THE USE OF IMPOLITENESS STRATEGIES IN *EASY A* MOVIE

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I certify that this graduating paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other writer's opinions or findings included in this graduating paper are quoted or cited in accordance with the ethical standards.

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ABSTRACT

This research aims to analyze the use of impoliteness strategies in *Easy A* movie. The writer describes what are the impoliteness strategies used in *Easy A* movie and how the characters respond to the impoliteness. This research is qualitative. It is analyzed descriptively based on related theory of Culpeper's impoliteness. The data is explained by showing the meaning of the utterances, the sub-strategies considered, the context of situation, and the implied meaning of the utterances. The writer shows the result of the data by table percentage of each super strategy they are: bald on record 29%, positive impoliteness 50%, negative impoliteness 8%, sarcasm and mock politeness 12%, and withhold politeness 1%. There are 114 cases of impoliteness in *Easy A* movie. The characters in *Easy A* movie respond to the impoliteness, they both counter and accept. Some characters counter the impoliteness by attacking back offensively but most of the characters just accept the impoliteness without any counterattacking back.

Keywords: *Impoliteness Strategies, Utterances, Characters, Easy A*

THE USE OF IMPOLITENESS STRATEGIES IN *EASY A* MOVIE

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ABSTRAK

Penelitian ini bertujuan untuk menganalisis penggunaaan strategi ketidaksantunan pada *Easy A*. Penulis mendeskripsikan apa saja strategi ketidaksantunan yang digunakan karakter-karakter dalam *Easy A* dan bagaiman para karakter tersebut merespon terhadap ketidaksantunan itu sendiri. Ini merupakan penelitian kualitatif. Penulis menganalisis ketidaksantunan secara deskriptif berdasarkan teori ketidaksantunan yang di kemukakan oleh Culpeper. Data dijelaskan dengan menunjukan arti ujaran, sub strategi yang dipertimbangkan, konteks situasi, dan makna yang terkandung dalam percakapan. Penulis memperlihatkan hasil penelitian dengan tabel persentase dari setiap sub strategi yang diantaranya adalah: 29% ketidaksantunan secara langsung, 50% ketidaksantunan positif, 8% ketidaksantunan negatif, 12% penggunaan sindiran, dan 1% strategi menahan kesantunan. Penulis menemukan 114 total data dari keseluruhan analisis. Di *Easy A,* semua karakter merespon dan menerima ketidaksantunan. Beberapa karakter merespon dengan memberikan arus balik perlawanan terhadap ketidaksantunan namun karakter-karakter yang menerima impoliteness tanpa melakukan perlawanan lebih dominan daripada yang memberikan perlawanan.

Kata Kunci: *Strategi ketidaksantunan, ujaran, karakter, Easy A*

THIS GRADUATING PAPER, I DEDICATE TO:

MY BRIGHTER FUTURE

MY BELOVED PARENTS

MY BROTHERS AND SISTERS

MY LOVELY AND FRIENDLY LECTURERS

MY CREATIVE FRIENDS

MY MAYOR, ENGLISH LITERATURE DEPARTMENT,

STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA

MOTTO

"If you do what you've always done, you'll get what you've always

gotten"

-Tony Robbins-

"I am thankful for all of those who said NO to me. It's because

of them I'm doing it myself"

-Albert Einstein-

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6. Thanks to the examiners of my graduating paper, Mr. Dwi Margo Yuwono, M.Hum and Mr. Bambang Hariyanto, M.A.

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Furthermore, I realize that this research is far from perfect due to the limited of knowledge. Therefore, for the suggestion and criticism is really welcomed. Finally, the I really hope this research can be useful for the readers.

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Yogyakarta, 1st June 2015

The writer,

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Abbreviation 1. FTA for Face Threatening Act

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CHAPTER I

INTRODUCTION

1.1 Background of Study

In daily life, language has a significant role in communication. As social beings, almost everyday people use language to communicate with others such as communication over the telephone or a direct conversation. In conversation there is a certain rule which has to be learned to avoid misunderstanding. It is called politeness.

Brown and Levinson state that politeness is served as a rational behavior to all humans that every member has a positive and a negative face (1987:62). Besides, Goffman also states that in politeness, face is a representation of a self-image that wants to be approved as a social attribute in order to show a good impression shared to others as in both religious and profession (1967: 5). Thus, it can be concluded that politeness has an important role in communication because it is highly associated with someone's behavior in an interaction. So far, the use of polite behavior is really needed in producing social interaction and it is an important thing that must be considered because a good behavior will produce a good communication.

To be able to communicate properly, speaker and hearer should use proper language so that the meaning will be conveyed can be accepted and understood appropriately. According to Levinson, the key to understand the meaning lies in a particular situation where the utterances are uttered as a play

role of interaction. The production of speech act and speech activities are also related each other because they straightly influence the production of meaning to others (1992: 69). So, in understanding the meaning, it is related to the context situation when someone utters the utterances in interaction.

Beside politeness there is the opposite phenomenon which is called impoliteness. According to Leech, impoliteness is an interaction that depraves the norm of politeness. Impoliteness includes all the negative actions that can lead to negative behavior in a certain context of a social interaction (1983: 181). Therefore, impoliteness really concerns with how individuals behave in a certain context and it is also defined as a bad person's act that is considered as negative effrontery toward a situation.

Unconsciously, impoliteness phenomenon often occurs in our environment such as insulting or criticizing others. However, people do not overly concern in examining this phenomenon. This can be seen from the scarcities studies that examine this issue especially in English Department of State Islamic University of Sunan Kalijaga. This makes the writer interested to study the impoliteness phenomenon further in this research.

In this research, the writer chooses *Easy A* movie as the subject to be analyzed. The writer chooses *Easy A* movie considering some aspects. First, *Easy A* movie is a very popular movie which is also a phenomenal adoption of literary work written by Nathaniel Hawthorne, *Scarlet Letter*. *Easy A* movie gets a lot of nominations and also gains a huge advantage. This type of teen comedy film is written by Bert V. Royal and directed by Will Gluck that is released on the 17th

of September, 2010 and grossed a total of $58,401,464 in the United States and Canada plus $16,550,841 in international markets for a worldwide total of $74,952,305 (http://imdb.com/title/tt12821/awards).

Easy A movie tells about a story of a teenage girl life named Olive Penderghast who is full of surprises and sensations. It is started when Olive is accused by her best friend (Rhiannon) as a woman who gives her virginity to a man. This news directly spreads throughout the school environment. Consequently, Olive is branded as sinful woman, and she uses this opportunity to look for the popularity in the school. It starts from wearing the symbol *A* as recounted in the novel *Scarlet Letter*. As known, *Scarlet Letter* is a very popular literary work written by Nathaniel Hawthorne that tells about a story in 17th century Puritan Boston, Massachusetts around 1642-1649. Hester Prynne is a main character, a woman who is convicted and exiled for committing adultery. She is forced to use a symbol put in the chest labeled *A* that means *adultery* referenced to someone who has done a forbidden sin.

Second, in this movie, the story is revealed in a unique way which contains a lot of humor. However, there are a number terms of words which are not easily understood by most people and in fact, those kinds of words contain impolite elements can be categorized as elements of impoliteness. There are several utterances which contain expressions considered as impoliteness. Below is an example from the movie:

Rhi   : A whole weekend?

Olive : Yup.

Rhi   : **Wait a minute. You didn't have...?**

Olive : What? No. No, of course not

Rhi   : **You liar. You totally lost your V-card to him**

Olive : No, I didn't.

Rhi   : **Yes, you did.**

In the conversation above, the bold sentences can be categorized as impoliteness. Rhiannon asks her friend (Olive) to explain what she has done on her dating in the weekend. Olive gives explanation that she does not do anything with the boy but Rhiannon still supposes and accuses her for losing her virginity. Olive eschews it but Rhiannon forces to admit it. Here, Rhiannon's behavior can be categorized as an impoliteness. She does not believe Olive's explanation and she even says the words *you liar*. In the conversation, Rhi even uses the word *v-card* that means virginity. According to *Cambridge Dictionary, v-card* refers to the female genitals which relates to the virginity. This is certainly very contrary to the norms of politeness. The word used is very taboo and it is something very sensitive which is not deserved to be spoken against others.

In Islam, there is an ayah which states how a Moslem should speak righteously. Muslims are encouraged to speak politely to deliver and accept the meaning of utterances successfully. It is stated in Quran surah Al-Isra 53:

وَقُلْ لِعِبَادِي يَقُولُوا الَّتِي هِيَ أَحْسَنُ ۚ إِنَّ الشَّيْطَانَ يَنْزَغُ بَيْنَهُمْ ۚ إِنَّ الشَّيْطَانَ كَانَ لِلْإِنْسَانِ عَدُوًّا مُبِينًا ﴿٥٣﴾

"And say to my servants that they should only utter good things, surely Satan provokes discord between them, and Satan is surely to mankind an open enemy" (Ali, 1989: 199).

An ayah above, gives an explanation that communication using polite language is truly encouraged in Islam because a good attitude will bring harmony in language which would make the interaction conveyed properly anyway. By analyzing this study, it provides a lesson for Muslim to avoid impolite words and as human beings, people communicating should use ethical words because the use of impolite words are provoked by the demon that can lead to misunderstanding and hostility among humans.

In conclusion, this research is to examine the impoliteness strategies used by the characters in *Easy A* movie by using the study of pragmatics and applying Culpeper's impoliteness theory that will be discussed more in the next chapter.

1.2   Research Questions

This research is designed to answer the following questions: (1) what are impoliteness strategies used in *Easy A* movie, (2) how do the hearers respond to the impoliteness in the movie?

1.3   Objectives of Study

This research gives descriptive knowledge on impoliteness strategies. Therefore, the objective of study in this research are: (1) describing what are the impoliteness strategies used in *Easy A* movie, and (2) describing how the characters respond to the impoliteness strategies.

1.4   Significances of Study

The study in the field of impoliteness strategies especially in disclosing impoliteness phenomenon in *Easy A* movie have significant contributions. Theoretically, this study affords to give explanation about the impoliteness strategies that can be one of sources of references for English Department of State Islamic University Sunan kalijaga Yogyakarta. Thus, by analyzing this study, the readers who are interested in doing this field of study can understand the use of impoliteness strategies in certain movies which have spesific kinds of languages applied.

Practically, it also gives knowledge for the readers to know more about such kinds of words that have impolite sense. So, they are expected to be more careful in producting sentences that potentially have impolite meanings that can cause misunderstanding for the hearers.

1.5   Literature Review

The writer finds some prior researches related to this research. Among them, the first is a discourse analysis written by Eric J. Dalton entitled *Impoliteness in Computer Mediated Communication* from San Diego State University, California, USA in 2013. His thesis uses qualitative method. His

thesis focuses on two forms of impolite speech, trolling and flaming. There are two research questions: (1) how are trolling and flaming used by community in CMC (Computer Mediated Communication) and (2) how the online communities respond to the impoliteness. The theory used in this thesis is impoliteness theory championed by Bousfield (2008) and Culpeper (2010). The result of the analysis shows that speech acts of impoliteness in online discourses do play a role in negotiating cultural and community norms, it concludes that instances of flaming or trolling are not simply unmotivated acts of aggression, but are methods of expressing solidarity with others of particular ideological stances.

The second prior research is a case of study entitled *Politeness and Impoliteness used by Lawyer in Dover Trial* by Piia Kuntsi from Ita Suomen Yliopisto, University of Eastern Finland in 2012. The method used is qualitative. This case of study compares between politeness and impoliteness used by lawyer in *Dover Trial* using Brown and Levinson's politeness and Culpeper's impoliteness theory. This case of study is done to answer how politeness and impoliteness used by lawyer in *Diver Trial* and the results show that lawyer does use both politeness and impoliteness strategies in their speech in the courtroom. However, the number of politeness strategies is significantly greater than impoliteness strategies.

The third prior research is written by Efendi entitled "Politeness Strategies of Refusal in the Main Character of Movies entitled The Scarlet Letter and Easy A" from State Islamic University Sunan Kalijaga Yogyakarta in 2014. His research aims to explain the comparison of politeness strategies of refusal used by

the main character in the *Scarlet Letter* and *Easy A* movie. His research uses descriptive qualitative method. The theory used is Brown and Levinson's theory of politeness. There are three research questions: (1) how are the politeness strategies used by the main character in the movie when they are rejecting or refusing something from others? (2) how are the strategies in the two movies different? And (3) what are the possible causes of those differences? The result of this paper, the writer find the differences of strategies shown by the percentages of strategies used: ball on record is 13 cases (46%), positive politeness is 3 cases (10.2%), negative politeness is 2 cases (7.1%) and off record is 10 cases (35.6%).

Those prior researches above have differences and similarities with this research. The first and second are similar in the theory but different in subject while the third is different both in the theory and subject used.

1.6   Theoretical Approach

The theory used in this research is impoliteness theory proposed by Culpeper. By using Culpeper's theory, the writer analyzes the utterances by searching for the meaning contained and also considering the context. The writer categorizes the utterances into the sub-strategies mentioned in Culpeper theory.

Culpeper lists opposite impoliteness strategies equivalent to Brown and Levinson's strategies. The strategies are:

> 1) Bald on record impoliteness as in Brown and Levinson's strategy, the FTA is performed as clearly and boldly as possible, but the difference is that Brown and Levinson's strategy is a politeness strategy in situations where the threat to the hearer's face is small.
> 2) Positive impoliteness, the use of strategies designed to damage the addressee's positive face.
> 3) Negative impoliteness, the use of strategies designed to damage the addressee's negative face.

4) Sarcasm or mock politeness, the FTA is performed with the use of obviously insincere strategies.
5) Withhold politeness, the absence of politeness in situations where it is expected.

<div align="right">(Culpeper, 1995:356)</div>

1.7   Methods of Research

1.7.1   Type of Research

The type used in this research is descriptive qualitative. The writer explains the data descriptively. Qualitative research is different with quantitative. Quantitative research is research that settles on statistical or numerical data while qualitative research is non-numerical data. Since the data is non-numerical data, that is explanation and description about impoliteness in *Easy A* movie, this research is included in qualitative research. It is accordance with Kothari:

> Quantitative research is based on measurement of quantity or amount. It is applicable to phenomena that can be expressed in term of quantity. Qualitative research, on the other hand, is concerned with qualitative phenomenon relating to or involving quality or kind (2004: 3).

A descriptive qualitative research is used to observe condition and situations in which the writer analyzes the data in forms of words, sentences, discourse, picture/photographs etc (Subroto, 1992: 7). Catherine & Rossman state that "Qualitative researches pay close attention to their participants and reactions and to the voice they use in their work as a representation of the relationship between them and their participants" (2006: 5).

1.7.2   Data Sources

The data sources are *Easy A* movie and its scripts that are downloaded from internet. The data source analyzed in this research consists of the utterances used by the characters which are categorized as impoliteness.

1.7.3   Data Collection Technique

The method of collecting data in this research is documentation since the data of this research are collected from the script. Subroto mentions that documentation technique is the use of written of references as the source to collect the data (1992: 42). With the help of the movie and its script, the writer collects the data by watching the movie closely, numbering the scene, and numbering the dialogue. The data collected focuses on impolite conversations between the characters in this movie and put into table for the discussion.

1.7.4   Data Analysis Technique

The procedures of the analysis are:

1. classifying data based on type of utterances

2. analyzing data by identifying of :

    a. the meaning of the utterances

    b. the context of the situation

    c. impoliteness strategies used

    d. the characters response to the utterances

5. drawing the conclusion

1.8.   Paper Organization

This paper is divided into four chapters. Chapter one consists of introduction which presents background of study, research questions, objectives of study, significances of study, literature review, theoretical approach, method of research, and paper organization. Chapter two, theoretical background which presents the explanation about pragmatics, and impoliteness strategies. Chapter

three, the discussion which presents the research finding and explanation in analyzing the impoliteness strategies. Chapter four is the conclusion and suggestion from the whole discussions.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

After analyzing the data, the writer makes conclusion about the realization of what are the impoliteness strategies used in *Easy A* movie and how the characters respond to the impoliteness that can be seen as described below:

1. There are 114 impoliteness utterances used by character in *Easy A* movie with the percentage: 34 cases (29%) of bald on record impoliteness, 56 cases (50%) of positive impoliteness, seven cases (8%) of negative impoliteness, 14 cases (12%) of sarcasm and mock politeness, and one case (1%) of withhold politeness.

2. The characters in *Easy A* respond to the impoliteness. They both counter and accept. Some characters counter the impoliteness by attacking back offensively but most of the characters just accept the impoliteness without any counterattacking back.

4.2 Suggestion

The writer would like to give some suggestion for readers who have pretension to analyze the same topic, impoliteness strategies as mentioned below:

1. In studying linguistic aspect from the movie, the writer suggests the reader to be more concern in understanding how the steps to analyze movie from the linguistics aspect.

2. To be more expert in analyzing movie, the reader should understand the implied meaning of the utterances by considering the context of every utterances spoken in the movie in order to understand what are the meaning implied from the words uttered by the speakers.

3. For the readers who want to analyze the impoliteness strategy should seek the other impoliteness theory such as proposed by Lachenicht, etc or comparing both Culpeper and Lachenicht in order to make the analysis will be done thoroughly.

4. The writer finds an interesting phenomenon of politeness that shows the meaning of impoliteness can be just neutral as like saying "Bitch" but the purpose is just to keep the close relationship with others.

5. By analyzing impoliteness strategy, hopefully the readers can realize that the use of impoliteness is not allowed in Islam because it can cause misunderstanding and hostility among human. So that, the readers can be more careful in producing words that can cause disharmony in interaction.

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APPENDICES

The use of Impoliteness Strategies in *Easy A* Movie

No	Bald on Record Impoliteness
Data 1	Olive. *Watch your mouth!* Rhiannon. Sorry
Data 2	Olive. Fine, we did it Rhiannon *Now you're a super slut like me*
Data 3	Brandon. So, what's with your new look? Very whore couture Olive. *Oh, haven't you heard? I'm the new school slut*
Data 4	Rhiannon. What the hell are you looking at *Sister Christians?* Marianne. Just a couple admitted whores
Data 5	Brandon. *Do you wanna go out with me?* Olive. What!
Data 6	Marianne. *You're going to the hell* Olive. Just as long as you won't be there
Data 7	Rhiannon. *You are liar, you totally lost v-card to him* Olive. No. I didn't Rhiannon. Yes, you did
Data 8	Mr. head. *This is foul* Olive. I know. I'm really sorry

Data 9	Mr. head. *Detention after school tomorrow, now out!*
Data 10	Rhiannon. George is not a sexy name Olive. *Not the name you wanna scream out during climax.*
Data 11	Brandon. *Well, I mean like do you wanna be my girlfriend?* Olive. What!
Data 12	Brandon. *I'll pay you whateever you want* Olive. I don't want your money Brandon
Data 13	Rhiannon. *We are not friends anymore, we are officially over* Olive. Oh rats
Data 14	Rhiannon. *I want my juicy sweatshirt back; it was too loose around your chest anyway.* Olive. Uh burn!
Data 15	Rhiannon. *Stop!* Anson. What?
Data 16	Evan. *Wait, wait I can pay you* Olive. I am about six seconds away from slapping you so hard
Data 17	Evan. I'll give you 100 bucks Olive. *You're repugnant*
Data 18	Mr. Griffith. *No, that's my fault, Olive I'm sorry, I just goddamn shit, goddamn messed up really goddamn shit bad goddamn shit goddamn*

Data 19	Marianne. *Yeah listen; I'm not the one what you have to answer to your depraved behavior.* There's a higher power that will judge you for your indecency. Olive. Tom Cruise?
Data 20	Olive. You're not heading in the right direction Rhiannon. *Tell me!*
Data 21	Olive. Why? You parents didn't Marianne. You're going to the hell
Data 22	Rhiannon. Please tell me the rumors are true? Olive. *Yes, I'm a big, fat slut*
Data 23	Olive. *God you are pathetic!*
Data 24	Rhiannon. You-re starting to get a reputation Olive. *You're coming off as a little pious*
Data 25	Rhiannon. *You-re starting to get a reputation* Olive. You're coming off as a little pious
Data 26	Rhiannon. *Look it up, big boy....... what's your problem?*
Data 27	Olive. Don't you think it's little strange that your boyfriend is 22 years old and still in high school? Marianne. *Not that it's any of your business.... but he is here by choice*
Data 28	Olive. Is he struggling with his sexuality?

	Marianne. *No, you insensitive rhymes with witch, his parents are going through a divorce*
Data 29	Mr. Griffith. *Oh God, what? What do you want? What do you want? Just go ! perfect, just perfect*
Data 30	Mr. Head. *Sorry you said it or sorry you got caught?* Olive. Sorry I said it
Data 31	School citizen. *You're going down Olive!*
Data 32	Rhiannon. *That is your identifier*
Data 33	Olive. You're a nice guy and all about you're not really my type Brandon. *Yeah, you're not really my type either*
Data 34	Marianne. *I can assure you I won't* Olive. Good

Table 2. the use of bald on record impoliteness

No	Positive Impoliteness	Sub-strategies used
Data 1	A boy. Hi Olive Olive. *I'm swell guy I've never talked to before thanks for asking*	Ignore or snub the others
Data 2	Olive. Can you listen me for a second please? .....okay it didn't happen Rhiannon. *Oh yeah your secret's cafe with me you little sex monkey*	Ignore or snub the other

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Data 3	Rhiannon. You really wanna know what my problem is? Olive. *No, that's a rethorical question I don't wanna know anything from you*	Ignore or snub the other
Data 4	Rhannon. I want my juicy sweatshirt back. It was too loose around your chest anyway. Olive. *Oh burn!*	Ignore or snub the other
Data 5	Olive. I think before you expel me you might wanna to talk mr. Griffith because *I think she might talk to you into letting me stay go Woodchucks!*	Ignore or snub the other
Data 6	Nina. Are you gonna be okay? Olive. *Bye Nina,,*	Exclude the other from an activity
Data 7	Olive. *Let's just say it was inappropriate words*	Exclude the other from an activity
Data 8	Marianne. You're going to hell Olive. *Just as long as you won't be there*	Disassociate from the other
Data 9	School citizen. *You're going to hell* Olive,, get out of here, save yourself Olive	Disassociate from the other

Data 10	Olive's father. *It sounds like you're having sex in here which can't be true, due to the fact that you have a homosexual boyfriend* Olive. He's not my boyfriend	Be disinterested, unconcerned, unsympathetic
Data 11	Olive's father. *Hey no judgment, all God's children it's fine. I was gay once for a while no big deal we all do it it's okay* Olive. Dad, can you shut the door please?	Be disinterested, unconcerned, unsympathetic
Data 12	Evan. I was just hoping you could do the same for me? Olive. *Good bye Evan*	Be disinterested, unconcerned, unsympathetic
Data 13	Sanjay. It's all I can afford Olive. *How's that my problem, amigo? Beat it ease*	Be disinterested, unconcerned, unsympathetic
Data 14	Rhiannon. *George is not a sexy name; George is what you name your teddy bear…* Olive. Not the name you wanna scream out during climax	Seek disagreement
Data 15	Rhiannon. *Let's just face it, there is no*	Seek disagreement

	such thing as a sexy George	
Data 16	Olive's father. It can be true you have a homosexual boyfriend Olive. *He's not my boyfriend*	Seek disagreement
Data 17	Do you wanna go out with me? Olive. *Not now I don't shit dick*	Seek disagreement
Data 18	Olive. For argument sake? Pastor. *No, there's no argument*	Make the other feel uncomfortable
Data 19	Rhiannon. Please, please, I'm begging you. I will pay you. I'll pay you. Olive. *I'm sorry but I have a date you know*	Make the other feel uncomfortable
Data 20	Chip. *Why does that matter? I'm adopted* Olive's father. OMG, who told you?	Make the other feel uncomfortable
Data 21	Evan. *Who's going to believe me? You don't understand how hard it is all right? I'm tormented and every day at school is like I'm being suffocated and sure we can sit and fantasize all we want about how things are gonna be different one day but this is today and it sucks. There's only one way around it. You were smart*	Make the other feel uncomfortable

	enough to think of it. So please just help me because I can't take another day of this. I don't know what I'll do	
Data 22	Evan. *That's the problem, never mind. I'm sorry I asked I knew it wouldn't work it's just a peace of shit. When will high school and already?* Olive. Oh shit shit shit	Make the other feel uncomfortable
Data 23	Olive. About the existence of the hell? Pastor. *There is. Just so we're clear*	Make the other feel uncomfortable
Data 24	Olive. *Brandon, just a couple hours ago you told me you were Kinsey Six gay*	Use taboo language
Data 25	Rhiannon. *You liar, you totally lost your V-card to him.*	Use taboo language
Data 26	Olive. *shit shit shit*	Use taboo language
Data 27	Nina. *Perhaps you should embroider a red A on your wardrobe, abominable tramp.*	Use taboo language
Data 28	Olive. *Perhaps you should get a wardrobe, you abominable twat.*	Use taboo language
Data 29	Rhiannon. *No, the one where you got suspended for calling Nina*	Use taboo language

	Howell a dick and punching her in the left tit	
Data 30	Olive. I don't think letting Peter Hedland motorboat you behind a bed bath and beyond really make *you super slut*	Use taboo language
Data 31	Olive. *Oh rats!*	Use taboo language
Data 32	Olive. *Oh burn!*	Use taboo language
Data 33	Olive. Not now *I don't shit dick*	Use taboo language
Data 34	Mrs. Griffith. No, that's my fault, Olive *I'm sorry I just goddamn shit, goddamn messed up really goddamn shit bad goddamn shit bad goddamn shit goddamn.*	Use taboo language
Data 35	Olive. No God asshole Anson. Come on this is *bulshit goddamn shit*	Use taboo language
Data 36	Olive. *You know you call me bitch a lot of okay?*	Use taboo language
Data 37	Brandon. *You're not even a real slut.* You just want people to think you are it's pathetic	Use taboo language
Data 38	Rhiannon. I'm sorry, I think it's a best friend's duty to let her know that everyone and do men	Use taboo language

	everyone is calling her *a dirty skank.*	
Data 39	Olive. Well, do you think *I'm a dirty skank?* Rhiannon. I don't want to believe it but I guess it's true	Use taboo language
Data 40	Mrs. Griffith. You know what else you're not supposes to do it sleep with them but that *didn't stop me goddamn shit*	Use taboo language
Data 41	Brandon. *I don't wanna get pushed into shit every day* Olive. What!	Use taboo language
Data 42	Olive. That's your money Anson. *This is bullshit*	Use taboo language
Data 43	Rhiannon. Just because you lost your virginity doesn't mean you can go throwing your cat at everybody Olive. *I don't throw my cat to everybody!*	Use taboo language
Data 44	Olive. Yeah, I know that. *I got that V where you'd rather see a P*	Use taboo language

Data 45	Rhiannon. Just because you lost your virginity doesn't mean you can go throwing your cat at everybody Olive. *I'm not throwing my cat at everybody*	Use taboo language
Data 46	Olive. It doesn't have to be a bonk or be anything. It could be an imagery *butterbean lemon squeeze.* Brandon. It's like a backwards melon bag	Use taboo language
Data 47	Olive. What the hell *is a lemon squeeze?*	Use taboo language
Data 48	Olive. *Big tits*	Use taboo language
Data 49	Brandon. *It's like a backwards melon bag*	Use taboo language
Data 50	Rhiannon. *And neither do you, you selfish bitch.*	Use taboo language
Data 51	Rhiannon. Fine, don't go camping with us. Just know *I hate you bitch*	Use taboo language
Data 52	Rhiannon. Oh yeah right your secret's	Use taboo language

	safe with me, *you little sex monkey*	
Data 53	Rhiannon. What the hell are you looking at *sister Christian?* Marianne. Just a couple of admitted whores	Call the other name
Data 54	Olive. You don't know him Rhiannon. And neither do you, you *selfish bitch.*	Call the other name
Data 55	Marianne. Fine, don't go camping with us. Just know *I hate you bitch*.	Call the other name
Data 56	Rhiannon. Oh yeah right your secret's safe with me, *you little sex monkey*	Call the other name

Table 3. The use of positive impoliteness strategy

No	Negative Impoliteness	Sub-Strategies used
Data 1	Mr. Head. *If you use a word like this again in my school, it'll be your last understand?*	Frightening others
Data 2	Mr. Head. *Now if you're sent to me one more time, you're gonna be out on your fantail.*	Frightening others
Data 3	Micah's mother. Who have you been screwing? *Tell me tell me now or I will kill you right here* Micah. Olive Penderghast	Frightening others

Data 4	Olive. *I am about six second away from sleeping you so hard, your teeth will bleed*	Frightening others
Data 5	Olive. *I want $100 gift car deposited into my locker by noon tomorrow.*	Frightening others
Data 6	Olive. Or *I could just tell everyone the truth and get you fired and put in jail*	Frightening others
Data 7	Mr. Head. What do you think you're doing? *Get to my office right now!!*	Frightening others
Data 8	Brandon. *Do you wanna have sex with me or not?*	Invade the other's space
Data 9	Evan. *Can you do it in front of everyone? I don't need you permission you know*	Invade the other's space

Table 4. The use of negative impoliteness strategy

No	Sarcasm or Mock Politeness
Data 1	Mrs. Griffith. Secondly, let's play who you would believe game, okay? Why don't you ask yourself, if you were an adult, who would you believe? Who would you believe? Who!!........ *thanks for coming in.*
Data 2	Olive. *Sharpening your pencils? Getting nice and sharp? Sharpening them up? Look at you look so sharp. Sharpening those pencils. Sharp sharp sharp God that's sharp.*
Data 3	Olive. *Don't you think it's little strange that your boyfriend is 22 years old and still in high school?* Marianne. He is here by His choice, His His choice!

Data 4	Olive. I'm sorry you gotta be shitting me woman. Okay, *so what he blubbering like a baby? Is he struggling with his sexuality*
Data 5	Nina. *You gonna be okay?* Marianne. Oke
Data 6	Marianne. *I hope you at least had the good sense to use protection* Olive. Why? Your parents didn't?
Data 7	Marianne. *I hope for your sake that that god has a sense of humor*
Data 8	Marianne. *You've made your bed. I just hope for your sake that you'he cleaned the sheets.* Olive. Did I just get saved?
Data 9	Marianne. *Seems as if someone's on downward spiral* Olive. *Seems as if someone's practicing the mundane activities she'll be saddled with the rest of her life*
Data 10	Marianne. Seems as if someone's on downward spiral Olive. *Seems as if someone's practicing the mundane activities she'll be saddled with the rest of her life*
Data 11	Olive. *Good!*
Data 12	Marianne. *I'll be praying for you*
Data 13	Olive. *Good job!*
Data 14	Olive. What are you doing?

	Rhiannon. *I'm trying to make this school a better place*

Table 5. the use of sarcasm or mock politeness strategy

Data 1	**Withhold politeness**
Data 1	Mrs. Griffith. *Jack…?*
	Mr. Griffith…….

Table 6. the use of withhold politeness

CURRICULUM VITAE

Personal Details:

Name   : Naila Wildatis Shofyah

Birth   : Semarang, 18 Juni 1992

Sex   : Female

Marital Status   : Single

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Educational Background

- Elementary School SDN 001 Kabun, Rokan Hulu, RIAU in 1999-2005
- Secondary School SMP N 1 Kabun, Rokan Hulu, RIAU in 2005-2008
- Senior High School SMA N 2 Bangkinang, Kampar, RIAU in 2008-2011
- English Department in State Islamic University Sunan Kalijaga Yogyakarta in 2011- now

Personal Skills

- Speaking and writing English both active and passive
- Participant of English Debating Championship (SKEPTIC) in Interreligious Affairs and Radicalism UIN Sunan kalijaga Yogyakarta 2011.

- Second prize od Adab Students Speech Contest UIN Sunan Kalijaga Yogyakarta 2012.

Organization Experience

- HIMASI (Himpunan Mahasiswa Sastra Inggris) UIN Sunan Kalijaga Yogyakarta ketua divisi music 2015
- SPBA (Studi Pengembangan Bahasa asing) UIN Sunan Kalijaga Yogyakarta anggota divisi debat bahasa Inggris 2014.