situation, when the contestant performed his act, the performance was not satisfactory to Howie Mandel (HM). HM interrupts with the question, "Was that the whole is that you have shown?" which shows a cynical attitude and doubts the quality of the contestant's performance. This question indirectly indicates that what the contestant has shown is not impressive or interesting enough for HM, thus creating an irritating impression.

Furthermore, although HM seemed resigned to the contestant's actions, this could be seen from his hesitant words, "Why, hmm I mean, go ahead!" However, the tone and expression used still reflected dislike. The HM continued with a more snide comment, "we finished?" while showing a dismissive expression. This remark not only doubts the contestant's ability, but also shows a lack of respect for the process or effort made by the contestant in performing the act.

HM's actions in this situation are an example of negative impoliteness, where HM directly belittles the contestant's performance and shows doubt in the contestant's ability.

Data XVII

This utterance was delivered by Simon Cowell (SC) as a judge to a contestant.

HM : *Simon, where you think what*

SC : *I didn't really understand anything of it. I'm being honest with you*

CONT : *It was because it was fast*

SC : *(Laughing at the contestants)*

In this situation, while the contestant was performing, Simon Cowell (SC) showed a very

clear expression indicating disapproval of the contestant's performance. This caught the attention of Howie Mandel (HM), who then asked SC what he thought of the contestant's act. SC responded by stating that he did not understand the intention of the performance, which indicated a direct criticism of the contestant's performance.

SC's utterance of not understanding the contestant's performance may offend the contestant, as it indirectly suggests that the act is not good enough or worth understanding. In addition, when the contestant tries to explain that his performance requires a deeper understanding due to the fast execution of the action, the SC responds with a dismissive laugh. This laughter gave the impression that the SC not only rejected the contestant's explanation, but also belittled the effort the contestant made to defend his performance.

SC's action is an example of negative impoliteness, where he openly expresses his dissatisfaction and belittles the contestant's ability without providing constructive criticism.

Data XVIII

This utterance was delivered by Sofia Vergara (SV) as a judge to a contestant.

- CONT : *I believe that people that understand fast rap they would slow it down in their minds and they will get it*
 SV : *Maybe you need to work on your thinking and come back to a AGT another time, but it's gonna have to be enough for me, THAT WAS NO*

In this data, the contestant performed a rap act, but his performance seemed unsatisfactory to Sofia Vergara (SV). This prompted SV to criticize directly with the words, "Maybe you need to work on your thinking." This statement implies that the contestant has not shown sufficient ability or needs to improve her thinking in designing or executing the performance. The remark highlights SV's dissatisfaction with the quality of the act presented, and indirectly implies that the contestant is not ready for the competition.

SV's criticism continues with the remark, "Come back to AGT another time," which implies that the contestant is not worthy to continue the competition at this point. This statement was delivered directly and seemed dismissive, ignoring the contestant's potential future in the context of the competition. This remark, while implying a future opportunity, still reinforces the message that the current performance is not good enough to be considered further.

Sofia Vergara's action is an example of negative impoliteness, where the SV provides criticism that emphasizes the contestant's shortcomings directly, without showing empathy or providing more constructive suggestions. It not only highlights dissatisfaction, but also dehumanizes the contestant by undermining their potential to advance in the competition.

Sarcams/Mock Politeness

Data XIX

This utterance was delivered by Simon Cowell (SC) as a judge to a contestant.

- CONT : *just give me one sec minute.*
 SC : *No. No, no, Sonny. You've got to sing the song, please. I'm begging you*
 CONT : *I will but just one.*
 SC : *No, No, No I'm begging you now.*

In this situation, the contestant's performance was abruptly stopped by Simon Cowell (SC), who clearly showed his disapproval of the contestant's actions. SC's response was in stark contrast to the contestant's expectation to continue his performance. SC expressed his dissatisfaction by repeating the word "NO" several times, which rejected the performance. However, what is interesting is the way SC conveys his rejection, where he uses the utterance, "please," while displaying a mocking facial expression.

Although on the surface, the words used by SC seem polite, his intonation and facial expression show a sarcastic tone, which demeans the contestant and implies that SC's rejection is not just a formality, but also a form of veiled contempt.

This sarcasm shows the contradiction between the seemingly polite verbal speech and the nonverbal attitude that implies dislike and mockery. This is an example of sarcasm/mock politeness strategy, where SC verbally uses language that appears polite, but with a mocking tone and expression.

Data XX

This utterance was delivered by Howie Mandel (HM) as a judge to a contestant.

CONT : *We can't tell you now. I'd be a surprise*

SC : *exactly*

HM : *Okay, well I'm gonna surprise you I'm gonna say No, No!*

CONT : *Another chance. We could do the song again if you want.*

HM : *No, no, no. We've got to clean up now. Thank you for coming.*

In this situation, the contestant tried to surprise the judges through his performance, but instead made the judges feel annoyed because he was stalling too much. In the end, Howie Mandel (HM) gave a response that verbally seemed polite but full of sarcasm, saying, “Well, I'm gonna surprise you, I'm gonna say No, No!” This utterance, although spoken in a tone that seemed to surprise, actually served to express his rejection of the contestant's performance.

The emphasis on the word “No” and HM's repetition not only implies disapproval, but also shows a dismissive tone. Although the speech on the surface seems polite by using the element “surprise,” the way it is delivered clearly expresses frustration and dislike towards the contestant who is considered to be stalling for time without giving a satisfactory performance. The sarcastic tone used by the HM adds a dimension of veiled contempt for the contestant's performance.

HM's actions in this situation are an example of the sarcasm/mock politeness strategy. The sarcasm is seen in the way HM packaged his rejection as a form of surprise that the contestant did not actually want. By choosing speech that appears polite, HM still conveys a strong and firm rejection, but is accompanied by mocking elements through intonation and word choice.

Data XXI

This utterance was delivered by Howie Mandel (HM) as a judge to a contestant.

CONT : *I want to connect some part of your life to this card,*

HM : *okay,*

CONT : *what's your birth month?*

HM : *November*

CONT : *that should be 11, right? How would you feel if I pick your exact birth mom?*

HM : *How do you pick an 11? Well, that would be amazing good that would be really amazing (With a sarcastic grin)*

In this situation, the contestant displays his talent in magic, but in the middle of his act, Howie Mandel (HM) asks the question, “How did you pick an 11?” while smiling in a way that seems polite, but is actually sarcastic. HM's smile, although superficially friendly, contains a mocking element that shows doubt in the contestant's ability to perform the magic trick being performed.

This question, which appears simple, is actually loaded with a dismissive tone. By asking about the process of selecting the number in the context of the magic trick, HM implicitly conveyed his doubts about the validity of the contestant's act. The sarcastic smile that accompanies this question reinforces the impression that HM does not really appreciate or trust the contestant's ability, but chooses to convey it in a way that appears polite on the surface.

This utterance is an example of the sarcasm/mock politeness strategy. By choosing an utterance that is verbally polite, but supported by sarcastic expression and intonation, HM expresses a negative assessment of the contestant's actions.

Data XXII

This utterance was delivered by Simon Cowell (SC) as a judge to a contestant.

SC : *You know on this show we say this a lot but two minutes actually could change your life.*

CONT : *I hope so.*

SC : *Well good luck (While down smile)*

In this situation, before the contestants began their performances, Simon Cowell (SC) commented on the importance of time in the competition, stating that each contestant only had two minutes to showcase their talent. According to SC, in such a short time, the contestants' lives could change if they made it to the next round. However, SC's utterance was delivered in a tone that seemed dismissive, especially with the use of the phrase "You know" at the beginning of the sentence, which can be interpreted as an attitude that assumes something excessively or lowers expectations of the contestants.

After that, SC added "Good luck" while smiling with a dismissive expression, indicating that he was not fully confident in the contestant's ability to impress. SC's smile and the tone he used reinforced the impression that he did not have high expectations of the act. This response not only provides implicit criticism but also diminishes the contestant's credibility before the performance begins. The SC's actions in this situation reflect the sarcasm/mock politeness strategy, where criticism and distrust are conveyed indirectly through dismissive attitudes and expressions.

Withhold Politeness

In this study, the researchers collected data according to its type. However, during the data collection, no relevant evidence or data regarding withhold politeness behavior was found among the research subjects. Therefore, it was not possible to analyze this aspect and no findings can be reported with withhold politeness.

The Function of Impoliteness

Affective Impoliteness

Data I

This utterance was delivered by Howie Mandel (HM) to the contestant's performance.

HM : *I feel like I'm in the middle of a weird dream. This is a family show guys, come on.*

In this data, Howie Mandel (HM) expresses his confusion towards the contestant's performance with the utterance, "I'm in the middle of a weird dream." This utterance expresses HM's feelings spontaneously, reflecting his incomprehension or discomfort with the situation that is happening on stage. Although this utterance is delivered in a tone that may not intend to directly offend the contestant or hurt anyone, it still shows confusion or dissatisfaction with the performance.

The utterance, when contextualized within the dynamics of the contestant's performance, functions as a form of implicit judgment. HM implied that what the contestant performed was so strange or not in line with expectations that she felt like she was in an absurd situation, even absurd, as if she was in an illogical dream. Although not explicitly offensive, this speech still has a derogatory implication because it places the contestant's performance in the framework of an unreal and irrelevant experience.

HM's speech falls into the category of affective function because it accentuates HM's personal emotions rather than providing an objective evaluation of the contestant's performance. Affective function here refers to the use of language to express the speaker's emotions or feelings, in this case confusion and discomfort.

Data II

This utterance was delivered by Howie Mandel (HM) as a judge to a contestant.

HM : *Heidi, what about you?*

HK : *Yes*

HM : *How about you, Sofia?*

SV : *YES*

CONT : *yeah thank you*

HM : *Thank you. You just have two yeses. And that's it. Not enough. I don't!*

In this data, Howie Mandel (HM) expresses his emotions to the contestants by asking the judges for their answers, stating, "You only have two yes answers. And that's it. Not enough. I don't!" This statement shows that even though the contestant has received two

'yes' votes from the other judges, it is not enough for HM to pass the contestant to the next round.

In terms of communication function, HM's action can be categorized as an affective function**, where he not only gave a rational evaluation of the contestant's performance, but also vented his emotions. Affective function refers to the use of language that reflects feelings or emotions, in this case HM's dissatisfaction and disagreement with the contestants' assessment results. By stating "Not enough. I don't!" HM emotionally asserts her rejection, giving the impression that she is not only acting as an objective judge, but also as an individual who involves her personal feelings in the decision.

Data III

This utterance was delivered by Howie Mandel (HM) as a judge to a contestant.

- SV : *What song are you singing tonight?*
 CONT : *Well, that's the thing. See, I wanted to set myself apart from others.*
 HM : *You're already there.*
 CONT : *Thank you, Howie. I would really love it if you would help me choose the song. Well, I need help, so...*
 HM : *(Remain Silent And Press The Red Disapproval Button)*

In this data, Howie Mandel (HM) shows an ambivalent attitude towards the contestant. Although he initially shows concern with the utterance, "You're already there," which provides support and encouragement, HM then expresses his dissatisfaction in a less polite manner when the contestant begins to speak convolutedly.

From the start, the HM appeared to be trying to contain her emotions, but in the end, she could no longer hide her frustration and chose to express her disapproval non-verbally by pressing the red button without saying anything further. This action not only stopped the contestant's performance, but also emphasized HM's dissatisfaction clearly and unequivocally, albeit silently.

This action can be interpreted as an affective function, as HM expressed her emotions directly in the situation. The affective function in communication reflects the expression of emotions that do not always have to be conveyed verbally, but also through non-verbal actions, such as pressing the red button that indicates rejection and dissatisfaction.

Coercive Impoliteness

Data IV

This utterance was delivered by Sofia Vergara (SV) as a judge to a contestant.

- CONT : *Well, I want to sing an original song. So, I brought, I brought, I wrote, I wrote, I've written hundreds of songs. I've written hundreds of songs, and I brought...*
 SV : *Pick whatever you want (While Interrupting The Contestant's Speech)*
 CONT : *I wrote them on a card. So, the pink is a love song.*
 SV : *Okay, pick that one, that one. Do that one*

In the context of this data, the contestant seemed unprepared to perform, which caused Sofia Vergara (SV) to use her power as a judge to pressure the contestant. When the contestant was convoluted in explaining the choice of song she would sing, SV showed her dissatisfaction and frustration by forcing the contestant to make a decision. Utterances such as "pick that one" and "pick whatever you want" reflect the dominant stance taken by SV in the situation.

SV's actions reflect the coercive function, which refers to the attempt to control or influence the behavior of others in order to submit to the will or expectations of the controller.

Data V

This utterance was delivered by Heidi Klum (HK) as a judge to a contestant.

- HK : *Sunny, Do you see this hand is going very close to that room? if you don't start SINGING RIGHT NOW!*

CONT : *you shake-*
HK : *Start singing! Sing, Sunny!*

In the context of this data, contestants were seen stalling before performing their acts, which caused dissatisfaction to Howie Mandel (HM). To resolve the situation, HM uses a coercive approach by giving verbal threats to the contestants. Firmly, he states, "Start singing!" while emphasizing the word "singing" to emphasize the urgency and force the contestants to start their performance immediately.

HM's actions reflect the coercive function, which serves to control or influence individual behavior by using pressure or threats. In this case, the HM not only conveyed his desire for the contestants to perform immediately, but also pointed out the consequences that the contestants might face if they continued to stall. The threat to press the red button as a sign of disapproval or even disqualify the contestants from the show reinforced HM's coercive stance.

By using this strategy, HM attempted to restore control over the situation and ensure that the performance went according to the expectations and time that had been set.

Data VI

This utterance was delivered by Howie Mandel (HM) as a judge to a contestant.

CONT : *All Right just say stop where you want me to stop, please*
HM : *I wanted you to stop before I press the A.*
CONT : *Let's do this.*
HM : *I Did say stop. What is that?*

In this context, Howie Mandel (HM) expresses his dissatisfaction with the contestant's performance, which he finds uninteresting. From the outset, HM demonstrates his emotional stance, manifested in his threat to press the button that could halt the contestant's performance. The statement, "I want you to stop before I press button A," clearly reflects HM's intention to influence the contestant's behavior in a coercive manner.

This action exemplifies a coercive function, meaning that HM is attempting to control and force the contestant to cease their performance through intimidation. When the contestant continues to ignore the threat, HM escalates the pressure with the assertion, "I did say stop," further reinforcing his coercive attitude.

Through this approach, HM not only seeks to manage the situation but also indicates that he possesses authority within the context of the competition. HM's coercive demeanor creates tension between the judges and the contestant, where the contestant feels compelled to comply with the judge's instructions to maintain their chances in the competition.

Entertaining Impoliteness

Data VII

This utterance was delivered by Heidi Klum (HK) as a judge to a contestant.

SV : *Is this take a famous Israel a show like that people love this?*
CONT : *Not yet*
HK : *I feel like you need smaller rackets, you know, like the ones for table tennis.*

In this data, HK's utterance implied amusement when the contestants performed a funny show using makeshift rackets. HK provides humor by saying, "I feel like you need smaller rackets, you know, like the ones for table tennis." Compared to table tennis creates a humorous image and is a more casual way of delivering criticism. This shows that HK uses the function of entertaining, presenting humor despite the implied criticism.

Data VIII

This utterance was delivered by Simon Cowell (SC) as a judge a contestant.

CONT : *You know. I'm going to make this real quick. I'm going to make this real quick. I'm going to make this real quick. You know? I'm going to make this real quick. You know? You know? (Continuing his rap)*

SC : *Do you have a second soul? (laughing)*
(The contestant continues to rap despite
the judges seeing it as entertainment and
being sick of it) Oh Wowza! I mean,
it was mesmerizing. What a beautiful
dance. You must have the control over
every little part of your body that you
can make those swords dance around
you like that. I mean, it was incredible.
Thanks. Beautiful.

In this data, SC laughed while asking, "Do you have a second soul?" to lighten the atmosphere with humor, although it sounded sarcastic. SC tried to entertain to reduce the tension among the judges who were already bored with the contestants' performances. In other words, the SC was trying to break the ice. This shows that the SC used the entertaining function to convey humor without intending to hurt the contestants' feelings, even though there was an element of sarcasm.

DISCUSSION

This study identifies the several impoliteness strategies that America's Got Talent judges will employ in 2023 and explains how to recognize when someone is using them. In addition, the researchers also highlighted the function of the impoliteness used by the judges in America's Got Talent. After the results are given, a discussion is necessary to address any doubts and provide answers to the researchers's inquiries.

The researchers discovered 22 utterances that involve impoliteness strategies based on the issues in this investigation. There are 22 utterances from the entire set of data that was searched and examined that are part of the impoliteness strategy. Most of the objects used are negative impoliteness as many as 10. Then bald-on-record impoliteness as many as 5 utterances. Positive impoliteness is 3 utterances and sarcasm/mock politeness is 4 utterances. In the data used by the researchers, the researchers does not find the judge's utterances that are included in withhold politeness.

Furthermore, the researchers found 8 utterances that contain the function of impoliteness. Of the 8 findings, the researchers found all the functions of impoliteness. Some of the objects used are coercive impoliteness as much as 3. Then affective impoliteness as much as 3 and the last entertaining impoliteness as much as 2.

From the data above, this can be seen that the majority of strategies used by judges are negative impoliteness. The judges predominantly use negative impoliteness because they want to give feedback that is scathing, frightening, belittling, laughing, and even touching on personal matters that the judges should not be allowed to do.

In addition, there are three functions of impoliteness used by the judges in giving utterances to the contestants. The data above shows that the functions used by the judges are balanced. From the affective function, judges use the affective function to show expressions of emotion to contestants to express dissatisfaction or to intimidate contestants so that they feel uncomfortable and ignored. On the other hand, the coercive function is also used by judges. This function is used to force opponents or put pressure and even threats on contestants. This is so that the contestants are controlled. The entertaining function is used by the judges for the reason of cornering the contestants but accompanied by humor.

CONCLUSION

Based on the research, it can be concluded that the judges of America's Got Talent in 2023 used most of the impoliteness strategies. The five categories of impoliteness strategies include Bald-On-Record Impoliteness, Positive Impoliteness, Negative Impoliteness, Sarcasm/Mock Politeness, and Withhold Politeness, in accordance with Culpeper's (1996) theory. The researchers identified 22 instances of impoliteness, with negative impoliteness being the most prevalent, followed by bald-on-record, sarcasm/mock politeness, and positive impoliteness. Interestingly, no instances of withhold politeness were found.

In analyzing this talent show, the researchers first select certain episodes and sort out the utterances used by the judges that contain elements of impoliteness strategies. Furthermore, the utterances were grouped according to the types of impoliteness strategies. The results showed that the judges predominantly used negative impoliteness strategies. This can be seen from their efforts to provide feedback that is scathing, frightening, belittling, laughing, and even touching the personal aspects of the participants, which should be avoided by the judges.

Regarding the second objective of this research, which is to analyze the functions of impoliteness strategies employed by the judges in the show *America's Got Talent*, this study found that there are three main functions that align with Culpeper's theory (2011): affective function, coercive function, and entertaining function. From the research findings, it was discovered that there are 8 utterances used by the judges in applying the three functions in a balanced manner.

In the affective function, judges use impoliteness strategies to express their emotions to the contestants, be it to show dissatisfaction or to intimidate the contestants so that they feel uncomfortable and ignored. The coercive function is used by judges to coerce or put pressure and even threats on the contestant, to keep the contestant controlled or under control. In addition, the entertaining function is also used by judges by cornering contestants but accompanied by humor so that it still entertains the audience.

REFERENCES

- Culpeper, J. (1996). Towards an anatomy of impoliteness. *Journal of pragmatics*, 25(3), 349-367.
- Culpeper, J. (2011). *Impoliteness Using Language to Cause Offence*. United States of America: Cambridge University Press.
- Insani, O. (2020). Ketidaksantunan berbahasa dalam novel *Ronggeng Dukuh Paruk* karya Ahmad Tohari.
- Lubabah, Nadhofatul. (2019). Face-threatening acts (fats) and politeness strategy in "America's Got Talent 2018". Faculty of Letters and Humanities State Islamic University Sunan Ampel Surabaya.
- Naser, A. A. & Hameed, S. K. (2023). Van Houten's impoliteness in John Green's novel "The Fault in our Stars". *Al-Adab Journal*, 2(144), 1-12
- Rababa'h, B. B. & Rabab'ah, G. (2021). The impact of culture and gender on impoliteness strategies in Jordanian and American TV sitcoms. *Theory and Practice in Language Studies*, 11(2), 151-163.
- Ramdhan, N. J. & Ambalegin, A. (2023). Strategies of impoliteness in the Keeping Up with the Kardashians series on YouTube. *English Journal of Indra Giri*, 7(2), 343-358.
- Rusandi & Muhammad Rusli. (2021). Merancang penelitian kualitatif dasar/deskriptif dan studi kasus. *Al-Ubudiyah: Jurnal Pendidikan Dan Studi Islam*, 2(1), 48-60. <https://doi.org/10.55623/au.v2i1.18>
- Simaremare, Y. N., Nainggolan, W. C., and Herman. (2021). Pragmatics analysis on conversational implicature used in *Mulan* (2020) movie. *Middle European Scientific Bulletin*, 15, 64-74. <https://doi.org/10.47494/mesb.2021.15.696>
- Sinaga, Y. K., Sinurat, B., Saragih, D. Y., and Saputra, N. (2022). An analysis of positive and negative politeness strategy in Ome TV by Fiki Naki on Youtube. *LingLit Journal Scientific Journal for Linguistics and Literature*, 3(2), 93-102.
- Subyantoro, S. & Apriyanto, S. (2020). Impoliteness in Indonesian language hate speech on social media contained in the Instagram account. *Journal of Advances in Linguistics*, 11(2), 36-46.
- Yuanita, A. (2019, December). Language impoliteness in Stand-up Comedy Academy (SUCA) II on Indosiar. In *Social Sciences, Humanities and Education Conference* (SoSHEC 2019) (pp. 60-63). Atlantis Press.