

PRAGMATICS IMPOLITENESS STRATEGIES ANALYSIS BASED ON CULPAPER'S THEORY PERSPECTIVE AT TURNING RED MOVIE

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Abstract

The pragmatic analysis has become progressively noteworthy in understanding impoliteness strategy in recent years, especially in the movie pragmatics analysis. This study aims to examine the types of impoliteness strategies used in the movie Turning Red. The method of qualitative design is qualified to deal with it. The data was collected by watching the movie repeatedly and taking notes in the conversation. The data were analyzed using impoliteness strategies by the Culpeper framework. The result showed that there are thirteen utterances that consisted of three utterances of bald on record, four utterances of positive impoliteness, five utterances of negative impoliteness, and one utterance identified as sarcasm or mock politeness. However, there is one strategy that is not found in the movie it is withhold politeness. It means that this movie is intended to show the negative facial desires (turning red) and put the environment in negative situations, interfering with their freedom of action and humiliation.

Keywords— Bald on Record Strategies, Positive Impoliteness, Negative Impoliteness, Sarcasm or Mock Politeness, Withhold Politeness

Introduction

The field of pragmatics has ended up progressively noteworthy in understanding how dialect capacities in social settings from time to time. Pragmatics emphasizes the study of how people convey meaning through their speech or writing and how others understand the meaning. Rather than just focusing on the literal meaning or phrasing, pragmatics also studies people's expressions focusing on what the speaker is trying to convey (Taiwo et al., 2021). In essence, pragmatics emphasizes interpreting the speaker's

utterances (Yule, 1996). Along similar lines, Leech argues that pragmatics can be practically sharp as the study of how utterances have meanings in situations (Geoffrey N. Leech, 1983). Pragmatics can also refer to polite and impoliteness utterances that often occur in everyday life intentionally or unintentionally, concerning politeness and impoliteness procedures utilised in different shapes of communication. There are three main arguments that can be advanced to support the theories of politeness by Lakoff, Brown and Levinson, which are regarded as the most impactful contributions in this field of study. Lakoff emphasised the crucial role of politeness in maintaining social relationships and effectively managing interpersonal interactions (Lakoff, 1973). Brown and Levinson argue that compromising the hearer's need for self-esteem and respect is referred to as "Face-Threatening Acts" or FTA and how politeness strategies are used to manage FTA (Brown, P., & Levinson, 1987). Both theories recognise the importance of politeness in maintaining. These theories inherently focus on using communication strategies to maintain and promote interactions and harmony in specific societies. Moreover, Studies have been focusing on a newly revised approach to the matter, including the concept of impoliteness. Impoliteness can be described as a disapproving stance towards particular behaviors that manifest within certain situations. It thrives on the anticipation, whises, and/or convictions regarding social dynamics, wherein individuals' or groups' identities are influenced by others during interactions (Culpeper & Ravassat, 2011)

There are several conditions required for an utterance to be categorized as impoliteness. Impoliteness arises when a person tends to offend the interlocutor. However, it can also appear unintentionally without the speaker realizing it (Ahmed & Hussein, 2024; Culpeper, 1996; Kharlova, 2015; Sari et al., 2019). To give an illustration study of impoliteness use Culpeper's theoretical framework, there is a study by Ardhy Meylana, Issy Yuliasri, and Fahrur Rozi with movie entitled *The Simpsons Movie* with the analysis of seventy-seven utterances, the result of the analysis are categorized as follows: eleven bald on record, thirty-two positive impoliteness, twenty-five negative impoliteness, six sarcasm or mock politeness, and three withhold politeness (Meylana et al., 2024). As you can see from the results, positive impoliteness is the most frequently used strategy in *The Simpsons Movie*. Another example is the analysis of *Easy A* movie by Simanjuntak and Ambaligen, this study also examines impoliteness strategies using Culpeper's theory. The difference here is that the movie analyzed by researchers is not an animated movie. The result of the analysis obtained by the researcher found sixteen utterances which were divided into five strategies, namely four utterances of bald on record, five utterances of positive impoliteness, four utterances of negative impoliteness, two utterances of sarcasm or mock politeness, and one utterance of withhold politeness (Simanjuntak & Ambalegin, 2022). This study shows more positive impoliteness in *Easy A* movie.

Considering some examples of impoliteness strategies before, the researchers intend to examine animation movies and use Culpeper's theory (1996), referring to the view of Culpeper, who views **impoliteness** as a multidisciplinary field of study approached from several different linguistics perspectives. As can be seen from the many humorous animations and heartfelt narratives, a set of linguistics exchanges illustrates various forms of impoliteness strategies. These strategies ranging from outright confrontation to subtle innuendo, serve the characters' intentions, power, and the unacceptability of change in the movie's

fictional world. Culpeper stated that impoliteness is divided into five strategies, there are bald on-record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness (Culpeper, 1996).

This research has some similarities with the previous research discussed above. However, This research highlights the impoliteness strategies in the movie entitled *Turning Red* as the data source. The purpose is to identify the impoliteness strategies uttered by the characters in the movie which adopt the teenage life. The questions underlying the study are firstly about the types of impoliteness strategies and secondly, the reason why the characters in the movie used those strategies. The analysis will mainly based on the theory of pragmatics by Culpeper.

Literature Review

Pragmatics

Pragmatics focuses on examining the meaning conveyed by a speaker and understood by a listener (Cheng, 2023; Yule, 1996). This kind of investigation inherently entails understanding the meaning people convey within specific contexts and how those contexts shape their expressions. It involves examining how speakers tailor their messages based on factors like their audience, location, timing, and situation. Therefore, pragmatics focuses on **exploring meaning** within context (Yule, 1996). This approach also delves into how listeners can infer **meanings beyond explicit** words to grasp the speaker's intended message. It explores the recognition of **implicit communication** as a significant part of overall communication. We might describe it as an exploration of hidden meanings. Pragmatics is the study of how communication extends beyond **explicit statements** (Yule, 1996).

Furthermore, this perspective prompts consideration of what influences the choice between explicit and implicit communication. The fundamental factors are physical, social, or conceptual, implies a shared understanding. It is also depending on the perceived closeness or distance between the speaker and listener, speakers decide the level of explicitness required. Thus, it examines the expression of relational distance. However, Pragmatics is not only concerned with the **explicit meaning** conveyed by sentences, but it also delves into the **implicit intentions** of the speaker (Siddiqui, 2018). It can be said that pragmatics explores the unspoken aspects of communication.

Impoliteness Strategies

Impoliteness is a bad attitude where different behaviors occur within certain situations (Culpeper & Ravassat, 2011; Hassan et al., 2023; Muthi'ah et al., 2022). These behaviors are based on desires, expectations, or social beliefs, specifically an individual's identity or a group's interactions in society (Esau, 2021; Taiwo et al., 2021; Wijayanti & Mubarak, 2020). Some behaviors are considered bad when they conflict with the existing social environment. Furthermore, according to Culpeper's theory written by

Wendy & Rudianto, impoliteness is to attack someone's face or expression (Culpeper, 2021; Hanif et al., 2021; Wendy & Rudianto, 2022). The concept of impoliteness revolves around how the offense is expressed and received (Cornelia & Soelistyo, 2023; Culpeper, 2005; Shevchenko et al., 2021). Culpeper (2011) concluded that impoliteness occurs when the speaker directly expresses an attack on the face intentionally, or the listener understands the behavior as an intentional attack, or it could be a combination (Culpeper, 2005; Haugh, 2018; Idrees, 2020). Furthermore, impoliteness strategies have five strategies, there are bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock Politeness, and withhold politeness (Culpeper, 1996). These strategies affect both the speaker's face and listener's response. From each of these points, the following explanation are: 1) Bald on record impoliteness shows the speaker attacking to ruin the face of the listener by saying it directly in a harsh, clear, and firm manner, for example "shut up", "don't talk to much" (Fitri, 2022) . 2) Positive Impoliteness indicates the speaker tries to show the listener that they are not wanted or allowed in every situation which intends to undermine the positive face of the speaker, for example, "I don't care about you", "What the fuck are you doing here." (Mohammed Hussein Ali & Muslih Shwaysh Ahmed, 2023). 3) Negative impoliteness occurs when the speaker intends to attack the negative facial desires of the listener clearly and put the environment in a negative situation, interfering with their freedom, actions and humiliating them, such as "When are you getting married?", "stop wearing these stupid clothes" (Ali & Ahmed, 2022). 4) Sarcasm or mock politeness is face-threatening treatment by using a strategy that is clearly insincere, which has the opposite meaning to what is said by the speaker, for example, someone is in an accident, and their friend says sarcastically: "may god bless you" (Mohammed Hussein Ali & Muslih Shwaysh Ahmed, 2023). 5) Withhold Politeness, in this case, the speaker does not perform polite behaviour, which the listener expects; such as not saying "thank you" after receiving a gift or favour (Omer, 2022). From the detail explanation related to impoliteness strategies suggested by Culpeper (1996), this paper aims to find out the analysis of these strategies that occur in the movie *Turning Red*.

Research Method

This study draws on research design descriptive qualitative, that tries to explain the object following facts with accurate characteristics of the object (Creswell, 2020; Mukhallad & Wibowo, 2022; Tauchid et al., 2023). The objects of this research are the utterances and the expressions.

The Data Source

This research takes data in the form of conversation from the movie *Turning Red* released in 2022. *Turning Red* is a teen fantasy animated movie produced by Walt Disney Pictures and Pixar Animation Studio with a comedy-drama genre and a duration of one hour and forty minutes. Directed by Domee Shi, the first female director to make Pixar's animated movie well, so the storyline and circumstances can relate to the situation of teenagers in general. The movie tells the journey of Mei Lee as a thirteen-year-old girl in search of her true self as a teenager while keeping a big secret passed down from her family. She turns into a giant red panda whenever she gets mad and has uncontrollable emotions. The movie takes us back to the early

2000s, which was characterized by school gangs and teenage life at that time. The presence of a boyband in the movie makes impoliteness strategies more related and supported because of the disagreement between the speaker and the listener.

Data Collection

In this study, researchers used a note-taking method to collect the data that has been carried out by researchers (Hanif et al., 2021; Primadianti, 2015). Gathering the data is the first activity that researchers do because that makes it easier for researchers to finish the paper. Firstly, researchers watched the Turning Red movie repeatedly on Disney Hotstar and watched carefully the conversations that related to the theory manually into a book, wrote at what minutes the conversation could be used as data, and also noted the scene in the conversation for an interpretation of each conversation. Secondly, researchers identify again some parts to make sure the conversations are related to the theory, then identify the data into several types of impoliteness strategies using Culpeper’s theory.

Results and Discussion

In this section, the discussion will point to the result of the analysis and interpretation of the conversation from the movie. The researchers found thirteen impoliteness utterances used by the characters in Turning Red. The identified impoliteness strategies in the statements included three utterances of bald-on-record impoliteness, five utterances of negative impoliteness, four utterances of positive impoliteness, and one untturances of sarcasm or mock politeness. However, researchers have not obtained data to identify withhold politeness because no data refers to withhold impoliteness in the conversation in Turning Red movie that can be described using Culpeper theory. The quantities of these impoliteness strategies are presented in the table provided as Table 1.

Table 1: Impoliteness Strategies in Turning Red Movie

Impoliteness Strategies	Frequency
Bald on Record	3
Positive Impoliteness	4
Negative Impoliteness	5
Sarcasm or Mock Politeness	1
Withhold Politeness	0
Total	13

Source: Fictitious data, for illustration purposes only

Bald on Record Impoliteness

This section explains the result of bald on-record impoliteness. Bald on-record impoliteness occurs when the speaker attacks to ruin the listener's face by saying something directly in a harsh, clear, and firm manner (Culpeper, 1996; Fitri, 2022).

Data 1 was taken at minutes 08:22 until 08:39

Ming: Shoo shoo! You vandals!
Boys: Oh snap, They're coming.

The above utterances explain the scene where Ming is cleaning the statue with his son in front of the temple and hears the sound of a group of boys who turn out to be vandals. So Ming chased away the children who did the vandals. Then spontaneously the boys said that. This condition can be indicated as bald on record strategies because the speaker spontaneously and firmly said "vandals" to the group of boys to ruin the listener's face. Vandalism manifests as the breaking of glass, the creation of graffiti, and the destruction of pre-existing objects. Additionally, it can cause significant damage to construction sites (Arthur-Aidoo et al., 2023; Rosyidi et al., 2023)

Data 2 was taken at minutes 10:31 until 10:36

Mei: No, it's not. Will you just get out?
Ming: (Gasp) (shock)

In this scene, Mei yells at Ming and shocks her. Then, Ming's expression looks upset, so Ming is speechless because of her daughter. This scene can be identified as bald on record because the speaker spontaneously shouts at the listener who is trying to help the speaker.

Data 3 was taken at minutes 13:27 until 13:42

Ming's Mother: Jin. Help clean the table!
Jin: Uh-huh.

Ming's mother spoke loudly and unambiguously because she saw Jin was silent and did not help clear the table. Ming's mother speaks like that as a treatment because Jin is just silent. This scene is identified as bald on record because the speaker spoke her order straightforwardly and clearly.

Positive Impoliteness

This part can be identified as positive impoliteness. Positive Impoliteness indicates the speaker tries to show the listener that they are not wanted or allowed in every situation which intends to undermine the positive face of the speaker (Ali & Ahmed, 2022; Šarić, 2022).

Data 1 was taken at minutes 39:01 until 39:08

Ming: What was that?
Jin:
Ming: Am I the only one who sees the danger here?

In this scene, Ming complains about her daughter's treatment and pours out her frustration to herself. When Jin is about to answer, Ming ignores Jin by closing his mouth, and then Ming continues to express her frustration. Those utterances are related to positive impoliteness, which is relevant to the concept of Culpeper (1996), where the speaker's actions diminish the listener's sense of being valued or respected in the interaction.

Data 2 was taken at minutes 39:22 until 39:24

Ming: I'm not here.
Jin: (*gives the phone call*)

Ming looks surprised when Jin says her mother is calling, and Ming tries to avoid her mother's call. But Jin still gives the phone call to Ming. So this scene can be identified as positive impoliteness because the speaker tries to show the listener that they are not wanted or allowed in every situation which intends to undermine the positive face of the speaker (Mohammed Hussein Ali & Muslih Shwaysh Ahmed, 2023)

Data 3 was taken at minutes 42:13 until 42:16

Mei: Ah. Go away!

In this scene, Mei is shocked because her friends see her as a red panda. So Mei immediately goes into the toilet to hide and ignore her friends. This utterance refers to positive impoliteness because Mei effectively separates herself from her friends and ignores their existence. This shows an action that damages the positive face of her friends, who might feel rejected or unwanted.

Data 4 was taken at minutes 53:01 until 53:04

The Classmate: This sucks.
Miriam: Just wait, she'll be here.

The classmate is having a party at Teyler's house and waiting for Mei to come, but she hasn't arrived, and the party gets boring. The scene aims to be positive impoliteness because the speaker shows indifference and does not provide emotional support to his friend. Positive impoliteness occurs when the speaker tries to make the listener feel unwanted or excluded in various situations, aiming to damage the listener's positive face (Culpeper, 1996; Mohammed Hussein Ali & Muslih Shwaysh Ahmed, 2023).

Negative Impoliteness

The speaker aims to clearly attack the listener's negative facial desires and create a negative environment that interferes with their freedom and humiliates them. Along similar lines, negative impoliteness can also be described to initiate any conversation that led of negative emotions (Culpeper, 2020)

Data 1 was taken during minutes 10:31 until 10:36

Mei: Some of the kids at school like them.
Ming: You mean Miriam? That girl is odd.

In this scene, Mei is watching TV with Ming, and Ming gives an answer that makes Mei feel demeaned because Ming thinks Mei's friend is odd. A closer look at the data indicates that this scene can be identified as negative impoliteness because the answer from the hearer makes the speaker feel demeaned.

Data 2 was taken at minutes 13:27-13:42

Ming: She's just a sweet, innocent child. How dare you take advantage of her! Mei
Mei: Mom! No! (*echoes*)
Devon: What? (*All mourning*)
Tyler: What a weirdo.

Ming comes to Devon with an expression accusing of doing bad things to Ming seen by the convenience store visitors including the Mei's friends. In this scene, Ming feels humiliated and feels that her mother is referring too much to her private matters. So this scene refers to negative impoliteness because it exposes her personal things too much makes the hearer being cornered and publicly humiliated (Culpeper, 1996)

Data 3 was taken at minutes 17:35-17:38

Miriam: Tyler keeps putting these up. Knock it off, butthead.
Mei: (*Angry*) (*Growl*)
Abby: Not funny, Tyler!
Tyler: Devon, my precious manly man.

This scene refers to the speaker Mei, who feels humiliated about her personal matters in the school area by Tyler. Even though she has been defended by the others friends. This utterance contains negative impoliteness because the hearer is humiliated by the speaker.

Data 4 was taken at minutes 59:22-59:30

Tyler: Fine, get out of here! Go back to your psycho mom and your creepy temple, you freak!
Mei: Shove your deal!

In this scene, Tyler screams at Mei when Mei announces that she can't join the party again because the Red Panda ritual coincides with her favourite boyband concert. Tyler's words make Mei very angry. This can be identified as negative impoliteness due to the speaker screaming to the hearer and attacking the hearer.

Data 5 was taken at minutes 40:32-40:36

Tyler: Little momma's girl. *(Laugh)*
No wonder Mei is such a loser. *(Laughter)*
Mei: *(growl)*

In this scene, Tyler is demeaning Mei by shouting at her in the middle of the field during school sports, making Mei feel humiliated and angry. This is one of the conversations that contains negative impoliteness because the speaker yells at and humiliates the hearer in public.

Sarcasm or Mock Politeness

Data 1 was taken at minutes 48:36-48:44

Mei-Mei: Wow! Yeah, but it'll be super boring. Wouldn't you rather hang with dad?
Ming: *(take a look at Jin)*

In this scene, Ming wants to join the group study class with Mei but Mei subtly refuses Ming not to join her because Mei is doing a hidden project with her friends and does not want Ming to know about it. This is an example of sarcasm or mock impoliteness because the speaker is subtly insinuating to the hearer.

Conclusion

In this paper, the researchers put forward the claim that the movie *Turning Red* has indicated by Culpeper's theory with states five strategies of impoliteness namely bald on record, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness, which means

that this movie has a significant influence in the area of linguistic research which can be part of the research contribution in linguistic studies. However, there are still areas of research focus that have not been explained including the politeness strategy of withhold impoliteness. For future researchers, researchers are expected to be able to research more deeply about the withhold politeness strategy so that there are no mistakes in the future.

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