IMPOLITENESS STRATEGIES IN THE *DEATH RACE* MOVIE

PROPOSAL

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CHAPTER I

Introduction

A. The Background of the Study.

Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Pragmatics is the study of speaker meaning. This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they're talking to, where, when, and under what circumstances. Pragmatics is the study of contextual meaning. This approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speakers intended meaning. This type of study explores how a great deal of what is unsaid is recognized as part of what is communicated. We might say that it is the investigation of invisible meaning. Pragmatics is the study of how more gets communicated than is said. This perspective then raises the question of what determines the choice between the said and the unsaid. The basic answer is tied to the notion of distance. Closeness, whether it is physical, social, or conceptual, implies shared experience. On the assumption of how close or distant the listener is, speakers determine how much needs to be said. Pragmatics is the study of the expression of relative

distance. These are the four areas the pragmatics is concerned with. To understand how it got to be that way, we have to briefly review its relationship with other areas of linguistic analysis. (George Yule: 2006)

The ability to understand another speaker's intended meaning is called *pragmatic competence*.

Culpeper (2010) defined the notion of Impoliteness as follows:'impoliteness is a negative attitude towards a specific behaviours occuring in specific contexts. It is sustained by expectations, desires and /or beliefs about social organizations, including, in particular, how one person's or group's identities are mediated by others in interaction. Situated behaviours are viewed negatively when they conflict with how one expects them to be, how one wants them to be and/or how one thinks they ought to be. Such behaviours laways have or are presumed to have emotional consequences for at least one participant, that is, they caue or are presumed to cause offence. Various factors can exacerbate how offensive an impolite behavior is taken to be, including for example whether one understands a behavior to be strongly intentional or not'.

Nowadays many people or teenagers use impoliteness strategies in daily life and in their community or group at least who people are not learning English know which one is include the impoliteness word and its should not be used in daily life. The problem is a lot of impoliteness strategies that have meaning disrespectful and doesn't deserve to be spoken, and many people use it to be a jargon. Example like you son of the bitch, fuck you, damn, etc, it should not be used in daily life because it's direspectful. And impoliteness strategies also have a

multiple meanings and it will make people confused by the meaning. Example : "damn" damn have a multiple meaning like to say unlucky you can say damn, and when you shock with a bad news you can say damn to and its depends on the context. That's why the researcher choose impoliteness strategies in this study because the problem in above. In this study the researcher will be research in *Death Race* movie to investigate impoliteness strategies. *Death Race* movie has many impoliteness strategies and there are many types of impoliteness strategies can be find in this film. And each type of impoliteness strategies has different meaning.

The researcher hopes from this study so that the readers know the meaning of impoliteness strategies and the types of impoliteness strategies from *Death Race* movie. And the researcher also hope that the readers do not use impoliteness strategies to be a jargon, and do not use impoliteness strategies in daily life.

B. The Identification of the Problems

Related to the background, the problems in this research will be identified as follows:

1. the types of impoliteness strategies used in *Death Race* Movie.

2. the meaning of impoliteness strategies used in *Death Race* Movie.

3. the most dominant type of slang words used in *Death Race* Movie.

C. The Scope and Limitation

This study will be focused on Pragmatics, There are many language variation in pragmatic like deixis and distance, reference and inference, presupposition and entailment, cooperation and implicature, speech acts and events, politeness and interaction, conversation and prefence structure, discourse and culture. And this research will be limited on the politeness and interaction in *Death Race* Movie.

D. The Formulation of the Problem

Based on this research, the problem of this research will be identified as the following:

1. What types of impoliteness strategies are used in *Death Race* Movie?
2. What are the meaning of impoliteness strategies used in *Death Race* Movie?
3. What is the most dominant type of impoliteness strategies in the *Death Race* Movie script?

E. The Objectives of the Study

This research gives descriptive knowledge on impoliteness strategies. Therefore, the objective of study in this research are

1. to categorize the type of impoliteness strategies in *Death Race* Movie.
2. to describe the meanings of impoliteness strategies used in *Death Race* Movie.

3. to find out the most dominant type of impoliteness strategi[es used in *Death Race* Movie.

F. The Significances of the Study

The findings of this study are expected to be useful theoretically and practically:

a. Theoretically

This research will give more contribution for the progress in the science of pragmatics especially in teaching on impoliteness strategies.

b. Practically

a. For lectures:

this research might be useful for lecture in giving additional input and reference about impoliteness strategies in teaching pragmatics.

b. For other researcher

for the next analysis wish that other researcher will analyze on impoliteness strategies with a different aspects and an attractive write to attract other researcher to do than previous.

c. For movie viewer

this research will be able to help movie watchers to understand the meaning of impoliteness strategies in *Death Race* movie.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

2.1. Description of Pragmatics

Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Pragmatics is the study of speaker meaning. This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they're talking to, where, when, and under what circumstances. Pragmatics is the study of contextual meaning. This approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speakers intended meaning. This type of study explores how a great deal of what is unsaid is recognized as part of what is communicated. We might say that it is the investigation of invisible meaning. Pragmatics is the study of how more gets communicated than is said. This perspective then raises the question of what determines the choice between the said and the unsaid. The basic answer is tied to the notion of distance. Closeness, whether it is physical, social, or conceptual, implies shared experience. On the assumption of how close or distant the listener is, speakers determine how much needs to be said. Pragmatics is the study of the expression of relative distance. These are the four areas the pragmatics is concerned with. To understand

how it got to be that way, we have to briefly review its relationship with other areas of linguistic analysis. (George Yule: 2006).

2.2. Definition of Impoliteness Strategy

Politeness is one of social phenomena that play important roles in our interaction. While hardly do we maintain the face, we may trip over of the politeness inversion, i.e. impoliteness. The idea of culture as system of shared norms leads to a vague distinction of which 'polite' and 'impolite'. Impoliteness evaluation is situational embedded and argumentative. Basically, impoliteness has several synonyms in the English language and somehow they all refer to the evaluation of negative behaviour (Culpeper, 2010: 3233), because they attack somebody's identity or rights, and they cause specific emotional reactions (e.g. hurt, anger). It has been directly associated with the intentions of the speaker and perceptions of the hearer.

They are relatively abstract. As we have seen, "Call the other names" is an impoliteness strategy that could have a number of different concrete linguistic realizations. Strategies are not hotwired to impoliteness effects. The most heinous crime when performing an analysis of impoliteness strategies, or politeness for that matter, is to simply count them up on the assumption that if the strategy is there, it necessarily is performing impoliteness. Calling somebody names, for example, could be for the purpose of banter and thus a matter of cementing solidarity, not causing offence.

2.3. The Characteristic of Impoliteness Strategies

a) **BALD-ON-RECORD IMPOLITENESS**: the FTA is performed in a direct, clear, unambiguous and concise way in circumstances where face is not irrelevant or minimized.

b) **POSITIVE IMPOLITENESS**: the use of strategies designed to damage the addressee's positive face wants, e.g. Ignore, snub the other - fail to acknowledge the other's presence. Exclude the other from an activity. Disassociate from the other - for example, deny association or common ground with the other; avoid sitting together. Be disinterested, unconcerned, unsympathetic. Use inappropriate identity markers - for example, use title and surname when a close relationship pertains, or a nickname when a distant relationship pertains. Use obscure or secretive language - for example, mystify the other with jargon, or use a code known to others in the group, but not the target. Seek disagreement - select a sensitive topic. Make the other feel uncomfortable - for example, do not avoid silence, joke, or use small talk. Use taboo words - swear, or use abusive or profane language. Call the other names - use derogatory nominations.

c) **NEGATIVE IMPOLITENESS**: the use of strategies designed to damage the addressee's negative face wants, e.g. Frighten - instill a belief that action detrimental to the other will occur. Condescend, scorn or ridicule - emphasize your relative power. Be contemptuous. Do not treat the other seriously. Belittle the other (e.g. use diminutives). Invade the other's space - literally (e.g. position yourself closer to the other than the relationship

permits) or metaphorically (e.g. ask for or speak about information which is too intimate given the relationship). Explicitly associate the other with a negative aspect - personalize, use the pronouns 'I' and 'you'. Put the other's indebtedness on record. Violate the structure of conversation – interrupt.

d) **WITHHOLD POLITENESS:** the absence of politeness work where it would be expected. For example, failing to thank somebody for a present may be taken as deliberate impoliteness.

e) **IMPOLITENESS META-STRATEGY: SARCASM OR MOCK POLITENESS**: the FTA is performed with the use of politeness strategies that are obviously insincere, and thus remain surface realisations.

The impoliteness output strategies outlined in Culpeper (2001) seem to have stood the test of time, the same basic set having been applied in a number of studies. However, that does not prove that they are routine, that they are strategies that are known within particular communities. So, in the work for my book (Culpeper2011:chapter3) I considered meta-pragmatic impoliteness commentaries – people talking or writing about ways in which they or others are impolite. More specifically, analysed manuals on and parodies of rudeness. These represent communities talking about strategies which they recognise and which have conventional status.

Insulting someone to their face. [Positive impoliteness: Call the other names]

Embarrass or insult others. [Positive impoliteness: Make the other feel uncomfortable. Call the other names]

Avoiding or ignoring someone. [Positive impoliteness: Ignore, snub the other]

Don't use crude language. [Positive impoliteness: Use taboo words]

Talking back to your parents or teachers. [Negative impoliteness: Condescend, scorn or ridicule]

Interrupt when someone is speaking. [Negative impoliteness: Violate the structure of conversation]

Forgetting to say "please" or "thank you." [Withhold politeness]

2.4 The Synopsis of Death Race Movie

In 2012, amid economic chaos and high unemployment, Americans watch by the millions as criminals with life sentences race armored cars on Terminal Island. Two-thirds of the combatants die but the winner may earn his freedom. On the day he loses his job, steelworker Jensen Ames is arrested for his wife's murder. Sent to Terminal Island, he's offered an out by the steely and manipulative Warden Hennessey - race as the popular mask-wearing (but now dead) champion, Frankenstein, or rot in prison. Jensen makes the bargain. As the three-stage race approaches, he realizes that the whole thing may be a set up - can an anonymous man behind a mask get revenge and win his release?

Ex-con Jensen Ames is forced by the warden of a notorious prison to compete in our post-industrial world's most popular sport: a car race in which inmates must brutalize and kill one another on the road to victory.

2.5. The Biography of the Director

Paul William Scott Anderson (born 4 March 1965) is an English film director, producer, and screenwriter who regularly works in science fiction movies and video game movies. He is best known for directing, producing, and writing the *Resident Evil* films, which are based on the video games of the same name. Anderson was born in Wallsend, near Newcastle-upon-Tyne, England. Educated at Newlands Preparatory School, Gosforth and later at Newcastle's Royal Grammar School, Anderson went on to graduate from the University of Warwick with a B.A. in film and literature. nderson made his debut as the writer-director of *Shopping*, which starred Sean Pertwee, Jude Law and Sadie Frost as thieves who smashed cars into storefronts. When released in the United Kingdom it was banned in some cinemas, and only gained a release in the United States as an edited, direct to video release. Anderson along with Uwe Boll is often considered in the conversation as the least critically successful working directors in Hollywood both in blog posts and in mainstream press articles. MetaCritic lists him as 13th worst rated director's overall.

After the poor performance of both *Event Horizon* and *Soldier*, Anderson was forced to think smaller. His planned remake of the cult film *Death Race 2000* was put on hold, and he set about writing and directed a TV movie, *The Sight*, in 2000. It was a minor success, and Anderson returned to cinema screens in 2002 when he wrote and directed an adaptation of the survival horror video game series *Resident Evil*. At that point he began to credit himself as "Paul W. S. Anderson", to avoid confusion with the American director Paul Thomas Anderson.

B. Conceptual Framework

It is very important to understand about impolitenesss strategies. Bald on impoliteness, positive impoliteness, negative impoliteness, withhold impoliteness and impoliteness meta-strategy: sarcasm or mock politeness. Impoliteness is an informal nonstandard vocabulary composed typically of coinage, forced, and extravagant word or facetious figures of speech. The researcher focus on analyzed impoliteness strategies especially in *Death Race* movie (types of impoliteness strategies) and so improve their knowledge and can develop their understand of how types of impoliteness strategies and the meaning impoliteness strategies in *Death Race* movie.

CHAPTER III

METHOD OF RESEARCHER

A. The Researcher Design

This research will apply qualitatively. According to J.Moleong (2016;6) qualitative research is research that aims to understand the phenomenon of what is experienced by the subject of the study such behavior, perception, motivation, action, etc. quantitative here, means to count the frequency of the types impoliteness strategies in *Death Race* Movie.

B. Source of the Data

The source of the data in this study will be taken from the script of the movie *Death Race* directed by Paul W.S. Anderson that release on 22 May 2011 in America. The script will be taken from www.nontonstreaming.tv with duration 1Hour 51Minutes. The movie consists of 20 scenes and all the scenes will be taken as the source of data in this research.

C. Techniques for Collecting Data

In collecting the data, some ways will be used, they are

1. watching *Death Race* movie.

2. finding out the arcticle and transcript of the *Death Race Movie.*

3. print the script of the movie

4. reading the transcript and watch the movie *Death Race Movie.*

5. underlying impoliteness strategies in the *Death Race Movie.*

D. The Technique for Analyzing the Data

The following steps are applied to the data, they are:

1. identifying the types of Impoliteness Strategies in movie.

2. classifying the meaning of Impoliteness Strategies in movie.

3. finding out the most dominant type from the percentage.

The percentage of identification types of Impoliteness Strategies is obtained by Applying : $X = \dfrac{f}{n} \times 100\%$

Where   X= the percentage of the obtained items.

F= the total slang of each type.

N= the total slang from all types.

4. concluding the result of the research.

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