

CHAPTER I INTRODUCTION

1.1 Background of The Research

The digital and media-driven era demonstrates the essential role of language in shaping social interactions across both virtual environments and face-to-face communication. The rapid development of online platforms has transformed interpersonal exchanges, with written and visual communication becoming increasingly dominant. Simultaneously, impolite and confrontational language has become more visible, not only in everyday conversations but also across entertainment media such as television, social networks, and films. These expressions of impoliteness reveal underlying social dynamics, including the negotiation of power, identity, emotional expression, and cultural norms.

Pragmatics recognizes impoliteness as a significant linguistic phenomenon, as it exposes the intentional use of language to attack, offend, or provoke others. According to Leech (2016), meaning in pragmatics is highly dependent on context, shaped by both social and situational elements. Similarly, Yule (1996) emphasizes that effective communication extends beyond grammatical competence, requiring an understanding of sociocultural contexts. Impoliteness, therefore, should not merely be seen as a deviation from politeness norms, but as a deliberate communicative strategy that influences social relationships, disrupts harmony, and affects public perception.

Culpeper, Bousfield, and Wichmann (2003) explain that impoliteness is often intentionally used to attack an individual's social identity, damage their public

image (face), or trigger confrontation. Such verbal aggression becomes particularly impactful in situations involving unequal power relations or public exposure. A relevant example can be observed in a viral incident that occurred on November 20, 2024, during a Tabligh Akbar event in Magelang, Central Java. In this case, Gus Miftah, serving as a Presidential Envoy, was captured in a viral video responding harshly to a street vendor with the following statement:

Gus Miftah	: <i>Es tehmu seh akeh ra?</i> (Is your iced tea still plenty?)
Street Vendor	: <i>Masih</i> (Yes, still plenty)
Gus Miftah	: <i>Yo kono didel goblok</i> (Then go sell it, stupid).

(Hersubeno Point, 2025)

This utterance can be seen as an example of a bald-on-record impoliteness strategy, as outlined by Culpeper (1996), where the speaker delivers a direct, unembellished insult. The expression "*yo kono didel*" serves as a commanding imperative, signaling rejection and indifference, while the term "*goblok*" ("*stupid*") directly targets the hearer's intellect in a harsh and offensive manner. From a pragmatic perspective, this utterance poses a threat to both the positive face, which reflects the hearer's need for approval and respect, and the negative face, referring to the desire for autonomy and freedom from imposition. The absence of politeness markers or any attempts at mitigation heightens the impact of the face-threatening nature of the remark. Furthermore, the public context and the speaker's position of authority amplify the degree of impoliteness, reinforcing social power dynamics and provoking strong reactions from the public. This example illustrates how impolite language, especially when used by those in positions of authority and made public, can undermine social harmony and influence the way both the speaker and the institution are perceived.

Impoliteness also appears prominently in entertainment media, often used to add humor or dramatic intensity. In a 2022 episode of BBC *Strictly Come Dancing*, feedback was offered by judge Anton du Beke to contestant Matt Goss following his debut performance on September 24. Goss had just completed a Quickstep routine to "Sir Duke" by The Chris Walden Big Band with his professional partner, Nadia Bychkova. While Anton is typically known for his supportive comments, his remark surprised both the audience and his co-host:

Matt	: What was good?
Anton	: Feet, timing, style, musicality. Unfortunately, you looked like an unmade bed.
Tess	: What are you? The new Craig?

(Katie Fitzpatrick, 2022)

Anton's comment begins with compliments, praising Goss's style and timing, but ends with an unexpected insult, likening him to "*an unmade bed*." This transition from praise to criticism exemplifies sarcasm or mock politeness, a strategy that, as Culpeper (1996) explains, superficially appears polite but covertly undermines the hearer's positive face—their inherent desire to be liked and respected. The phrase "unmade bed" suggests dishevelment or lack of composure, indirectly mocking Goss's appearance and undermining the initial compliment. Tess Daly's shocked response— "*What are you? The new Craig?*"—further highlights the severity and bluntness of the comment, comparing Anton's unexpected sarcasm to the typically harsh judging style of fellow panelist Craig Revel Horwood. This exchange exemplifies how sarcasm can serve as a form of impoliteness masked by humor, potentially damaging social rapport and public image.

Impoliteness is commonly utilized in cinematic dialogues, especially in action films, where verbal aggression often functions to highlight themes of dominance, masculinity, or emotional conflict. In *Fast and Furious 6* (2013), impolite language is prominently featured in the exchanges between characters, particularly during high-pressure or confrontational moments. One notable example can be observed in a line spoken by Dominic Toretto (Dom) to Brian O'Conner:

Dom	:	"You're going to be a great father, Brian."
Brian	:	"What makes you so sure?"
Dom	:	" Because, I'll be there to kick your ass if you ain't. "

(Fast & Furious 6, 2013)

This utterance exemplifies a clear use of impoliteness that simultaneously conveys emotional involvement and control. On the surface, the speaker's intent may be interpreted as protective or brotherly concern. The phrase "*kick your ass*" constitutes a direct threat and exemplifies a bald-on-record impoliteness strategy. According to Culpeper (1996) this term refers to unambiguous and unmitigated expressions that explicitly aim to attack the hearer's face. The aggressive tone and absence of politeness markers eliminate any buffer between speaker and recipient, reinforcing power asymmetry.

Furthermore, the conditional clause "*if you ain't [a great father]*" implies judgment, suggesting the speaker holds evaluative authority over the hearer's competence. This qualifies as a positive impoliteness strategy, as described by Culpeper (1996), where the speaker damages the hearer's positive face—their desire to be liked, approved of, or seen as competent. By combining both bald-on-record and positive impoliteness, the utterance challenges Brian's personal identity and paternal role, reducing his social value in the interaction.

In general, the portrayal of impoliteness in *The Fast and Furious* movie emphasizes the notion that the characters exist in a realm where respect is gained through strength and audacity, rather than through manners or politeness. While this attitude may be problematic or even dangerous in real life, in the context of the movie it helps to create a thrilling and adrenaline-fueled experience for the audience.

The researcher is interesting in analyzing impoliteness in *Fast and Furious 6* movie to show how different situations and cultures view and react to impoliteness. Analyzing impoliteness in this movie could be useful in understanding how characters in popular culture utilize impolite language to express emotions, assert power, and build their identities. The movie's inappropriate speech and violent sequences are also helpful in examining how media influences societal perceptions of rudeness and aggression.

Besides from that, the authors discovered three previous research studies on impoliteness, the first of which was written by Soehandro & Jumanto (2022) and entitled "*The Analysis of Impoliteness within Grammar Nazi Context in Twitter Tweets.*" The researcher discovered one similarity that the researchers used Culpeper as their major theory. The Grammar Nazi phenomenon is one of the topics that this study focuses on. According to the findings of this study, 55% of the data employed the Bald on Record strategy, 18% employed the Sarcasm or Mock Politeness strategy, 16% employed the Negative Impoliteness strategy, 11% employed the Positive Impoliteness strategy, and 0% employed the Withhold Politeness strategy.

The second study was written by Hanan Khattab Omer (2022) entitled “*A Pragmatic Analysis of Impoliteness in 'Hamlet'*”. The objective of this study was to identify situations where Leech's maxims are breached, illustrating instances of impoliteness. It also aims to analyze the strategies employed by the characters in Shakespeare's "*Hamlet*," examine the factors influencing their approach, and present strategies employed by listeners in response. The researchers in this study identified multiple variations. They utilized the theories of Leech and Culpeper as frameworks. Additionally, the researchers employed plays as a source of data for their study. The findings of this study indicated that insults are frequently employed to elicit impolite conduct, often disregarding the principles of tact, approval, and sympathy. The predominant strategy used was the direct and confrontational approach known as the bald-on-record act. Hamlet's impolite speech prominently demonstrated the affected function. Furthermore, listeners commonly respond defensively by retaliating against attacks on their reputation.

The last study was written by Abimanto, D., Oktavia, A., Aprillina, Yuliatin, A.S.A. (2023) entitled “*Characters' Impoliteness in Paranorman Movie*”. The researcher found one similarity that this study also used movie as a data source. The researcher collected data by examining documents and taking notes. The data was evaluated using a reference. The findings of the study are as follows. Firstly, the other characters in Paranorman employ four types of impoliteness methods. They have a track record of impoliteness, positive, negative, and sarcasm. Second, each impoliteness technique is represented by its representation. Impoliteness is expressed by direct, explicit, and plain words. Disassociating from others, calling

them names, and using banned phrases are all examples of positive impoliteness. Condescending, scorning, or belittling the other is an example of negative impoliteness. Sarcasm or mimic politeness is only possible with disingenuous politeness. Third, the film depicts three responses: none, accepting, and fighting the facial attack. There are two parts to countering a face attack: aggressive and defensive.

Previous studies have not explored impoliteness in the context of live-action action films, where both verbal and nonverbal elements—such as tone, physical gestures, and situational context—play a significant role in shaping impolite behavior. Furthermore, these studies have not examined how impoliteness may reflect or reinforce broader sociocultural constructs, such as toxic masculinity, racism, or xenophobia, particularly in globally consumed media franchises like *Fast & Furious*. Therefore, this study aims to fill these gaps by analyzing *Fast & Furious 6* (2013), focusing on how the characters express violence, antagonism, and disregard for others through both verbal and nonverbal communication. In doing so, this research will contribute to a deeper understanding of how impoliteness in popular media can reflect, perpetuate, or challenge dominant cultural narratives and stereotypes.

1.2 Identifications of The Problem

According to the above background information, the researcher discovered the following problem identifications.

1. The impoliteness found in BBC show “Strictly Come Dancing”.
2. The impoliteness found in BBC show “The Apprentice”.
3. The types of impoliteness strategies used in Fast and Furious 6 Movie.
4. The functions of impoliteness strategies used by the characters in Fast and Furious 6 Movie.

1.3 Limitation of The Problem

According to the identification of the problem, the researcher divides the problem into two categories in which significant issues occur most frequently. Basically, as follows:

1. The types of impoliteness strategies used in *Fast and Furious 6* movie.
2. The functions of impoliteness strategies used by the characters in *Fast and Furious 6* movie.

1.4 Formulation of The Problem

Based on the limitation of the problem, the researcher formulates the main issues of this study as follows:

1. What types of impoliteness strategies are used by the characters in Fast and Furious 6?
2. What are the functions of these impoliteness strategies within the context of the movie's Fast and Furious 6?

1.5 Objective of The Research

This study aims to provide descriptive information on impoliteness strategies. Accordingly, the objectives of this research are as follows:

1. To identify the types of impoliteness strategies used by the characters in Fast and Furious 6 movie.
2. To discover and examine the functions of impoliteness strategies used by the characters in Fast and Furious 6 movie.

1.6 Significance of The Research

1. Theoretically

The research questions in this study hold theoretical significance as they aim to examine the use of impoliteness strategies within a specific film and the factors influencing their deployment. Analyzing the various types of impoliteness strategies employed by characters in Fast and Furious 6, as well as the influencing factors, offers valuable insights into how language is employed to accomplish social objectives within diverse contexts, especially within popular media.

2. Practically

By watching and understanding how characters in movies use impolite language and behavior, individuals can learn how to avoid such behavior in their daily lives and improve their communication skills.

1.7 Definitions of Key Terms

To avoid being misinformed and to have a better understanding, here is an analysis of the impoliteness strategy in the film Fast and Furious 6.

1. Pragmatics: Pragmatics is the study of how language user connect statements with contexts in which they would be appropriate. (Levinson, 1983)
2. Impoliteness: Impoliteness is defined as a bad attitude toward specific behaviours that occur in specific relationships. (Culpeper, 2011)
3. Movie: Movie is a collection of moving images and sounds that are played at a movie theatre. (Hornby, 1995)
4. Fast & Furious 6 Fast & Furious 6 is an action film that follows street racers and criminals confronting a mercenary group, exploring themes of loyalty, family, and power dynamics, with a focus on verbal and nonverbal impoliteness strategies. (Morgan, 2013)