

**A PRAGMATIC ANALYSIS OF IMPOLITENESS IN
PARANORMAN MOVIE**

A Thesis

**Presented as Partial Fulfillment of the Requirement for the Attainment of
Sarjana Sastra Degree in English Language and Literature**



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A PRAGMATIC ANALYSIS OF IMPOLITENESS IN

***PARANORMAAN* MOVIE**

A THESIS



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akan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang
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MOTTOS

“Man Jadda Wa Jadda.”

“Those who do it seriously will be successful.”

-Arabian Proverb-

“Do your best and let God do the rest.”

-Ben Carson-

“Impossible is a word to be found only in the dictionary of fools.”

-Napoleon Bonaparte-

DEDICATIONS

This thesis is dedicated to:

My Dad, Sudaryanto

and

My Mom, Sri Hartini

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Yogyakarta, 20 April 2015



Nabella Primadianti

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A PRAGMATIC ANALYSIS OF IMPOLITENESS IN *PARANORMAN* MOVIE

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ABSTRACT

This research examines impoliteness aspects presented in *Paranorman* movie using pragmatic approach. The objectives of this research are to describe the types of impoliteness strategies addressed to the main character, to explain the realizations of the impoliteness strategies addressed to the main character, and to describe the main character's responses to the impoliteness strategies addressed to him in *Paranorman* movie.

This research used mixed method, a combination of qualitative and quantitative method. The data were in the form of utterances spoken by the characters in *Paranorman* movie, while the contexts of the data were dialogues. The sources of this research were the script of the dialogues spoken by the characters in *Paranorman* movie and the video of the movie. The primary instrument of this research was the researcher herself, while the secondary instrument was the data sheet. The researcher used analysis of documents by note-taking to collect the data. Referential analysis was used to analyze the data. Finally, the data were triangulated by experts and those interested in the same field of the study to gain the reliability of the research.

The results of this research are described as follows. First, four types of impoliteness strategy occur in other characters' utterances in *Paranorman* movie. They are bald on record impoliteness, positive impoliteness, negative impoliteness, and sarcasm. Bald on record impoliteness becomes the most dominant type used by other characters. Meanwhile, withhold politeness does not exist in the other characters' utterances. Second, each type of impoliteness strategy has its particular realization. Bald on record impoliteness is realized in the form of using direct, clear, and unambiguous statement. Positive impoliteness is expressed in the form of disassociating from the other, calling the other names, and utilizing taboo words. Negative impoliteness can be realized in the form of condescending, scorning, or ridiculing, and associating the other with a negative aspect explicitly. Meanwhile, sarcasm or mock politeness is only realized in the form of employing insincere politeness. Using direct, clear, and unambiguous statement becomes the highest realization. However, using inappropriate identity markers, invading the other's space, being silent and failing to thank are not used by the other characters. Third, there are three responses which occur in the movie, they are no response, accepting, and countering the face attack. Countering the face attack is divided into two subcategories: offensive and defensive countering. Offensive countering becomes the most frequent choice of responses of impoliteness strategy used by the main character. To sum up, the responses of impolite acts are influenced by the way the face attacks are conveyed and the relationship between the persons doing the face attacks and the addressees.

Keywords: impoliteness, types, realizations, responses, *Paranorman* movie

CHAPTER I

INTRODUCTION

A. Background of the Research

Every people have different style and way to use language when they communicate to one another. Moreover, they often give attention to their word choices. They will choose their words wisely and apply polite language to make the process of communication run smoothly. On the other hand, there are some people who do not think about the word choices. In addition, when they ignore the word choices, they often use impolite language to express their feelings to someone.

The employment of impolite or polite language is based on people's purposes in conducting communication. They can use polite language which means linguistic strategies that can keep or save the other's face. In contrast, when the speakers use impolite language, it means they employ linguistic strategies to attack or threat the other's face. In linguistics, people can study polite and impolite language by using pragmatics approach.

Pragmatics is the study of the correlations between the linguistics' forms and its users (Yule, 1996: 4). Moreover, it is also concerned with how language is used in real life. In fact, the way people use language when communicating is very important. They have to choose an appropriate language when communicating with other people since it is a language that can make the communication runs smoothly.

Within the field of pragmatics, there is a concept of politeness and impoliteness. Every people have their faces or public self-images. They hope that their faces are respected by other people. In order to be accepted in the society, they have to give attention to their politeness. They have to show their respect to other people around them. On the other hand, bullying, threatening, or mocking often happen in the society, although people know that those acts are considered as impolite actions. At this point, they use linguistic strategies that can attack or threaten other people's faces. It means that impoliteness is considered as an inappropriate act in communication because it can cause social conflict.

There are only a few pragmatic researches that have impoliteness as the topic of the research since they use politeness as the topic of their research. As a matter of fact, it is not only important to study politeness but also important to study impoliteness. People can understand the bad manner or impolite words by studying impoliteness, so they can avoid or control their behavior when communicating with other people.

People can observe impolite acts not only in reality but also in movies. One of the movies showing impolite acts is *Paranorman* movie. In this movie, the main character becomes the victim of the impolite acts of the other characters. *Paranorman* movie is about a boy named Norman who has a sixth sense. He has an ability to talk to dead people. However, people around him even his family, do not believe in him and they often insult and expel him. Therefore, he always tries to make other people believe in his utterances related to his ability.

Paranorman movie is appropriate to be the object of the research because of some reasons. First, the researcher is interested in the main character's sixth sense ability and how he tries to convince others about his ability. Second, there is a possibility from other characters in *Paranorman* movie to perform impolite acts to the main character because they do not believe in the main character's ability. The aspect of impolite language which is performed by the other characters is interesting to be analyzed in this research.

Third, the researcher is interested in the title of *Paranorman* movie. This movie uses *Paranorman* as the title instead of using the terminology of Paranormal because the main character's name is Norman. He has a supernatural powers which able to communicate with the dead. The title of *Paranorman* is in the form of wordplay of Paranormal. The title of *Paranorman* movie enables to attract people's attention to watch the movie.

Fourth, *Paranorman* movie gained some nominations in BAFTA Award for Best Animated Film and 2012 Academy Award for Best Animated Feature. Moreover, this movie gain one award in Alliance of Women Film Journalists for Best Animated Film and two awards in Annie Awards for Character Animation in a Feature Production and Character Design in an Animated Feature Production. Hence, this movie is regarded as a good movie which is worth to be analyzed.

B. Research Focus

There are many possible topics which can be analyzed in *Paranorman* movie. First, the topic of implicature which means further explained meaning. As other characters do not believe in the main character's sixth sense, they often

express their disbelief to the main character through their utterances. The other characters have certain meaning behind their utterances that are conveyed implicitly. Moreover, the main character usually feels something which other characters do not feel. He often expresses those strange feelings by using his utterances. The utterances must be more than just what the words mean.

Second, the unique character of the main character with his sixth sense ability can be analyzed in term of the use of speech acts. The researcher can analyze the linguistic phenomena of a person with sixth sense ability. The researcher will be able to understand the meaning of the main character's utterances through speech act analysis; the meaning or the reason of the main character uses one of the types of speech act dominantly.

Third, the topic of impoliteness can be analyzed in *Paranorman* movie. As previously mentioned, the other characters in this movie do not believe in the main character's sixth sense, hence they often express their disbelief impolitely. Moreover, the responses of the main character to the impolite acts can also be analyzed.

Based on the identification of the problems above, the researcher limits the research problem to the impoliteness aspect. The researcher focuses on analyzing the impoliteness aspect through utterances such as the types of impoliteness strategies, the realizations of impoliteness strategies, and the responses of impoliteness strategies. Those aspects appear on the characters' utterances in *Paranorman* movie and become the problems that can be analyzed in this

research. Some problems in *Paranorman* movie dealing with impoliteness aspects are as follows.

The first problem is the types of impoliteness strategies employed by the other characters to the main character. Norman, the main character in *Paranorman* movie often experiences bullying and impolite language from his friends and family because they do not believe in his sixth sense ability.

The second problem is the realizations of the impoliteness strategies that are used by the other characters toward the main character. There are some types of the realizations of impoliteness that are used in this movie to express the characters' feelings.

The third problem is the main character's responses to the impoliteness strategies addressed to him. The main character has three choices of responses when facing impoliteness strategies, i.e. choosing not to respond, accepting the face attack, and countering the face attack.

Based on the identification and limitation of the problems, the formulation of the problems can be arranged as follows.

1. What are the types of impoliteness strategies addressed to the main character in *Paranorman* movie?
2. How are the impoliteness strategies addressed to the main character realized in *Paranorman* movie?
3. How does the main character respond to the impoliteness strategies addressed to him in *Paranorman* movie?

C. Objectives of the Research

Based on the formulation of the problems, the objectives of this research are:

1. to describe the types of impoliteness strategies addressed to the main character in *Paranorman* movie,
2. to explain the realizations of the impoliteness strategies addressed to the main character in *Paranorman* movie, and
3. to describe the main character's responses to the impoliteness strategies addressed to him in *Paranorman* movie.

D. Significance of the Research

This research is expected to give some benefits for the following parties.

1. The Researcher

This research is expected to improve the researcher's knowledge to understand impoliteness. It also can improve the researcher's ability to conduct qualitative research.

2. The Students of English Language and Literature Study Program

This research hopefully can give more knowledge about impoliteness, especially to the students whose major is linguistics. In addition, this research can be a reference of impoliteness for their study.

3. Readers in General

This research is expected to give the readers information about impoliteness since not many people know about this phenomenon. Therefore, when the readers read this research, they know and understand about impoliteness.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

A. Literature Review

1. Pragmatics

In communication process there are a speaker and a listener. Both of the speaker and the listener must understand each other when they are talking. They have a meaning behind their utterances. In linguistics' field, someone can study the speaker's meaning through pragmatics. Leech (1983: 6) states that pragmatics is the study of meaning which has connection to conversational circumstances. When someone talks about something, his or her meaning is based on the situations. It means that the situation or condition affects the speaker's meaning in communication.

Pragmatics is also defined as the use of language which is determined by the situations of community in communication process (Mey, 2001: 6). Someone uses language in everyday communication by considering the conditions around him or her. He or she usually chooses an appropriate language in certain conditions to minimize the barrier of the communication.

In conclusion, pragmatics is the study of the language use in which the way the user uses the language is affected by the situation around him or her. The situation around the speaker becomes one of the consideration when using a language.

Pragmatics has some fields in its study, i.e. speech acts, deixis, presupposition, conversational implicature, and politeness. First, the base or the smallest part of linguistic communication is called speech acts (Searle, 1976:16). There are five types of speech acts in terms of functions: declarations, representatives, expressives, directives, and commissives.

Second, Yule (1996: 9) states that deixis is giving a term to an object through language. Someone notices an object using deictic expression; to determine people (I, you), place (here), and time (tomorrow, now).

Third, presupposition is something which is accepted by the speaker to be the case (Yule, 1996: 133). It means that before the speaker talks about something, he or she considers that the hearer understands his or her utterance.

Fourth, conversational implicature is something which is conveyed implicitly by people in a conversation (Mey, 2001: 45). When the speaker talked to each other, he or she sometimes has a meaning that is conveyed implicitly. Meanwhile, the hearer either can understand the meaning or he cannot understand the implicit meaning of the utterance.

Finally, Yule (1996: 60) states that politeness means the consciousness of other people's public self-image. Moreover, public self-image is equal or has the same meaning with face. In studying both politeness and impoliteness as the next discussion, face is an important concept to understand those fields. Hence, face is explained further before discussing politeness and impoliteness.

2. Face

Face means an image of person's personality which is described in terms of permitted social elements (Goffman 1967: 5). Moreover, according to Yule (1996: 60), face means someone's public self-image which is hoped to be identified by others. Someone's face is very important to be respected by other people. People usually try to save others' face in order to make a harmonious relationship. On the other hand, there are some people who try to attack others' face in order to damage others' face in front of many people. Bousfield (2008: 33) states that the principle of face is the important part of Brown and Levinson's politeness theory and Culpeper's politeness theory.

There are two types of faces, namely face threatening act and face saving act. Yule (1996: 61) defines face threatening act as someone's utterance which contains a threat to attack another's face. Meanwhile, face saving act is someone's utterance which does not contain a threat to another's face (Yule, 1996: 61). An example of face threatening act and face saving act is presented below.

A : "I'm going to tell him to stop that awful noise right now!"

B : "Perhaps you could just ask him if he is going to stop soon
because it's getting a bit late and people need to get to sleep."

(Yule, 1996:61)

In the conversation above, A shows a face threatening act to someone that makes an awful noise. However, the B shows a face saving act to decrease the face attack from A.

Brown and Levinson (in Bousfield, 2008: 34) classify *face* into *positive face* and *negative face*. Brown and Levinson (in Bousfield, 2008: 34) also explain

the definition of both kinds of face. Positive face is when someone's want is also being acknowledged by other people. Meanwhile, negative face is the want of someone that he or she does not want to be disturbed by other people.

Furthermore, face is closely related to politeness and impoliteness theory that will be explained in the following sections. It is because the concept of face is the core for studying politeness and impoliteness theory. Then, impoliteness theory is based on politeness theory; hence it is difficult to understand what impoliteness is without knowing politeness theory first.

3. Politeness

Leech (1983: 81) states that politeness principle is used to lessen the rude or impolite utterance. Therefore, someone usually uses politeness to avoid the utterance which can hurt other's feeling. Besides that, as stated by Mey (2009: 709) politeness is a person's manner which is expected by others. Everyone expects that others can employ politeness strategies in his or her utterances. No one wants to perform face threatening act, hence he or she wants to lessen the face attack by using some strategies. Brown and Levinson's politeness strategies are described below (Brown and Levinson in Bousfield, 2008: 57-59).

First, bald on record politeness which means employing the face threatening act in direct, obvious, unambiguous, and brief way. Second, positive politeness employs the face threatening act by repairing the positive face threat to others. Third, negative politeness employs the face threatening act by repairing the negative face threat to others. Fourth, off-record employs the face threatening act

by indirect language. Fifth, no FTA (face threatening act) is threatens the addressee, so it is not employed for the sake of the social harmony.

There are five types of politeness strategies i.e. bald on record politeness, positive politeness, negative politeness, off-record and no FTA. The speaker can use those strategies to soften the face attack or face threatening act to the hearer. The speaker has to think of an appropriate language that is considered as polite acts when he or she talks to the hearer.

Therefore, after knowing the concept of face and politeness which are the base or the main parts of impoliteness, it becomes easier to understand what impoliteness is. In the next part, the aspect and theory of impoliteness is explained further.

4. Impoliteness

People often express their feelings with impolite language that can cause conflict. They often cannot control their behavior or language when they communicate to others. They do not think about politeness strategy but they prefer to perform impoliteness strategy to express their feelings. According to Bousfield and Locher (2008: 3), impoliteness is a manner which is face-aggravating in a specific situation. It can be defined that impolite act is the behavior which is intended to irritate someone's face.

Eelen (2001: 15) also states that impoliteness is employed by people when they do not return a salutation or they prefer to keep silent. People often expect others to reply the salutation when they communicate. However, in some cases, some people often prefer to keep silent to perform impolite act.

In addition, there are some terms that refer to the same meaning with impoliteness; it is the term of rudeness. The term of impoliteness and rudeness have the same meaning in negative attitude. Rude behavior does not use the strategies of politeness when those strategies are hoped to do, in other ways that the utterance can be meant as deliberately and negatively argumentative (Lakoff, 1989:103).

Culpeper et al. (2003: 1564) also add that impoliteness intends to damage someone's face and it can make a disagreement between people. The use of impolite language also can make the relationship between people become disharmonious. When someone chooses to perform impoliteness strategy on his or her utterance, he or she has a purpose to damage or attack the hearer's face. He or she can attack the hearer's face through his or her utterance. There are some types of impoliteness strategy according to the expert of linguistics, they are Lachenict and Culpeper. Those strategies are explained in the following part.

a. Impoliteness Strategy

Lachenict, one of the linguists, makes a theory about the act of attacking the addressee's face. He makes a term of 'aggravating language' which is the further scope of politeness theory. Aggravating language is a lesson of rude and insulting language (Turner in Bousfield, 2008: 83). Aggravating language has the same goal as the impoliteness strategy in which to attack the addressee's face. Lachenict (1980: 619) has proposed four strategies of 'aggravation'.

First, off record employs an aggravating language with the forms of vague insults, allusions, clues, and irony. Second, bald on record produces face

threatening act and interruption directly. Third, positive aggravation shows an aggravation to the hearer that he or she is not accepted as the part of certain group. Fourth, negative aggravation designs an aggravating language which is intended to impose the hearer, disturb his or her freedom, and to damage the position of the hearer in the society.

Moreover, Culpeper also makes a theory which explains an intended act to attack someone's face. He calls his theory as the theory of impoliteness strategy. Compared to Lachenict's strategies, Culpeper's strategies are more comprehensive as they consist of five strategies; meanwhile, Lachenict's strategies consist of four strategies. By using Culpeper's impoliteness strategies, the researcher can gain complete and obvious finding of the data analyzed. Hence, the researcher uses Culpeper's impoliteness strategies to analyze the data. Impoliteness strategies which proposed by Culpeper (1996: 356-357) can be described as follows.

1) Bald on Record Impoliteness

Bald on record impoliteness is used by the speaker to attack the addressee's face in a straightforward, obvious, unambiguous and brief way in situations where the face is at stake (Culpeper, 1996: 356). It can be defined that someone can damage the addressee's face by using direct utterances with the intention of attacking the addressee's face. In addition, Wahid and Omar (2010: 202) give an example of bald on record impoliteness which is taken from the excerpt of *The Dumb Waiter*. The example of this strategy can be seen in the following dialogue between Ben (A) and Gus (B).

A: "You have never used to ask me so many damn questions."

B: "*No, I just wondering. You've got a job to do. Why don't you just do it and shut up.*"

B clearly and directly attacks A's face by telling him to do his job and shut up. B gives a negative statement to A that can make the loss of face of A by saying "*No, I just wondering. You've got a job to do. Why don't you just do it and shut up.*" Furthermore, it can be concluded that bald on record impoliteness can be realized in the form of using direct, clear, and unambiguous statement.

2) Positive Impoliteness

Culpeper (1996: 356) describes positive impoliteness as the strategy which is intended to attack the recipient's positive face. This strategy is used to attack someone's face who wants to be acknowledged as a part of the society. In positive impoliteness realization, Culpeper (1996: 357) states that the realizations of positive impoliteness are in the form of disassociating from the others, calling the other names, utilizing taboo words, and using inappropriate identity markers.

a) Disassociating from the Others

The criteria of disassociating from the others are rejecting association with other people and evading sitting together (Culpeper, 1996: 357). Bousfield (2008: 104) further takes an example of this realization from the extract of *The Clampers*. A Sergeant Major calls his fellow recruit named Parry. He has been fighting with other recruit because he is under the influence of alcohol. Then, the sergeant major says "*I'm hoping the OC recommends you to be discharged from the army. I don't want you. Because you are a pathetic individual do you understand?*"

In the example above, Sergeant Major disassociates Parry by saying “*I don’t want you*” and indirectly disassociates Parry from the army when he says “*I’m hoping the OC recommends you to be discharged from the army.*”

b) Calling the Other Names

Utilizing derogative words is included as calling the other names. Wahid and Omar (2010: 203) give an example of calling the other names which is taken from the extract of *The Caretaker*. It can be seen when Davies says “*You know what that bastard monk said to me?*” Davies calls the other names for a monk by calling him “*bastard monk*”. This impolite word describes the impolite behavior of Davies to the monk. Davies insults the monk because he does not like him.

c) Utilizing Taboo Words

Utilizing taboo words have some criteria such as swearing and using rude words. Allan and Kate (2006: 75) state that swearing is used to abuse someone. Moreover, Allan and Kate (2006: 79) give examples of taboo words, i.e. “*Oh shit! Fuck off!*”, and “*That’s a load of bollocks!*”. Those examples of rude words are considered impolite if people use those words to mock someone.

Wahid and Omar (2010: 207) give an example of using taboo words which is presented by A (Max) and B (Teddy) and it is taken from the excerpt of *The Homecoming*. In a dialogue below, A meets B and his ex-wife. A does not know before that B will invite A’s ex-wife to A’s house.

A: “Who asked you to bring *dirty tarts* into this house?”

B: “Listen, don’t be silly!”

The use of the taboo word of “*dirty tarts*” in the conversation above is the realization of impoliteness strategy that is done by A to his ex-wife. A performs taboo words to his ex-wife because A does not like his ex-wife anymore.

d) Using Inappropriate Identity Markers

Using inappropriate identity marker occurs when the speaker employs title and surname when the speaker and the addressee are in a nearby relationship and employs nickname when they are in a far relationship. Wahid and Omar (2010: 206) explain an example of using inappropriate identity markers which is taken from the excerpt of *The Homecoming* and it is presented by two people, A (Max) and B (Lenny).

A: “Even though it made me sick just *to look at her rotten stinking face, she wasn't such a bad bitch.*”

B: “Plug it, will you, *you stupid sod*, I'm trying to read the paper!”

In the conversation above, A and B are using inappropriate identity markers. A uses an inappropriate identity marker for his ex-wife by saying, “*her rotten stinking face*” and “*a bad bitch*”. Meanwhile, B uses inappropriate identity marker for B by saying “*you stupid sod*”.

3) Negative Impoliteness

According to Culpeper (1996: 356), negative impoliteness is the strategy which is intended to attack the recipient's negative face wants. There are some realizations of negative impoliteness according to Culpeper (1996: 358). They are condescending, scorning or ridiculing, associating the other with a negative aspect explicitly, and invading the other's space.

a) **Condescending, Scorning or Ridiculing**

Condescending is employed by someone when he or she feels smarter or stronger than others. Scorning is performed by someone when he or she does not have a respectful feeling to others. Meanwhile, ridiculing happens when someone does something in a rude way and it can make the others seem foolish. The criteria of this realization are stressing the relative power, humiliating, treating others not in a serious way, and belittling others.

An example of condescending can be seen from the extract of Montgomery's novel which is taken from Abbas' article (2012: 187), Marilla says "*Anne go to your room and stay there until I come up.*" Marilla condescends Anne by stressing her relative power as Anne's mother who can give order to her daughter.

Culpeper et al., (2003: 1557-1558) give an example of the realization of scorning which is taken from the extract of *The Clampers*. A dialogue below is employed by A as the adjudicator and B as a man. They argue about the parking ticket. A does not want to argue about the parking ticket, hence, he asks B to leave his office. However, B expresses his anger to A.

A: "Do you want me to press the buzzer will you please leave the room?"

B: "Well that's being *babyish* isn't it?"

In the conversation above, it can be seen that the word *babyish* is only suitable for baby. That word is used by B to scorn at A's threat. B has a purpose to attack A's negative face by using a scorn act.

Moreover, an example of ridiculing can be seen from the excerpt of *The Homecoming* which is taken from Wahid and Omar's article (2010: 207). Max as one of the characters in this play says "*It's funny you never got married, isn't it? A man with all your gifts. Isn't it? A man like you?*". Max employs ridiculing because he makes his friend seem foolish with his utterance. Max insults his friend who is rich but he does not get married yet.

b) Associating the other with a negative aspect explicitly

Using the pronouns 'I' and 'You' to someone is included as associating the other with a negative aspect explicitly. Wahid and Omar (2010: 204) describe an example of associating the other with a negative aspect explicitly which is taken from the excerpt of *the Caretaker*. It can be seen when Mick says to Davies, "*I think I'm coming to the conclusion that you're an old rogue. You're nothing but an old scoundrel.*" From Mick's utterances, it can be noted that he employs associating the other with a negative aspect explicitly with using a pronouns 'You' by saying "*You're an old rogue. You're nothing but an old scoundrel.*" Moreover, 'old rogue' and 'old scoundrel' are the negative aspects.

c) Invading the Other's Space

Asking about someone's privacy, whereas the speaker and the addressee do not have a close relationship is the criteria of invading the other's space. An example of this realization can be seen in a dialogue below.

B : I want to order a lemon pie with one ice tea. Thanks.

A : Ok Sir. *Where is your house?*

A (a waiter) and B (a customer) have a conversation in a restaurant. It can be seen that A invades B's space because they do not know each other before or

even have a close relationship. However, A asks about B's privacy by asking him "*Where is your house?*".

4) Sarcasm or Mock Politeness

Sarcasm is a face threatening act which is performed through the employment of politeness strategy insincerely (Culpeper, 1996: 356). Someone can use sarcasm for expressing his or her opposite feeling which means not the real meaning of what he or she says. It can be concluded that the realization of sarcasm or mock politeness is employing insincere politeness.

Bousfield (2008: 118) gives an example of sarcasm which is taken from the excerpt of *The Clampers*. There is a workman who returns to his car which is illegally parked. He finds his car is clamped by the clumper. Then, he says to the clumper, "*Have a good day!*". In fact, the man sarcastically says the opposite meaning of what he feels. He thinks that it is a bad day for him.

5) Withhold Politeness

Culpeper (1996: 357) explains withhold politeness occurs when someone prefers to keep silent when a polite act is hoped to be performed by the others. The realization of withhold politeness are being silent and failing to thank.

a) Being Silent

One of the realizations of withhold politeness is being silent. An example of this realization through a dialogue can be seen in the following.

A : Hi! Good morning!
B : (*Silent*)

A gives a greeting to B, but B just keeps silent. A expects B to reply his greeting with a greeting too. Meanwhile, B gives no response by being silent.

b) Failing to Thank

Culpeper et al. (1996: 357) states that an example of withhold politeness is failing to thank for someone's gift. In a brief explanation, there is a dialogue between A (Ana) and B (Sandra). They become friends since they were in high school.

A: "This is a gift for your birthday."

B: (*Silent*)

In the conversation above, B does not show thanking expression to A. It can be seen that B does not want to express polite act to A when the thanking expression is expected. A fails to say thank you to B, she just keeps silent.

After understanding the types of impoliteness strategies with its realizations, it is important to understand the way the addressee of impoliteness strategies gives response toward those strategies.

b. Impoliteness and Responses to It

Impoliteness is an inevitable thing that is often done by people in a communication process. When the speaker says impolite words to the hearer, there are some choices from the addressee. Culpeper et al. (2003: 1562) state that the addressee of the impoliteness strategies can accept the face attack or counter it, and give no response. The further response of counter the face attack can be offensive or defensive.

1) Accepting the Face Attack

According to Bousfield (2008: 193), the addressee accepts the face attack from the speaker, when he or she may agree with the speaker's utterances which perform impoliteness strategy. The addressee shows his or her agreement toward

the speaker's argument. Bousfield (2008: 200) explains an example of accepting the face attack which is taken from the extract of *The Clampers*. The extract is employed by A (official) and B (car owner). A is presently helping in the removal of an illegally parked car. When the car is being lifted onto the back of the removal truck, B comes. Suddenly, B confuses of this incident.

A: "Oh.. Please don't oh this has never happened to me before, don't do it to me!"

B: "*Sorry Madam.*"

A is angry to B by employing bald on record impoliteness strategy (*Don't do it to me!*). On the other hand, B apologizes to A. It means that B accepts A's face attack indirectly by saying "*Sorry Madam*" in order not to make the situation worse.

2) Countering the Face Attack

Countering the face attack happens when the addressee counters the face attack from the speaker. The addressee does not just keep silent or agree with the speaker's face attack. Moreover, countering the face attack is divided into subcategories. They are offensive countering and defensive countering (Bousfield, 2008:193).

a) Offensive Countering

The addressee of the face attack has choice to face impoliteness strategy; he or she can counter the face attack by using offensive strategy. The addressee uses offensive countering by replying the face attack with face attack (Bousfield, 2008: 193). Abbas (2012: 187) through his article explains an example of the offensive strategy from a dialogue from Montgomery's novel, *Anne of Green*

Gables. Anne as the main character in this novel does not accept the face attack from Rachel. She says “*How dare you call me skinny and ugly? You are a rude impolite unfeeling woman!*”. She is very angry to Rachel who insults her as skinny and ugly. Therefore, she tries to use an offensive strategy which counters Rachel’s face attack. In offensive strategy, the doer of impoliteness strategy replies the face attack with the face attack too.

b) Defensive Countering

The addressee has another choice to face impoliteness strategy; he or she can counter the face attack by using defensive strategy. Bousfield (2008: 193) states that defensive countering means that the addressee defends his or her own face. The addressee of the face attack uses this type by answering or explaining something to defend himself when facing the face attack. The addressee does not reply the face attack by the face attack also. Moreover, there is a dialogue which performs the choice of defensive strategy. Culpeper et al., (2003: 1565) give an example of this choice which is taken from *The Clampers*’ extract. The extract is presented below between A (a clamper) and B (a car owner). A does not reply B’s impolite utterances with impolite utterances too.

B: “Don’t you think this is a bit stupid?”

A: “*Here and yeah.*”

In the example, A does not want to counter B’s utterances; A just wants to defend himself by saying “*Here and yeah.*” Even though B tries to offend or counter A through his utterances by saying “*Don’t you think this is a bit stupid?*” A just uses a defensive strategy toward B by replying B’s question without using impolite utterances.

3) No Response

The addressee can give no response toward the impoliteness strategy. The addressee can give no response by being silent (Bousfield, 2008: 188). There are some reasons why the addressee chooses not to respond, i.e. he or she refuses to speak, he or she does not have the opportunity to speak, or he or she does not understand the content of the speaker's utterance. Furthermore, Bousfield (2008: 189) gives an example of no response which is taken from the extract of *The Clampers*. In the extract below, there are two speakers, A and B. One of them chooses not to give response because of certain reason.

A: "On Monday evening, you were told to put your name in all your military items of clothing did you do it? No you didn't. Why not?"

B: "No excuse Sir. I am..."

A: "No excuse!"

B: (*Silent*)

A: "You don't walk in my office."

B: (*Silent*)

From the conversation above, B tries to answer A's question by saying "*No excuse Sir. I am...*", however, A denies B's attempt to answer the question. A replies B by saying "*No excuse!*" A does not give opportunity to B for explaining his reason. Then, B chooses not to respond A by being silent. On the other hand, A continues his anger by saying "*You don't walk in my office.*" In the end of the conversation, B is staying silent because A denies his attempt to answer and respond to A.

5. *Paranorman* Movie

Movie tells a story about a certain phenomenon, thus people can see some phenomena through it. Kolker (2006: 7) states that movie can be used to convey

moral values, for instance a current social topic or a satire topic for the government. Therefore, people can gain messages from the story of a certain movie. Summerfield (1993: 96) also states that movie can make a particular range from cross-cultural studies because the movie speaks to the spectators' feeling and spectators' intelligence.

One of the best movies of 3D animation is *Paranorman* movie. *Paranorman* is an American animated comedy horror movie which is written by Chris Butler. This movie is directed by Sam Fell and Chris Butler. It is created by Laika and distributed by Focus Features Universal Pictures. This movie was published on August 17, 2012.

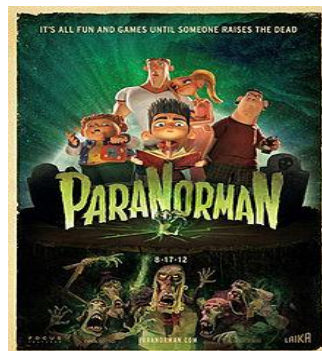


Figure 1: **The Cover of *Paranorman* Movie DVD**

This movie is about an eleven-year-old boy, Norman Babcock who lives in the small town of Blithe Hollow, Massachusetts. He can talk to the dead, such as his grandmother and several ghosts in his town. However, people around him do not believe in his sixth sense ability, including his friends at school and his family.

A fat boy named Neil Downe is Norman's close friend. He is the only one who believes in Norman's sixth sense ability. One day, Norman meets his uncle named Mr. Prenderghast when he is on his way with Neil. His uncle tells him that

the curse from an insane witch is real and Norman is the only person who can stop the curse. After their encounter, Mr. Prenderghast dies in his house. The next day, Norman meets his uncle's ghost in the school's toilet. His uncle tells Norman to read a certain book in Mr. Prenderghast's house to stop the witch's curse before the sunset come.

In one afternoon, Norman's friend named Alvin who likes to bully him comes to the grave with Norman. Suddenly, there are some zombies that appear from the ground and the zombies pursue them. Then, they meet Norman's sister, Courtney, Neil and Neil's brother, Mitch. When they are on their way to the Town Hall, the zombies are attacked by the citizen in that town.

After they arrive in the Town Hall, they try to find the information about the curse. Meanwhile, the mob comes to the Town Hall to attack the zombies. When Norman is on the archives of the Town Hall, he has dreamed the witch named Agatha Prenderghast, a little girl who has a sixth sense. In his dream, Norman knows that Agatha was convicted by the town council because she made other people scared of her sixth sense in the past. After that, Norman awakes from his dream and he meets the zombies in the archives. Norman realizes that the zombies are the members of the town council who convicted Agatha in the past. The zombies tell that they need Norman's help to read the book to minimize the mistake that they made towards Agatha in the past.

In the forest, Norman finds Agatha's grave and he tries to talk to her since he wants to stop the anger of Agatha. He convinces Agatha that her vengeance is wrong and she must stop it. Then, Norman tells Agatha that there must have been

someone who loves and cares for her. Suddenly, Agatha remembers the happy memory with her mother under a tree in the forest. Suddenly, Agatha and the zombies vanish. Finally, Norman can stop the witch's curse. At the end of the story, all the people can believe in Norman's sixth sense ability because he can stop the witch's curse.

6. Previous Studies

There are many research focusing on pragmatics field. Meanwhile, there are only a few pragmatic research which have impoliteness as the topic of the research. The researcher takes one journal article and one thesis as the references to do this research.

1. Pragmatic Analysis of Impoliteness in Some of *Harold Pinter's Plays* by Sura Abdul Wahid H. and Prof. Dr. Zeydan K. Omar, Number 8 - Year 3 (2010), published in Iraq Academic Scientific Journal.

This journal article uses three Pinter's plays as the object of the research, i.e. the Dumb Waiter, the Caretaker, and the Homecoming. The aim of this article is to show the role of impoliteness strategy in interactional communication and its function in Pinter's plays. The findings of this journal article indicated that bald on record and positive impoliteness strategies are used more frequently than others. It seems that Pinter employs impoliteness to reveal the life of a modern man who lives in a constant struggle between himself and others to join the high status and gain respect.

2. The Use of Impoliteness Strategies in the American TV-series *House M.D.* by Melina Laitinen, May 5th 2010, published in English Language Department, University of Jyväskylä, Jyväskylä.

This research uses the American TV-series *House M.D.* as the object of the research. The aim of this research is to analyze different impoliteness strategies in the American TV-series *House M.D.* The findings of this research show that bald on record and sarcasm are the most frequently used strategies by House. The patients' response to the impolite acts is a complete ignorance of the House's impolite acts.

Compared to the journal article and thesis, this research is entitled A Pragmatic Analysis of Impoliteness in *Paranorman* Movie. The aims of this research are to describe the types of impoliteness strategies addressed to the main character in *Paranorman* movie, to explain the realizations of the impoliteness strategies addressed to the main character in *Paranorman* movie, and to describe the main character's responses to the impoliteness strategies addressed to him in *Paranorman* movie.

There are some differences between the previous research and this research. First, the previous research use three *Pinter's plays* and *American TV-series House M.D.* as the object of the research. On the other hand, this research uses *Paranorman* movie as the object of the research. Second, the two previous research describe the types of impoliteness strategies. Meanwhile, the researcher does not only try to describe the types of impoliteness strategies but also try to describe the realizations of the impoliteness strategies and the responses to the

impoliteness strategies. Third, the thesis of American TV-series *House M.D* describes the responses of the patient by analyzing the responses without using any theory. However, this research analyzes the responses to impoliteness strategy by using Culpeper's theory.

B. Conceptual Framework

In this research, the researcher analyzes the character's utterances in *Paranorman* movie through pragmatic approach. This research uses pragmatic analysis because it explains about the language and the users, how people as the language users use the language in their communication process. This research concerns with the impoliteness aspect within the domain of pragmatics. The researcher focuses on types, realizations, and responses of the impoliteness strategy.

Furthermore, the researcher analyzes the types of impoliteness strategies addressed to the main character in *Paranorman* movie. The researcher uses Culpeper classification of impoliteness strategies. They are bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness.

Moreover, the researcher focuses on the realizations of the impoliteness strategies addressed to the main character in *Paranorman* movie. Each type of impoliteness strategy has its specific realization. Bald on record impoliteness can be realized by using direct, clear, and unambiguous statement. Positive impoliteness can be realized in the form of disassociating from the others, calling the other names, utilizing taboo words, and using inappropriate identity markers.

Meanwhile, negative impoliteness is expressed in the form of condescending, scorning, or ridiculing, associating the other with a negative aspect explicitly, and invading the other's space. On the other hand, sarcasm is realized in the form of employing insincere politeness. However, withhold politeness can be realized in the form of being silent and failing to thank.

In addition, the researcher focuses on the main character's responses to the impoliteness strategies addressed to him in *Paranorman* movie. The researcher uses the theory of Culpeper et al. which it explains that the addressee of the face attack can accept the face attack or counter it, and give no response by being silent. A further response of countering the face attack can be offensive or defensive countering.

Then, the researcher makes an analytical construct based on the explanation above. The analytical construct is made on the basis of the conceptual framework as shown in Figure 2.

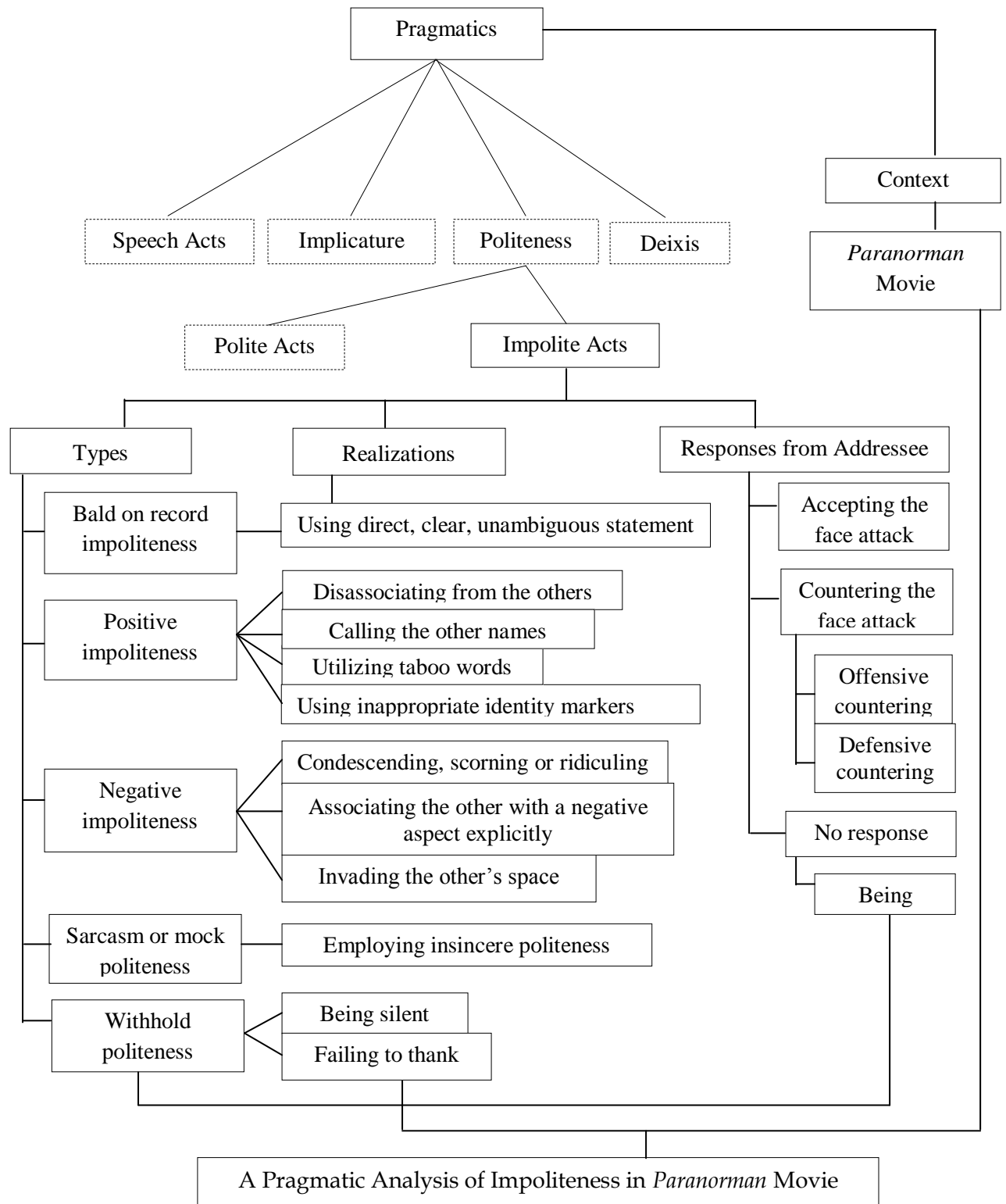


Figure 2: The Analytical Construct

CHAPTER III

RESEARCH METHOD

A. Research Type

This research was conducted by using mixed method, a combination of qualitative and quantitative method. Since the objectives of the research were to describe the types; realizations; and responses of impoliteness strategies, this research was included as descriptive qualitative research which the researcher described the phenomena of impoliteness in *Paranorman* movie by interpreting the data.

In accordance to Vanderstoep and Johnston (2009: 7), they state that literal description of the phenomena under study is produced by qualitative research. It means that qualitative research focuses on describing or explaining the phenomenon naturally. The researcher figures out the meaning behind the phenomena by describing it.

Moreover, according to Berg (2001: 3), a qualitative research refers to meanings, ideas, explanations, characteristics, and descriptions of objects. The detailed explanation about certain phenomenon which wants to be analyzed can be gained through qualitative method. This can be seen through the characteristic and context of the phenomenon.

Meanwhile, this research also used quantitative data to show the number of the percentage of occurrences of each characteristic. As stated by Vanderstoep and Johnston (2009: 7) quantitative research concerns with statistical assignment

in certain phenomena of the study. By using quantitative method, the researcher could gain the detailed result in the form of the number of the percentage. Moreover, the findings in frequency or percentage can support the researcher's interpretation. The researcher could give her interpretation to the highest and lowest frequency used by the characters in the movie. Hence, it could help the researcher found the conclusion of the data completely.

B. Form, Context, and Source of Data

Denscombe (2009: 272) says that the data of qualitative research are in the form of words (spoken or written) and visual images which are analyzed or imaginatively produced. Every qualitative datum has different forms according to the object of the research. The data used in this research were in the form of utterances spoken by the characters in *Paranorman* movie, while the contexts of the data were dialogues.

The sources of this research were the script of the dialogues spoken by the characters in *Paranorman* movie and the video of the movie. In this research, the script was taken from a reliable internet source, i.e. http://www.google.co.id/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0CB0QFjAA&url=http%3A%2F%2Fgointothestory.blcklst.com%2Fwp-content%2Fuploads%2F2014%2F07%2FParaNorman.pdf&ei=zow1VbikN5Xr8AWet4CYDw&usg=AFQjCNFzRijlapBJPJ9YVS5-ZmacE6YI-A&sig2=VE37Jx_YTAmV6f-HjSzztw

C. Research Instruments

Moleong (2001: 121) states that the researcher plays some roles i.e. as the designer, the collector, the analyst, the interpreter, and the reporter of the data finding in qualitative research. Therefore, the primary instrument of this research

was the researcher herself. Meanwhile, the secondary instrument of this research was the data sheet which was used to note the conversation uttered by the characters in *Paranorman* movie. The form of the data sheet is as follows:

Table 1: Data Sheet of Types, Realizations, and Responses of Impoliteness Strategies in *Paranorman* Movie

No	Code	Dialogue	1	2					3			4	5			ac	co		nr	Explanation
			a	b	c	d	e	f	g	h	i	j	k				of	de		
1	2 / b / o f	Perry Babcock: Can't you be like other kids in your age and pitch a tent in the yard, or have a healthy interest in carpentry? Norman: I thought you said kids my age were too busy shoplifting and joyriding?		√													√			Can't you be like other kids in your age is a positive impoliteness example because Perry does not accept Norman as the member or part of kids in his age and Perry disassociates Norman from the typical kids in his age as the realization of this strategy. Norman tries to offend Perry by opposing his previous statement of what normal kids do by reversing that he ever said kids nowadays are too busy shoplifting and joyriding.

Notes:

2/b/of : Type/Realization/Response of Impoliteness Strategy

Types

- 1 : Bald on record impoliteness
- 2 : Positive impoliteness
- 3 : Negative impoliteness
- 4 : Sarcasm or mock politeness
- 5 : Withhold politeness

Realizations

- a : Using direct, clear, unambiguous statement
- b : Disassociating from the others
- c : Calling the other names
- d : Utilizing taboo words
- e : Using inappropriate identity markers
- f : Condescending, scorning, ridiculing
- g : Associating the other with a negative aspect explicitly
- h : Invading the other's space
- i : Employing insincere politeness
- j : Being silent
- k : Failing to thank

Responses

- ac : Accepting the face attack
- co : Countering the face attack
- of : Offensive countering
- de : Defensive countering
- nr : No response

D. Technique of Data Collection

Vanderstoep and Johnston (2009: 189) explain that there are some data collecting techniques in qualitative research, namely interviewing, ethnographic observation, analysis of documents and material culture, and visual analysis. The researcher used analysis of documents by note-taking to collect the data in this research. This technique was appropriate to describe and interpret the data because the researcher analyzed the impoliteness aspect through the script of *Paranorman* movie.

The techniques of collecting data employed by the researcher in this research were as in the following.

1. The researcher watched *Paranorman* movie.
2. The researcher checked the accuracy of the script with the dialogues in the movie.
3. The researcher took notes of the character's utterances from the dialogues of movie which were in accordance with the objectives of the study.
4. The researcher recorded the data into data sheet.

E. Technique of Data Analysis

After the data were collected, the researcher conducted the data analysis. After the first data are gathered, the data analysis should follow it and the initial analysis should define the emphasis and strategies used in the following data collection (Vanderstoep and Johnston, 2009: 191).

Bogdan and Biklen (1982: 145) state that qualitative data analysis deals with working with data, arranging them into manageable parts, synthesizing them, seeking for patterns, finding what is important and what is to be studied and choosing what the researcher will share others. Those steps were effective ways to do in analyzing the data.

The researcher applied referential analysis to analyze the data in which the researcher analyzed the data based on the theory explored. In details, the researcher took some steps to do the analysis, they are transferring the collected data into a data sheet; classifying the data using a table with three different classifications; identifying the types, realizations, and responses of the impoliteness strategies; applying the trustworthiness of the data by asking friends and lectures to check the data and support data analysis; describing the data in order to answer the formulation of the problems, and drawing conclusion based on the result of the research.

F. Trustworthiness of the Data

This research conducted trustworthiness to establish the reliability, truthfulness of the data, credibility, and the consistency of the data used. The trustworthiness of the data is very important in order to determine whether the research is a reliable research.

A technique to ensure the trustworthiness of the data by employing something outside the data to investigate the data or to compare the data is called as triangulation (Moleong, 2001:128). Moreover, Vanderstoep and Johnston (2009: 179) add that the reliability of data can be gained by using triangulation.

Therefore, the researcher applied triangulation to gain the trustworthiness of the data.

The triangulation was conducted in this research by theories and researcher. The researcher used theory of types, realizations, and responses of impoliteness strategies proposed by Culpeper. Furthermore, the researcher involved two experts and some of her peer reviewers to check the triangulation of the data in this research. The researcher consulted the data to the experts. The two experts were the researcher's supervisors. Moreover, the researcher also asked her peer reviewers who were the students of linguistics major. The data were read and reread cautiously and comprehensively by the researcher's peer reviewers. By involving these experts and peer reviewers, the researcher could be helped by them to check and recheck the reliability of the data.

CHAPTER IV

FINDINGS AND DISCUSSION

The objectives of this research as stated in Chapter 1 are to describe the types of impoliteness strategies addressed to the main character, to explain the realizations of the impoliteness strategies addressed to the main character, and to describe the main character's responses to the impoliteness strategies addressed to him in *Paranorman* movie.

This chapter consists of two parts, namely findings and discussion which answer each problem in this research. The findings are presented in the table of data findings that contains the types and realizations of the impoliteness strategies, and the responses of the impoliteness strategies which are found in *Paranorman* movie in the form of numbers and percentage. On the other hand, the discussion section describes the objectives of the research which explain the analysis of types and realizations of the impoliteness strategies, and the responses toward the impoliteness strategies in *Paranorman* movie.

A. Findings

The findings of types and realizations of the impoliteness strategies and the responses of the impoliteness strategies are shown in the table below.

Table 2. Frequency of Occurrence of Types, Realizations and Responses of Impoliteness Strategy in *Paranorman* Movie

No.	Types and Realizations of Impoliteness Strategy		Responses of Impoliteness Strategy				Total		Percentage (%)	
			Accepting the Face Attack	Offensive Countering	Defensive Countering	No Response (Being Silent)				
1.	Bald on Record Impoliteness	Using Direct, Clear, and Unambiguous Statement	2	18	9	6	35		67.3	
2.	Positive Impoliteness	Disassociating from the Others	0	2	0	0	2	4	3.9	7.7
		Calling the Other Names	0	0	0	1	1		1.9	
		Utilizing Taboo Words	0	1	0	0	1		1.9	
		Using Inappropriate Identity Markers	0	0	0	0	0		0	
3.	Negative Impoliteness	Condescending, Scorning, or Ridiculing	1	0	4	2	7	8	13.5	15.4
		Associating the Other with a Negative Aspect Explicitly	0	0	0	1	1		1.9	
		Invading the Other’s Space	0	0	0	0	0		0	
4.	Sarcasm or Mock Politeness	Employing Insincere Politeness	0	0	1	4	5		9.6	
5.	Withhold Politeness	Being Silent	0	0	0	0	0		0	
		Failing to Thank	0	0	0	0	0		0	
Total			3	21	14	14	52		100	
Percentage (%)			5.8	40.4	26.9	26.9				

Impoliteness strategy occurs 52 times in *Paranorman* movie. However, from five types of impoliteness strategy, only four types occur in other character's utterances addressed to the main character. They are bald on record impoliteness, positive impoliteness, negative impoliteness, and sarcasm or mock politeness. Meanwhile, the absent type is withhold politeness.

Bald on record impoliteness occurs 35 times or 67.3%, that is on the first rank. Then, the second rank is negative impoliteness which occurs 8 times or 15.4%. After that, sarcasm or mock politeness comes as the third rank which occurs 5 times or 9.6%. Next, positive impoliteness occurs 4 times with 7.7%. Finally, withhold politeness is not found in this movie.

In *Paranorman* movie, each type of impoliteness strategy is realized in some ways and each type has its specific realization. Bald on record impoliteness is realized in the form of using direct, clear, and unambiguous statement. However, positive impoliteness is expressed in the form of disassociating from the other, calling the other names, and utilizing taboo words. On the other hand, negative impoliteness has two realizations in the form of condescending, scorning, or ridiculing, and associating the other with a negative aspect explicitly. Meanwhile, sarcasm or mock politeness is only realized in the form of employing insincere politeness.

The form of using direct, clear, and unambiguous statement becomes the highest rank which appears 35 times (67.3%). The second rank is condescending, scorning, or ridiculing which occurs 7 times (13.5%). Meanwhile, employing insincere politeness is in the third position and it appears 5 times with 9.6%. On the other hand, the fourth rank is disassociating from the other which occurs twice with 3.9%. However, calling the other names, utilizing taboo words, and associating the other with a negative aspect explicitly appear 1 time (1.9%) becomes the fifth rank. Then, using inappropriate identity markers, invading the other's space, being silent and failing to thank do not appear in the movie.

In *Paranorman* movie, bald on record impoliteness becomes the most dominant type used by other characters (Perry, Sandra, Courtney, and Mr. Prenderghast) because they want to convey their disbelief in Norman's sixth sense directly and clearly. They consider that by using bald on record impoliteness, the face threatening act is conveyed in a direct or straightforward way, thus Norman can understand the meaning of the other characters' utterance obviously.

Meanwhile, withhold politeness does not appear in other characters' utterances such as Perry, Sandra, Courtney, Alvin, Mr. Prenderghast, Neil and Mitch because they want to emphasize their disbelief in Norman's sixth sense by using impolite utterances rather than being silent. They want to express their feeling directly to Norman through their utterances in order to make Norman understand their feeling. It would have an ambiguous meaning if the other characters prefer to keep silent. In addition, withhold politeness by the realization of failing to thank does not appear in the movie because when Norman talks to the other characters, Norman does not perform the utterances that need to be replied by thanking.

On the other hand, using inappropriate identity markers does not appear as the realization of positive impoliteness used by other characters. It is because each character in the movie has a close relationship with Norman. Sandra and Perry are Norman's parents. Courtney is Norman's sister. Mr. Prenderghast is Norman's uncle. Neil and Alvin are Norman's friends who have known each other for a long time since they enter the same school. Then, Mitch is Neil's brother who has known Norman since he and Neil be friends. Thus, other characters call Norman's

nickname as they have a close relationship. They do not call Norman as Babcock (Norman's surname) since people use surname when they have a distant relationship.

However, invading the other's space is not used by the other characters as the realization of negative impoliteness because they have a close relationship with Norman. They can talk or ask Norman about something which is intimate or personal. Thus, when they ask about personal things to Norman, it would be fine for Norman. For example, Neil as Norman's close friend asks Norman about his uncle who has sixth sense like him. It is considered as a sensitive topic for Norman. Meanwhile, it is fine for Neil to ask Norman this question because he is Norman's close friend. They usually talk and share so many things.

Table 2 also shows that all types of responses of the impoliteness strategy are found in *Paranorman* movie, but each of them has different frequency of occurrence. There are four responses, i.e. no response, accepting the face attack, offensive countering and defensive countering. The most dominant type used by the main character is offensive countering, which appears 21 times or 40.4%. The second highest frequency is defensive countering and no response in the form of being silent which appear 14 times or 26.9%. The last rank is accepting the face attack which appears 3 times or 5.8%.

Moreover, offensive countering becomes the most dominant response used by Norman because he does not want the other characters belittle him related to his ability. He does not want them to see him as a weird kid who has sixth sense. He tries to counter the others by offensive countering in which he replies face

attack with face attack in order to make them stop to belittle him. Then, Norman wants to offend the other characters with his utterances in order to make them believe in his sixth sense. He wants them to believe that his sixth sense is real.

Furthermore, accepting the face attack becomes the lowest response used by Norman because if he does it by admitting that his sixth sense ability is not real, he would be considered weak. Meanwhile, there are some reasons why sometimes Norman accepts the face attack, such as he prefers to save his face rather than to make the face threatening act worse, he feels afraid of the other characters, and he wants to minimize the threat from the others' face threatening act.

B. Discussion

In this section, the researcher provides the explanation of the findings comprehensively. Some utterances spoken by the characters in *Paranorman* movie from the appendix are taken as examples. The detailed explanation is presented to describe the objectives of the research which are the discussion of the types and realizations of the impoliteness strategy in the movie, and the responses toward impoliteness strategy in *Paranorman* movie.

1. Types and Realizations of Impoliteness Strategy Addressed to the Main Character in *Paranorman* Movie

There are four types of impoliteness strategy that are found in the other characters' utterances addressed to the main character, Norman, in *Paranorman* movie. They are bald on record impoliteness, positive impoliteness, negative impoliteness, and sarcasm or mock politeness.

Furthermore, the realization of bald on record impoliteness is in the form of using direct, clear, and unambiguous statement. Moreover, positive impoliteness is realized in the form of disassociating from the other, calling the other names, and utilizing taboo words. In addition, negative impoliteness is expressed in the form of condescending, scorning, or ridiculing, and associating the other with a negative aspect explicitly. Finally, employing insincere politeness is the realization of sarcasm or mock politeness.

a. Bald on Record Impoliteness

Bald on record impoliteness is employed by the speaker when the addressee's face is at stake; the speaker uses this strategy to attack the addressee's face in a straightforward, obvious, unambiguous and brief way (Culpeper, 1996: 356). Bald on record impoliteness is the most dominant type that occurs in *Paranorman* movie. It is realized in the form of using direct, clear, and unambiguous statement.

The conversation below occurs between Perry Babcock and his son, Norman. Their conversation happens when Norman goes home with his parents from the school drama. Norman behaves strangely in the school drama, hence Perry gives Norman punishment.

Perry Babcock : **You're grounded!** You hear me?

Norman : This is ridiculous. I wish everyone could see what I see!
I didn't ask to be born this way!

(Datum 17)

Bald on record impoliteness is clearly used by Perry when he gives punishment to Norman by saying "**You're grounded!**". Perry tries to attack Norman's face directly. Simply by looking at his utterance, it can be seen that

Perry feels very angry to Norman because of his son's weird behavior when he performs at the school drama. Norman says that he knows when the dead are coming to all of the audience of the school drama, but it is not mentioned in the script of the drama. He has a vision through his ability when the school drama occurs. Hence, Perry feels embarrassed of his son's behavior and he directly gives punishment to Norman by using the imperative sentence.

Another example of bald on record impoliteness can be seen from the conversation between Norman and Prenderghast ghost (Norman's uncle). The conversation below happens when Norman is in the school's toilet where his uncle ghost suddenly appears. His uncle directly gives order to him.

Prenderghast ghost: **Get the book and read from it! Before the sun sets tonight!**

Norman : But this is crazy!

(Datum 24)

Prenderghast ghost employs bald on record impoliteness because he attacks Norman's face directly by using imperative sentence to him. He says to Norman **"Get the book and read from it! Before the sun sets tonight!"** Prenderghast ghost clearly gives an order to Norman to get the book and read it before the sun sets to stop the witch's curse. The raising tone in ordering Norman briefly conveys Prenderghast ghost's negative attitude to Norman. He forces Norman to do his order. Moreover, Prenderghast ghost is stressing his relative power as Norman's uncle to give order to him. Prenderghast ghost wants to maintain his power by attacking Norman's face.

The next example is the conversation between Norman and Agatha. Agatha is the witch who has been dead. She makes a curse that people who kill

her in the past would become immortal zombies. The zombies will wake up every year from their graves. When the zombies wake up from their graves, Agatha also wakes up from her grave and scares other people. Norman wants to stop Agatha's curse by trying to talk to her.

Agatha : I don't want to go to sleep, and you can't make me! I burnt the book into dust, and now I don't have to listen to that stupid story anymore! **Leave me alone!**

Norman : No. I'm not leaving. Just listen to me.

(Datum 43)

Agatha's utterance is included as bald on record impoliteness because she attacks Norman's face directly by using the imperative sentence "**Leave me alone!**". She unambiguously expresses her dislike to Norman by attacking Norman's face. She rejects Norman because she does not want to listen to a story from a book which can make her going to sleep. She sends Norman away from her by using an imperative sentence. The imperative sentence in ordering Norman clearly conveys Agatha's negative attitude toward Norman. However, Norman still does not want to go and force Agatha to listen to him.

As a matter of fact, the other characters use the impoliteness strategy of bald on record impoliteness when they want to say an utterance which attacks Norman's face directly and obviously. They want to express their disbelief in Norman sixth sense by using face to face interaction clearly. By using this type of impoliteness strategy, the meaning of impolite utterances can be easily understood by Norman.

b. Positive Impoliteness

Culpeper (1996: 356) describes positive impoliteness as the strategy which is intended to attack the recipient's positive face. There are four realizations of impoliteness strategy, they are disassociating from the others, calling the other names, utilizing taboo words, and using inappropriate identity markers. Meanwhile, there are three realizations of positive impoliteness which are found in *Paranorman* movie. The realizations are in the form of disassociating from the others, calling the other names, utilizing taboo words. An example of positive impoliteness with its realization can be seen as follows.

1) Disassociating from the Other

The conversation below happens when Perry as Norman's father and Norman are in the kitchen. Norman tells his father that he can talk to his grandma ghost. However, Perry feels bored in listening to Norman's strange ability because he does not believe in his son's ability.

Perry Babcock : **Can't you be like other kids in your age** and pitch a tent
in the yard, or have a healthy interest in carpentry?
Norman : I thought you said kids my age were too busy shoplifting
and joyriding?

(Datum 1)

"**Can't you be like other kids your age?**" is the example of positive impoliteness because Perry as Norman's father does not accept Norman as the member or part of kids in his age. Perry gives advice to Norman to be a normal kid in his age that pitch a tent or have a healthy interest in carpentry. Moreover, Perry disassociates Norman from the typical kids in his age. He considers that Norman does not act like other kids. Norman often shows his sixth sense to other

people, hence he is considered as a weird kid for the other characters who do not believe in his ability.

Another example of disassociating from the other can be seen in the conversation between Courtney and Norman. The conversation occurs when they are in the archives looking for the book which can stop the witch's curse.

Courtney : **Why d'you have to go and get everyone involved in all your weird stuff?!**

Norman : Well, you weren't supposed to follow me, were you?

(Datum 30)

Courtney performs positive impoliteness because she does not want to be involved and to be the part of Norman's weird stuff for looking a book which can stop the witch's curse. She does not treated Norman as the part of her association of a normal person usually does. She disassociates from Norman who wants her to look for the book. She impolitely uses the word '**weird stuff**' to Norman which means his act to stop the witch's curse cannot be accepted in her mind. Courtney considers that his act is a strange behavior. Moreover, she attacks Norman's face in order to make Norman aware that he must stop his weird behavior.

2) Calling the Other Names

Calling the other names' example can be seen in a kid's utterance below. The context of the conversation occurs when there are many kids who strangely watch Norman when he walks through the school corridor. One of the kids mocks Norman in front of the other kids.

KID : Look! It's **AbNorman!**

Norman : (Silent)

(Datum 18)

The kid's expression has a negative attitude and impolitely insults Norman. The kid performs positive impoliteness when the kid does not treat Norman as a normal person. Moreover, Norman's friend at school does not want to play with him. The kid even calls the other names for Norman by using the word '**AbNorman**'. This word is included as a derogative word. It is the word play of abnormal; the kid replaces the word normal to 'norman' as the name of Norman. The kid wants to describe Norman as an abnormal kid because he often acts strangely with his sixth sense.

3) Utilizing Taboo Words

The next example of positive impoliteness is performed by Alvin toward Norman. The conversation between them occurs in the school corridor. Alvin likes to bully Norman at school. He often insults Norman's sixth sense as in the following example.

Alvin : Hey, **ghost jerk**! You know what?
 Norman : What do you want, Alvin?

(Datum 10)

Alvin employs positive impoliteness because he does not accept Norman as the part of his group or gang at school. Alvin does not want to be friend with Norman. He often bullies Norman because of his ability. He even uses taboo words '**ghost jerk**' in his utterance to damage Norman's positive face. Alvin's utterance toward Norman is undoubtedly impolite. The taboo words '**ghost jerk**' is a rude or profane word which means stupid person. Alvin wants to insult Norman as a stupid person who can see and talk to ghost.

c. Negative Impoliteness

According to Culpeper (1996: 356), negative impoliteness is the strategy which is intended to attack the recipient's negative face. Negative impoliteness can be realized in two ways from the other characters' impolite utterances toward Norman in *Paranorman* movie. They are condescending, scorning or ridiculing and associating the other with a negative aspect explicitly.

1) Condescending, Scorning or Ridiculing

The conversation below happens when Courtney opposes Norman's statement in which he tells other people in his house if he can talk to his grandma ghost. However, Courtney employs impolite utterance toward Norman to show that she does not respect his ability.

Courtney : O-M-G, **you are such a liar!**

Norman : I'm not making this up! I swear!
She talks to me all the time!

(Datum 4)

Courtney performs negative impoliteness to Norman because she does not respect Norman and his sixth sense ability. Even though Norman tries to convince his sister if he really can talk to his grandma ghost, his sister still does not believe in him. She even scorns to Norman because she does not has any respect anymore toward Norman. She expresses her disbelief in Norman by using negative word '**liar**' which strongly insults Norman. She thinks that Norman lies about his sixth sense.

Another example of negative impoliteness and its realization can be seen in the conversation between Sandra and his son, Norman. Sandra and Norman

argue about Norman's ability which he can talk to his grandma ghost. Sandra does not believe that Norman can talk to his grandma ghost.

Sandra Babcock : Norman, I know you and Grandma were very close, but
**we all have to move on. Grandma's in a better place
 now.**

Norman : No she's not, she's in the living room.

(Datum 8)

Sandra attacks Norman's negative face because she does not believe in Norman's sixth sense. Meanwhile, Norman's negative face is that when he shows his sixth sense to the others, he wants them to believe in his sixth sense. In addition, Sandra condescends to Norman by emphasizing her relative power as Norman's mother. She is older than Norman and she gives advice to Norman that he has to move on and accept his grandma's death because she is in a better place now (in heaven).

The next conversation happens in Norman's home. Perry is very angry toward Norman because he still talks about his grandma who is dead. Norman strongly convinces his father that he really can talk to his grandma ghost.

Perry Babcock : **Your grandmother was old and sick and she died.
 That's all there is to it!**

(Norman sighs and steps between his parents as they argue.)

(Datum 9)

Negative impoliteness is used by Perry to Norman because he does not give any respect to Norman who wants to show his sixth sense to the others. Moreover, he scorns to Norman because he feels bored with Norman's sixth sense story. Norman keeps talking about his grandma ghost to his father, even though his father does not believe that Norman can talk to his grandma ghost. Thus, he

does not have any concern toward Norman anymore. Perry convinces Norman that his grandma is sick and old, and she is dead now. In the end of his utterances, he just wants to end the conversation between him and Norman.

2) Associating the Other with a Negative Aspect Explicitly

The conversation below happens when Courtney, Norman's sister accuses Norman sneaking around in her personal stuff. Meanwhile, the fact is that Norman does not sneak around in Courtney's personal stuff.

Courtney : You better not be sneaking out. **You little weirdo!**

Norman : (Silent)

(Datum 29)

Courtney performs negative impoliteness because she does not respect or believe in Norman's sixth sense. She does not believe in Norman who wants to show his sixth sense to the others. However, she even mocks Norman by saying "**You little weirdo!**" Courtney associates Norman with a negative aspect explicitly by using the pronoun '**You**'. She also uses the words '**little weirdo**' as the negative aspect which is intended to insult Norman. The meaning of the negative aspect is that Norman as a little boy who is weird or strange since he has sixth sense ability.

Furthermore, the older character in the movie like Perry, Sandra, Mr. Prenderghast and Courtney often condescend Norman because they have relative power as Norman's family. Thus, they feel stronger and have an authority to give an order or advice to Norman who is still a kid. In addition, when the pronoun '**you**' is followed by the negative aspect for example '**little weirdo**', it is considered as an impolite expression. In this movie, Norman wants his sixth sense

to be respected by the other characters. Moreover, when Norman wants to show or express his ability to the other characters, they even mock Norman. They insult Norman in order to show their disbelief in Norman's ability.

d. Sarcasm or Mock Politeness

Sarcasm is the face threatening act which is performed through the employment of politeness strategy insincerely (Culpeper, 1996: 356). The realization of sarcasm or mock politeness is in the form of employing insincere politeness.

One of the examples is when Alvin employs sarcasm or mock politeness with the realization of employing insincere politeness to Norman. Alvin likes to bully Norman because he considers him as a weird boy. He thinks that Norman often behaves strangely but he cannot accept the fact that Norman actually has a sixth sense. The dialogue below happens when Alvin suddenly comes to insult Norman's ability which can talk to a ghost.

Alvin : **Why don't you see some more ghosts, goober?**

Norman : (Silent)

(Datum 11)

Alvin insincerely asks Norman to see some more ghosts. He actually means the opposite from what he literally says. He intends to insult Norman's ability in seeing ghosts. In fact, Alvin does not believe in Norman's sixth sense. He just wants to insult Norman sarcastically. In addition, Alvin uses the word '**goober**' which means a foolish person. He wants to strengthen his sarcasm by using that impolite word.

An example of sarcasm or mock politeness can be seen in the conversation between Alvin and Norman. Alvin suddenly comes to Norman who wants to take his bag in the locker. Alvin sarcastically insults Norman by asking him to talk with a dead fly.

Alvin : Hey! Hey! Norman!
(Alvin points to a fly that has landed on the locker beside him. He swats it flat with his hand.)

Alvin (cont'd) : **Talk to that.**

Norman : Flies don't talk.

(Datum 12)

Alvin's utterance is considered as sarcasm or mock politeness because he insincerely says to Norman to talk to the dead fly. Alvin asks Norman to talk to the dead fly which he has swated it flat with his hand. When Alvin says "**Talk to that!**", he has an opposite meaning of what he says because he does not believe in Norman's sixth sense but he still asks Norman to talk to the dead fly. He just wants to mock Norman to talk to the dead fly as Norman talks to the dead people. He also wants to prove whether Norman can talk to the dead fly or not.

Sarcasm or mock politeness is also employed by the kid to Norman. The conversation between the kid and Norman takes place in the school corridor. The kid talks about the school drama in the past. Norman's utterance is not appropriate with the script of the school drama. In fact, Norman shows his sixth sense to the audience of the school drama by saying that the tree tells him if the dead are coming. Thus, the kid sarcastically insults Norman about his sixth sense when they meet at school in the other time.

KID : **What'd the tree tell you today, Norman?**

Norman : (Silent)

(Datum 19)

The kid insincerely asks Norman **“What'd the tree tell you today, Norman?”** He has an opposite meaning of what he has said to Norman because he does not believe in Norman's sixth sense, but he still asks Norman about what the tree tells him today. The kid just wants to insult or attacks Norman's face. Moreover, the kid is sarcastically asking Norman about the tree in order to make Norman embarrassed in front of the other kids. There are many kids in the school corridor, thus the other kids laugh at him.

In *Paranorman* movie, the other characters employ sarcasm or mock politeness in order to insult or mock Norman insincerely. They have an opposite meaning of what they say. They pretend to believe in Norman's sixth sense, but in fact they just want to insult Norman sarcastically. Norman understands that the other characters just want to tease Norman's sixth sense. For instance, Alvin asks Norman to talk to the dead fly. However, in fact, he does not believe in Norman's sixth sense but he still asks Norman to talk to it. In this case, he just wants to insult Norman insincerely.

2. The Main Character's Responses to the Impoliteness Strategies Addressed to Him in *Paranorman* Movie

All three responses of impoliteness strategy, i.e. accepting the face attack, countering the face attack, and no response, occur in the movie. The subcategories

of countering the face attack, such as offensive countering and defending countering appear in this movie.

a. Accepting the Face Attack

According to Bousfield (2008: 193), the addressee accepts the face attack from the speaker, when he or she may agree with the speaker's utterances which perform impoliteness strategy. Meanwhile, accepting the face attack becomes the lowest response used by the main character, Norman, in *Paranorman* movie. The examples of accepting the face attack are presented in the following.

The conversation below happens when Perry argues Norman's statement when he tells his father if he can talk to his grandma ghost. Perry feels bored with his son conversation topic which often talks about his grandma ghost.

Perry Babcock : How many times do we have to go through this, son?

Your grandmother is dead!

Norman : **I know!**

(Datum 2)

Norman accepts Perry's face attack by saying "**I know!**" He agrees with his father that his grandmother is dead. However, he wants to tell his father if he can talk to his grandmother ghost by using his sixth sense. From the conversation above, it can be seen that Perry does not believe in Norman's sixth sense. In this case, Norman accepts the face attack in order not to make the face threatening act from his father worse. His father is very angry with him, thus he wants to minimize the threat from his father by accepting it.

The example of accepting the face attack can be seen in the conversation which is performed by Norman to his uncle ghost, Mr. Prenderghast. Norman's

uncle forcefully gives order to Norman to read the book which can stop the witch's curse. This conversation occurs in the school's toilet.

Prenderghast ghost : Read from the book at the spot the witch was
buried!

Norman : **What book?**

(Datum 23)

In the conversation above, it can be seen that Norman accepts his uncle's order implicitly because he does not directly say 'yes' to his uncle. He expresses his agreement by asking his uncle "**What book?**" It means that Norman would look for the book which can stop the witch's curse. Norman accepts his uncle's face attack because he is scared of his uncle. If he does not obey his uncle's order, he is scared that his uncle will hurt him. Moreover, Norman does not want to make the face threatening act from his uncle worse.

The next example of accepting the face attack is employed by Norman to his uncle ghost. Prenderghast ghost forces Norman to promise him to read the book which can stop the witch's curse. The conversation between them can be seen as follows.

Prenderghast ghost : I mean promise!

Norman : **Okay, okay, I promise...**

(Datum 26)

Norman gives response to Prenderghast ghost's face attack by accepting it. He says to his uncle "**Okay, okay, I promise...**" He obeys his uncle's order to promise him. He promises his uncle to read the book which can stop the witch's curse. On the other hand, he does not counter his uncle's face attack because Norman is afraid of his uncle's threat. He is afraid that his uncle will hurt him if

he does not obey his uncle's order. Moreover, he also wants to save his face rather than to make the face threatening act worse by accepting the face attack.

Furthermore, Norman rarely used this choice of response. He accepts the face attack from the other characters for some reasons, i.e. he is scared of the other characters, he prefers to save his face in front of other character, and he does not want to make the face attack worse.

b. Countering the Face Attack

Countering the face attack is divided into two subcategories; they are offensive countering and defensive countering (Bousfield, 2008:193). All of the subcategories of countering the face attack; offensive countering and defensive countering appear as Norman's responses toward the impoliteness strategies which are employed by the other characters in *Paranorman* movie.

1) Offensive Countering

The addressee uses offensive countering by replying the face attack with face attack (Bousfield, 2008: 193). The choice of offensive countering is the dominant type used by the main character, Norman, in *Paranorman* movie. Each of the examples can be seen as the following.

Mitch helps Norman to look for the book which can stop the witch's curse in the archives. However, he realizes that it is useless and a dumb activity. There are so many books in the archives and it is impossible for Mitch to find the book.

Mitch : I thought I was driving the van. No one told me I was gonna have to do this other dumb stuff.

Norman : If I'd known there was so much reading involved, **I would have brought a completely different group of people who hate me.**

(Datum 32)

Norman tries to counter Mitch by offending him. He replies Mitch's face attack by face attack also. He offends Mitch by saying that he will bring different group of people who hate him if he knows there are so many books to read. It means that Norman feels angry with Mitch, Alvin, and Courtney who help him to find the book but they keep employing impoliteness strategy to Norman when helping him. They do not help Norman sincerely.

The conversation below happens when Courtney looks for the book which can stop the witch's curse with Norman in the archives. Courtney says that she is scared of his brother's sixth sense. Moreover, she gets enough with all of Norman's weird behavior.

Courtney : We tried and look what happened! I'm scared, Norman, and I can't listen to this anymore.

Norman : **You never listen! No one ever listens!** I'm scared too, but I've still gotta do this.

(Datum 34)

Norman offends Courtney by attacking her face through his utterance. He says to his sister "**You never listen! No one ever listens!**" He shows his disagreement toward his sister's utterance impolitely. Norman expresses his anger to her by saying that his sister does not care about him, when she insults his sixth sense. Norman prefers to offend his sister because he does not want his sister underestimates his ability. He wants her to believe in him that his ability really exists.

The next example of offensive countering is performed by Norman to Courtney. The conversation between them happens when Courtney feels bored to

hear about his brother's sixth sense. She insults Norman since they cannot find the book which can stop the witch's curse. Moreover, she asks Norman to stop his strange activity.

Courtney : Norman, you need to stop all this weird stuff and start living in the real world!

Norman : Everyone in the real world thinks I'm a freak! And you know what, maybe they're right, maybe I am a freak! **But I never asked for your help... just go! Get out!**

(Datum 36)

Norman offends her sister's face by saying "**But I never asked for your help...**" In his utterance, Norman tries to save his face by showing that he does not need his sister's help. In addition, he also attacks his sister's face by using imperative sentence "**Get out!**". He expresses his anger by ordering her to get out. Norman's impolite utterance has negative attitude toward his sister. Norman offends his sister because he does not want to be belittled by his sister. He wants to show to her that he can do it by herself without his sister's help.

In addition, the choice of response in the form of offensive countering is employed by Norman frequently. He offends the other characters by replying the face attack from the other by using the face attack also. Norman often uses this choice of response because he does not want to be seen as a loser in front of the other characters.

2) Defensive Countering

Bousfield (2008: 193) states that defensive countering means that the addressee defends his or her own face. An example of defensive countering can be seen from the conversation between Courtney and Norman. Courtney accuses

Norman if he knows her secret by sneaking around in her personal stuff. However, Norman knows her secret about hiding photos of a boy with his shirt off in her underwear drawer from his grandma ghost. He actually never sneaks out in his sister personal stuff.

Courtney : I knew it! You've been sneaking around in my
personal stuff!

Norman : **No I haven't! Grandma told me!**

(Datum 6)

Norman counters his sister who accuses him sneaking around in her personal stuff by saying “**No I haven't! Grandma told me!**” In this case, Norman clearly argues his sister's statement. He defends himself by explaining that he does not sneak around in her personal stuff, but he knows her secret from his grandma ghost. He prefers to defend himself because he wants to save his face in front of his sister. He does not want if his sister considers him as a liar who loves to sneak around her personal stuff.

The example of defensive countering can be seen from the conversation below which is employed by Norman to Prenderghast ghost, Norman's uncle. Prenderghast ghost comes to Norman when Norman is in the toilet. Prenderghast ghost suddenly appears from the water closet. He tells Norman that Norman must replace his duty to hold the witch's curse.

Prenderghast ghost : Oh it's you all right! I've been holding back the
witch's curse for years, but now I'm dead. It has to
be you!

Norman : **But I... I don't know what any of it means!**

(Datum 21)

Norman counters his uncle ghost by defending himself because he does not replies his uncle face attack with face attack. He just replies his uncle's utterance by answering "**But I... I don't know what any of it means!**" He honestly conveys his feeling that he does not understand about what his uncle has said. He defends himself because he wants to save his face who does not understand his uncle topic of conversation.

The next example of defensive countering can be seen in the conversation between Alvin and Norman. The conversation happens in the archives when they look for the book which can stop the witch's curse. Alvin does not believe in Norman's sixth sense and he insults Norman's act to seek the book.

Alvin : Just give it up, weiner!

Norman : **We have to keep trying!**

(Datum 33)

Norman defends himself toward Alvin's impolite utterance. Norman does not reply Alvin's face attack with face attack. He just defends himself by asking Alvin to keep trying to seek for the book which can stop the witch's curse. He prefers to defend himself because he wants to save his face from Alvin's face attack by inviting him to keep trying looking for the book. He does not want Alvin to keep insulting him.

Moreover, Norman defends himself from the other characters' face attack by explaining the fact or answering their questions. For instance, Norman honestly replies his uncle's request that he does not know about the witch's curse. Norman prefers to say honestly to save his face in front of his uncle. In addition, when he defends himself, he does not reply the other characters' face attack with

face attack. Furthermore, the reason why he prefers to choose this choice of response is that he wants to save his face rather than to make the face threatening act from the others worse.

c. No Response

The addressee can give no response by being silent (Bousfield, 2008: 188). Norman as the main character in *Paranorman* movie often prefers to keep silent as the form of giving no response. Meanwhile, the choice of giving no response has some different reasons behind it.

Mr. Prenderghast suddenly comes to Norman and asks Norman to stop the witch's curse. In Norman's city, there is a legend about the witch's curse. Norman's uncle tells him that the witch's curse is real. It is not just the legend in their city. An example of giving no response is presented below.

Mr. Prenderghast : There's something you really need to know! This is
the most important thing you will ever hear! The fate
of everyone depends on it! Now listen close...
The witch's curse is real, and you're the one who has
to stop it!

Norman : **(Silent)**

(Datum 13)

Mr. Prenderghast tells Norman that the witch's curse is real and Norman is the only one who can stop it. His uncle also threatens Norman by saying that the fate of everyone depends on him. Norman gives no response toward his uncle by being silent because he does not understand what his uncle talks about. He never heard about the witch's curse before and he thinks that he is just a kid who cannot stop the witch's curse. Moreover, Norman chooses to keep silent because he is scared of his uncle's utterance that is threatening him.

Another example of giving no response is employed by Norman to Perry. The conversation below happens in Norman's house where his father, Perry, is angry with Norman. He is sick of Norman's sixth sense. Norman always tells his father if he can talk to his grandma ghost, but his father does not believe in it.

Perry Babcock : This is where it stops! It's one thing being a mental case in front of your family, but not the whole freaking town! There's not gonna be any more talking to ghosts, or grandmas, or, or... What is it now?

Norman : **(Silent)**

(Datum 16)

Norman chooses to keep silent because he knows that his father is very angry to him, thus Norman prefers to save his face rather than to make the face threatening act worse. If he prefers to answer or counter his father's face attack, he will make the face threatening act worse. Hence, Norman wants to minimize the threat from his father by being silent.

The conversation below happens when Alvin chases Norman in the school. Alvin chases Norman in order to insult Norman's ability. Alvin likes to bully Norman in the school.

Alvin : You're dead, freakshow! Do you hear me? D-e-a-d! Dead! You're gonna be so dead you're gonna have to talk to yourself when you're dead!

Norman : **(Silent)**
(hide in the bushes)

(Datum 27)

Norman keeps silent even he hides in the bushes when he hears Alvin's impolite acts. He prefers to keep silent because he is scared of Alvin. He does not want to fight with him. Alvin has many members of his gang who is ready to fight with Norman if Norman replies Alvin's impolite acts or he is brave enough to

counter Alvin's action. Moreover, Norman does not want to seek problem with him. It will be worse if Norman replies Alvin's face attack.

As a matter of fact, there are some reasons why Norman chooses to be silent since he becomes the addressee of the face attack from the other characters. The reasons are that Norman is scared of the other's characters' threat, he does not understand the topic of the conversation, and he does not want to make the face threatening act worse.

Furthermore, Norman often experiences many impolite acts from other characters who use some different impoliteness strategies. The other characters often use impolite acts to attack Norman's negative face, although Norman wants the others to believe in his sixth sense. However, Norman has a tendency to prove that his sixth sense is real. He wants to show that he does not lie and he has a firm or strong conviction character by countering the others' face attack. Norman often argues with the other characters who do not believe in Norman's sixth sense by replying their face attack with a face attack also. He would directly reply the others' face attack when they humiliate him directly. Meanwhile, if the impolite acts are not shown directly, Norman tends to reply the face attack in an indirect way. In fact, Norman frequently offends the other characters that have the same age with him. In contrast, he often keeps silent or defends himself when the other characters that are older than him have mocked him.

In other words, in a communication, when people are mocked by other people and their face is at stake, they would counter the other's face attack. It is in order to defend their argument toward the others. Moreover, people would reply

the face attack from the others in the same way, using a similar face attack. In addition, people have a tendency to counter the others who have the same age with them rather than people who are older than them. In some cultures, people realize that they have to be polite toward the others who are older than them. Therefore, polite and impolite acts are also bounded by the cultures. It depends on the certain culture to define that whether it is an impolite or polite act.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

B. Conclusions

Based on findings and discussion of the phenomena of impoliteness in *Paranorman* movie in the previous chapter, the researcher draws the conclusions as presented in the following.

1. The first objective of this research is to describe the types of impoliteness strategies addressed to the main character in *Paranorman* movie. From five types of impoliteness strategy, only four types occur in other character's utterances addressed to the main character. They are bald on record impoliteness, positive impoliteness, negative impoliteness, and sarcasm or mock impoliteness. On the other hand, withhold politeness does not appear in the movie. The highest frequency of the types of impoliteness strategies is bald on record impoliteness which occurs 35 times out of 52 total data (67.3%).

Bald on record impoliteness becomes the most dominant type used by other characters addressed to the main character because they directly and clearly want to convey their disbelief in Norman's sixth sense. Moreover, by using straightforward utterances, Norman would understand the impolite meaning from the others. Meanwhile, withhold politeness is not found in this movie because the other characters want to stress their disbelief of Norman's ability directly by using utterances rather than being silent. It would have an ambiguous meaning if the other characters prefer to keep silent.

2. The second objective of this research is to explain the realizations of the impoliteness strategies addressed to the main character in *Paranorman* movie. Each type of impoliteness strategy is realized in some ways and each type has its particular realization. Bald on record impoliteness is realized in the form of using direct, clear, and unambiguous statement. Positive impoliteness is expressed in the form of disassociating from the other, calling the other names, and utilizing taboo words. Meanwhile, negative impoliteness has two realizations in the form of condescending, scorning, or ridiculing, and associating the other with a negative aspect explicitly. Sarcasm or mock politeness is only realized in the form of employing insincere politeness. Using direct, clear, and unambiguous statement gets the biggest percentage with 67.3% and appears 35 times. However, using inappropriate identity markers, invading the other's space, being silent and failing to thank do not appear in the movie.

Using direct, clear, and unambiguous statement becomes the highest rank because other characters in this movie want to express their feeling to Norman directly, clearly, and unambiguously. By using this realization, they think that Norman would clearly understand if they do not believe in his ability. Meanwhile, using inappropriate identity marker does not appear in the movie because the other characters in this movie have a close relationship with Norman. Thus, it does not matter if they call Norman's nickname. Moreover, invading the other's space is also not used by the other characters. Hence, they can talk or ask Norman about something which is intimate or personal. In addition, being silent is not used by the other characters because they want to express their feeling directly to

Norman through their utterances in order to make Norman understand their feeling. It would have an ambiguous meaning if the other characters prefer to keep silent. Finally, failing to thank also does not appear in the movie because when Norman talks to the other characters, Norman does not perform the utterances that need to be replied by thanking.

3. The third objective of this research is to describe the main character's responses to the impoliteness strategies addressed to him in *Paranorman* movie. There are three responses which occur in the movie. They are accepting the face attack, countering the face attack, and no response. Countering the face attack is divided into two subcategories; they are offensive countering and defensive countering. Offensive countering gets the highest percentage which occurs 21 times or 40.4%. The lowest percentage with 5.8% which appears 3 times is accepting the face attack.

Offensive countering becomes the most frequent choice of responses of impoliteness strategy in the movie because Norman does not want other characters to belittle him with their impoliteness strategies and he wants the others believe in his sixth sense. Meanwhile, accepting the face attack becomes the less chosen responses of impoliteness strategy in the movie because if he does it by admitting that his sixth sense is not real, he would be considered weak.

C. Suggestions

Based on the conclusions above, the researcher proposes some suggestions to the following parties.

1. To Students of Linguistics

It is suggested that the students learn more about pragmatics, especially in impoliteness. There have not been many students who conduct research with impoliteness topic. Therefore, the researcher suggests that more students conduct research in pragmatics, especially in impoliteness.

2. To Future Researchers

There are many movies which describe the phenomena of impoliteness. Meanwhile, the movies do not provide sufficient data to be the data sources. Fortunately, *Paranorman* movie provides sufficient and reliable data that can represent the phenomena of impoliteness. Thus, future researchers who want to investigate on impoliteness topic would better find another type of data source, e.g. other movies, novels, and plays. In addition, there are many aspects of impoliteness which can be analyzed besides the types, realizations, and responses of the strategy, such as its functions and triggering factors.

3. To Readers in General

This research gives information and knowledge about the types, realizations, and responses of impoliteness strategy which are performed by the characters in the movie. It is expected that the readers learn more about the aspect of impoliteness. When the readers know and understand impoliteness, they can control their impolite utterances and behavior.

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Appendix 1. Data Sheet of Types, Realizations, and Responses of Impoliteness Strategy in *Paranorman* Movie

Notes

Code : Type/Realization/Response of Impoliteness Strategy

Types of Impoliteness Strategy		Realizations of Impoliteness Strategy		Responses of Impoliteness Strategy	
1	: Bald on record impoliteness	a	: Using direct, clear, unambiguous statement	ac	: Accepting the face attack
2	: Positive impoliteness	b	: Disassociating from the others	co	: Countering the face attack
3	: Negative impoliteness	c	: Calling the other names	of	: Offensive countering
4	: Sarcasm or mock politeness	d	: Utilizing taboo words	de	: Defensive countering
5	: Withhold politeness	e	: Using inappropriate identity markers	nr	: No response
		f	: Condescending, scorning, ridiculing		
		g	: Associating the other with a negative aspect explicitly		
		h	: Invading the other's space		
		i	: Employing insincere politeness		
		j	: Being silent		
		k	: Failing to thank		

No	Code	Data	1	2				3			4	5		ac	co		nr	Explanation
			a	b	c	d	e	f	g	h	i	j	k		of	de		
1	2/b/of	Perry Babcock: Can't you be like other kids in your age and pitch a tent in the yard, or have a healthy interest in carpentry? Norman: I thought you said kids my age were too busy shoplifting and joyriding?		√											√			Can't you be like other kids in your age is a positive impoliteness example because Perry does not accept Norman as the member or part of kids in his age and Perry disassociates Norman from the typical kids in his age as the realization of this strategy. Norman tries to offend Perry by opposing his previous statement of what normal kids do by reversing that he ever said kids nowadays are too busy shoplifting and joyriding.

No	Code	Data	1	2					3			4	5		ac	co		nr	Explanation
			a	b	c	d	e	f	g	h	i	j	k	of		de			
2	3/f/ac	Norman: Dad? Grandma says, “Can you turn up the heating?” Her feet are cold. Perry Babcock: How many times do we have to go through this, son? Your grandmother is dead! Norman: I know!						√						√					Perry employs a negative impoliteness because he does not give respect to Norman when Norman says that he can talk to his grandma ghost. Perry uses condescending as the realization of this strategy by emphasizing his relative power as Norman’s father who has an authority to order him to stop talking nonsense. As Norman’s response, he wants to save his face by accepting the face attack from his father. He accepts it by saying I know.
3	3/f/de	Perry Babcock: Then why do you keep on talking to her? Norman: Because she talks back!						√								√			Then why do you keep on talking to her is a negative impoliteness example because Perry does not believe that Norman can talk to his grandma ghost. It is realized in the form of condescending. As Norman’s father, Perry stresses his relative power and implicitly orders Norman to stop talking about his grandma. Meanwhile, Norman defends himself by explaining and convincing his father that his grandma ghost talks back to him.
4	3/f/de	Courtney: O-M-G, you are such a liar! Norman: I’m not making this up! I swear! She talks to me all the time!						√								√			Courtney employs a negative impoliteness since she does not believe in Norman’s sixth sense. She scorns Norman as the realization of this strategy by showing her disrespect to Norman and calls him as a liar. As Norman’s response, he convinces Courtney that he is not making up his ability and he explains the fact that he can communicate with his grandma ghost.
5	1/a/of	Courtney: Oh yeah? Prove it! Norman: She said it’s not very ladylike to hide photos of the High School Quarterback with his shirt off in	√												√				Courtney attacks Norman’s face by straightforwardly ordering him to prove his sixth sense, thus she employs a bald on record impoliteness. It is realized in a direct and clear way that she uses an imperative sentence. However, Norman offends Courtney by saying her

No	Code	Data	1	2				3			4	5		ac	co		nr	Explanation
			a	b	c	d	e	f	g	h	i	j	k		of	de		
		your underwear drawer.																bad behavior of keeping the photos of a boy with his shirt off in her underwear drawer.
6	3/f/de	Courtney: I knew it! You've been sneaking around in my personal stuff! Norman: No I haven't! Grandma told me!						√								√		Courtney does not believe that Norman knows her secret from his grandma ghost, thus she employs a negative impoliteness. As the realization, Courtney scorns Norman because she does not respect Norman. She even accuses him to sneak around in her personal stuff. Meanwhile, Norman defends himself by explaining the fact that his grandma tells him about Courtney's secret.
7	1/a/nr	Courtney: You are the worst! Norman: (Silent)	√														√	Courtney uses a bald on record impoliteness because she clearly attacks Norman's face by saying that he is worst. As the realization, she directly and unambiguously judges Norman with her statement that Norman is the worst of bad boys. She still thinks that Norman has been sneaking around in her stuff. In addition, Norman gives no response by being silent because he does not want to make the face threatening act from Courtney worse.
8	3/f/de	Sandra Babcock: Norman, I know you and Grandma were very close, but we all have to move on. Grandma's in a better place now. Norman: No she's not, she's in the living room.						√								√		Sandra attacks Norman's negative face because she does not believe that Norman can talk to his grandma ghost, thus she employs a negative impoliteness. As the realization of this strategy, Sandra condescends to Norman by emphasizing her relative power. Sandra as Norman's mother who is older than him can give advice to him to move on from his grandma who is dead. Moreover, Norman defends himself by saying the fact that his grandma ghost is in the living room.
9	3/f/nr	Perry Babcock: Your grandmother was old and sick and she died. That's all						√									√	It is an example of negative impoliteness as Perry does not believe if Norman can talk to his grandma ghost. As the realization, Perry scorns to Norman

No	Code	Data	1	2					3			4	5		ac	co		nr	Explanation
			a	b	c	d	e	f	g	h	i	j	k	of		de			
		there is to it! (Norman sighs and steps between his parents as they argue.)																	because he feels bored with Norman’s sixth sense story and he does not have any concern toward Norman anymore. He just wants to end the conversation between him and Norman. Meanwhile, Norman keeps silent by sighing and stepping away from his parents because Norman does not want to make the face attack from his father worse.
10	2/d/of	Alvin: Hey, ghost jerk! You know what? Norman: What do you want, Alvin?				√								√					Alvin employs a positive impoliteness because he does not accept Norman as the member of his group or gang. He does not want to be Norman’s friends. Moreover, Alvin uses taboo words to Norman by saying ghost jerk which means a stupid kid who can talk to a ghost. Norman offends Alvin by challenging him. He says What do you want Alvin?
11	4/i/nr	Alvin: Why don’t you see some more ghosts, goober? Norman: (Silent)									√							√	It is an example of sarcasm or mock politeness because Alvin insincerely asks Norman to see some more ghosts. It is realized in the form of employing insincere politeness since Alvin wants to insult Norman’s ability. He also uses a negative word goober which means a foolish person. Meanwhile, Norman gives no response by keeping silent because he does not want to have fight with Alvin.
12	4/i/de	Alvin: Hey! Hey! Norman! (Alvin points to a fly that has landed on the locker beside him. He swats it flat with his hand.) Alvin (cont’d): Talk to that. Norman:									√						√		Alvin employs a sarcasm or mock politeness since he insincerely orders Norman to talk to a dead fly. As the realization, he employs insincere politeness which he actually means the opposite from what he literally says. He intends to insult Norman’s ability in seeing a ghost. Moreover, Norman defends himself by stating that a fly cannot talk.

No	Code	Data	1	2				3			4	5		ac	co		nr	Explanation
			a	b	c	d	e	f	g	h	i	j	k		of	de		
		Flies don't talk.																
13	1/a/nr	Mr. Prenderghast: There's something you really need to know! This is the most important thing you will ever hear! The fate of everyone depends on it! Now listen close... The witch's curse is real, and you're the one who has to stop it! Norman: (Silent)	√														√	Mr. Prenderghast straightforwardly attacks Norman's face by saying Now listen close... The witch's curse is real, and you're the one who has to stop it! , therefore Mr. Prenderghast employs a bald on record impoliteness. Mr. Prenderghast directly attacks Norman's face by forcing him to do his order to stop the witch's curse. However, Norman just keeps silent because he does not understand what his uncle talks about and he feels scared to see his uncle's behavior.
14	1/a/nr	Mr. Prenderghast: This ain't done with! You'll see it soon enough! Watch for the sign! Norman: (Silent)	√														√	Watch for the sign! is an example of bald on record impoliteness because Mr. Prenderghast directly damages Norman's face by frightening and giving him an order. Mr. Prenderghast uses an imperative sentence clearly and unambiguously to Norman that he must be aware to the witch's curse sign. Meanwhile, Norman gives no response by being silent because he is scared of his uncle.
15	1/a/of	Neil: Try it! Norman: No I don't want to.	√												√			Neil directly attacks Norman's face by forcing him to try to play with Neil's dog, thus he employs a bald on record impoliteness. He unambiguously and clearly asks Norman to do what he wants. However, as Norman's response, he offends Neil by rejecting his invitation. Norman says that he does not want to play with Neil's dog.
16	3/f/nr	Perry Babcock: This is where it stops! It's one thing being a mental case in front of your family, but not the whole freaking town! There's not gonna be any more talking to ghosts, or						√									√	Perry does not give respect to Norman's ability if he can talk to his grandma ghost, thus Perry employs a negative impoliteness. He condescends to Norman by stressing his relative power to stop Norman talking to ghost or his grandma. Moreover, Norman just keeps silent because he

No	Code	Data	1	2					3			4	5		ac	co		nr	Explanation
			a	b	c	d	e	f	g	h	i	j	k	of		de			
		grandmas , or, or... What is it now? Norman: (Silent)																	does not want to make the face threatening act from Perry worse.
17	1/a/de	Perry Babcock: You're grounded! You hear me? Norman: This is ridiculous. I wish everyone could see what I see! I didn't ask to be born this way!	√													√			Perry briefly attacks Norman's face by giving him a punishment. He says You're grounded! , therefore he employs bald on record impoliteness. He uses directly and clearly statement to punish Norman. Meanwhile, Norman defends himself from Perry that it is not his fault to be born with sixth sense ability.
18	2/c/nr	KID #1: Look! It's AbNorman! Norman: (Silent)			√													√	The kid employs a positive impoliteness since he does not treat Norman as a normal person. He calls the other names for Norman by using the word AbNorman and it is included as derogative word. The kid wants to insult Norman as an abnormal kid. However, Norman just keeps silent because he does not want to have fight with the kid.
19	4/i/nr	KID #2: What'd the tree tell you today, Norman? Norman: (Silent)									√							√	It is one of the examples of sarcasm or mock politeness as the kid insincerely asks Norman about what the tree tells him today. He employs insincere politeness because he mocks Norman's ability in talking to a ghost. Meanwhile, Norman gives no response by being silent because he wants to save his face in front of the kid.
20	4/i/nr	KID #3: Are the dead coming soon, Norman? Norman: (Silent)									√							√	The kid insincerely asks Norman by saying Are the dead coming soon, Norman? Thus, it is an example of sarcasm or mock politeness which the kid employs insincere politeness because he just wants to insult Norman's sixth sense. In addition, Norman is being silent because he does not want to make the face threatening act from the kid worse.

No	Code	Data	1	2				3			4	5		ac	co		nr	Explanation
			a	b	c	d	e	f	g	h	i	j	k		of	de		
21	1/a/de	Prenderghast ghost: Oh it's you all right! I've been holding back the witch's curse for years, but now I'm dead. It has to be you! Norman: But I... I don't know what any of it means!	√													√		It has to be you! is an example of bald on record impoliteness because Mr. Prenderghast directly attacks Norman's face by forcing him to do his order. He uses an imperative sentence clearly and unambiguously to Norman to stop the witch's curse. Meanwhile, Norman defends himself by honestly giving answer that he does not know what his uncle talks about.
22	1/a/de	Prenderghast ghost: It means the past is coming back to haunt you! Time is running out! The anniversary of the witch's death is tonight. Her ghost is going to wake up, and when she does she'll raise the dead! You gotta keep her in her grave! Norman: But I'm just a kid! How am i supposed to stop it?	√													√		Prenderghast ghost uses a bald on record impoliteness because he clearly damages Norman's face by compelling him to do his order. He directly and unambiguously asks Norman to keep the witch ghost in her grave. In addition, Norman defends himself by giving an explanation to his uncle that he is just a kid and how he supposes to stop the witch's curse.
23	1/a/ac	Prenderghast ghost: Read from the book at the spot the witch was buried! Norman: What book?	√											√				Prenderghast ghost briefly attacks Norman's face by compelling him to do what he wants by saying Read from the book at the spot the witch was buried! , thus he employs a bald on record impoliteness. He directly and clearly gives order to Norman by using an imperative sentence. Meanwhile, Norman indirectly accepts his uncle's face attack by asking What book?
24	1/a/of	Prenderghast ghost: Get the book and read from it! Before the sun sets tonight! Norman: But this is crazy!	√												√			Prenderghast ghost directly attacks Norman's face by forcing him to do his order, thus he employs a bald on record impoliteness. He unambiguously and clearly asks Norman to do what he wants by saying Get the book and read from it! Prenderghast ghost gives Norman an order to read

No	Code	Data	1	2					3			4		5		ac	co		nr	Explanation
			a	b	c	d	e	f	g	h	i	j	k				of	de		
																				a book which can stop the witch's curse. However, as Norman's response, he offends Prenderghast ghost by indirectly rejecting his uncle's order. He says But this is crazy!
25	1/a/de	Prenderghast ghost: Tell me you'll do this! Norman: I... I...	√															√		Tell me you'll do this! is an example of bald on record impoliteness because Prenderghast ghost straightforwardly attacks Norman's face by directly forcing him to do his command to read a book which can stop the witch's curse. Meanwhile, Norman defends himself by saying I... I... because he is either afraid of his uncle or unsure what he has to do.
26	1/a/ac	Prenderghast ghost: I mean promise! Norman: Okay, okay, I promise...	√												√					Prenderghast ghost obviously damages Norman's face by forcing Norman to promise him, he says I mean promise! Thus, he employs a bald on record impoliteness. He uses directly and unambiguously statement by asking Norman to promise him that he wants to stop the witch's curse. Meanwhile, Norman accepts his uncle's face attack by saying Okay, okay, I promise... because he is afraid of his uncle.
27	4/i/nr	Alvin: You're dead, freakshow! Do you hear me? D-e-a-d! Dead! You're gonna be so dead you're gonna have to talk to yourself when you're dead! Norman: (Silent) (hide in the bushes)									√								√	Alvin employs sarcasm or mock politeness since he insincerely says to Norman, You're gonna have to talk to yourself when you're dead! He employs insincere politeness that he actually means the opposite from what he clearly says. He intends to insult Norman's ability in seeing a ghost. Moreover, Norman just keeps silent and hides in the bushes because he is afraid of Alvin.
28	1/a/nr	Alvin: You're dead, freakshow! Do you hear me? D-e-a-d! Dead! You're	√																√	Alvin directly attacks Norman's face by humiliating him You're dead, freakshow! and You're gonna be so dead! , hence he employs a

No	Code	Data	1	2					3			4	5		ac	co		nr	Explanation
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		gonna be so dead you're gonna have to talk to yourself when you're dead! Norman: (Silent) (hide in the bushes)																	bald on record impoliteness. He unambiguously and clearly uses bald on record impoliteness to insult Norman's ability. However, as Norman's response, he keeps silent and hides in the bushes because he is scared of Alvin.
29	3/g/nr	Courtney: You better not be sneaking out. You little weirdo! Norman: (Silent)							√									√	Courtney does not respect Norman's sixth sense by saying You little weirdo! , thus she employs a negative impoliteness. Courtney associates Norman with a negative aspect explicitly by using a pronoun You and a negative aspect of little weirdo . She wants to mock Norman as a weird kid who has a sixth sense. Moreover, Norman gives no response by being silent because he does not want to make the face threatening act from Courtney worse.
30	2/b/of	Courtney: Why d'you have to go and get everyone involved in all your weird stuff?! Norman: Well, you weren't supposed to follow me, were you?		√											√				Courtney uses a positive impoliteness since she does not want to be involved in Norman's weird stuff. She disassociates Norman by rejecting association with Norman to look for a book which can stop the witch's curse. In addition, Norman offends his sister by expressing his anger. He says Well, you weren't supposed to follow me, were you?
31	1/a/nr	Courtney: We're not going to find it in here, Norman! This is useless! Norman: (Silent)	√															√	This is useless! is considered as a bald on record impoliteness example because Courtney directly attacks Norman's face by expressing her dislike to Norman. She clearly uses a statement which is intended to attack Norman's face. However, Norman just keeps silent because he does not want to have fight with Courtney.
32	1/a/of	Mitch: I thought I was driving the van. No	√												√				Mitch briefly attacks Norman's face by saying No one told me I was gonna have to do this other

No	Code	Data	1	2				3			4	5		ac	co		nr	Explanation
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		one told me I was gonna have to do this other dumb stuff. Norman: If I'd known there was so much reading involved, I would have brought a completely different group of people who hate me.																dumb stuff , thus it is included as a bald on record impoliteness example. Mitch directly and clearly shows his feeling that he does not want to do a dumb stuff like looking for a book which can stop the witch's curse. Moreover, Norman offends Mitch by attacking his face. He says that he will bring a completely different group of people who hate him because he knows that Mitch hates him.
33	1/a/de	Alvin: Just give it up, weiner! Norman: We have to keep trying!	√													√		Alvin directly attacks Norman's face by saying Just give it up, weiner! , thus he employs a bald on record impoliteness. He unambiguously and clearly asks Norman to give up for looking a book which can stop the witch's curse. He also uses the word weiner which means whiner to mock Norman. However, Norman defends himself by inviting Alvin to keep trying to seek for the book. He defends himself because he wants to save his face in front of Alvin.
34	1/a/of	Courtney: We tried and look what happened! I'm scared, Norman, and I can't listen to this anymore. Norman: You never listen! No one ever listens! I'm scared too, but I've still gotta do this.	√												√			Courtney employs a bald on record impoliteness because she briefly damages Norman's face by showing her dislike to Norman. She says to Norman, I can't listen to this anymore. She uses directly and clearly statement to attack Norman's face. She is sick of Norman's sixth sense. Meanwhile, Norman offends his sister, Courtney, by attacking her face. He says You never listen! No one ever listens!
35	1/a/of	Courtney: I do too listen! And whatever it was you just said, it's not working! Norman: I should've known you	√												√			Courtney directly and unambiguously uses a statement Whatever it was you just said, it's not working! to attack Norman's face, therefore she employs a bald on record impoliteness. Meanwhile, Norman offends Courtney by attacking her face. He says that no one can

No	Code	Data	1	2				3			4	5		ac	co		nr	Explanation
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		wouldn't understand! No one ever does!																understand him, even his sister, Courtney.
36	1/a/of	Courtney: Norman, you need to stop all this weird stuff and start living in the real world! Norman: Everyone in the real world thinks I'm a freak! And you know what, maybe they're right, maybe I am a freak! But I never asked for your help... just go! Get out!	√												√			It is an example of bald on record impoliteness since Courtney directly damages Norman's face to stop all the weird stuff and start living in the real world. She attacks Norman's face clearly and unambiguously by giving him an advice to not using his sixth sense anymore. Meanwhile, Norman offends Courtney by attacking her face and ordering her to go. He says But I never asked for your help... just go! Get out!
37	1/a/nr	Perry Babcock: Norman! Get down from there this instant! You're supposed to be grounded! Norman: (Silent)	√														√	Perry directly attacks Norman's face by threatening him to get down from the peak of tower or he will give a punishment to Norman, thus Perry employs a bald on record impoliteness. He uses directly and clearly order in the form of imperative sentence to Norman by saying Norman! Get down from there this instant! You're supposed to be grounded! Meanwhile, Norman gives no response by being silent because he does not want to listen to his father's utterance.
38	1/a/of	Perry Babcock: I'll come back and haunt Norman! Maybe then he'll start listening to me! Norman: No! You don't understand what's happening here! I spoke to them and it's not what you think!	√												√			Perry employs a bald on record impoliteness because he directly attacks Norman's face by warning him to not talking to a ghost or dead people anymore. He unambiguously and clearly warns Norman by saying I'll come back and haunt Norman! Moreover, Norman offends Perry by saying No! You don't understand what's happening here! Norman attacks Perry's face by arguing Perry's statement in which Perry does not believe in Norman's ability.
39	1/a/de	Agatha:	√													√		Agatha uses a bald on record impoliteness because

No	Code	Data	1	2					3			4	5	ac	co		nr	Explanation
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		You're not welcome here. Go away. Norman: Uh... I really need to speak with you.																she clearly attacks Norman's face by rejecting his arrival. She directly gives a negative statement and asks Norman to go away by saying You're not welcome here. Go away. In addition, Norman defends himself by telling Agatha that he needs to speak with her.
40	1/a/de	Norman: I'm Norman. Norman Babcock. You don't actually know me, but I know you. We're actually kind of the same, you and I. Agatha: You're not dead. Norman: Well, no, apart from that.	√													√		Agatha obviously attacks Norman's face by saying You're not dead , thus she employs a bald on record impoliteness. She uses directly and unambiguously statement by disagreeing Norman's statement that they are actually kind of the same. Meanwhile, Norman defends himself to save his face in front of Agatha by saying Well, no, apart from that.
41	1/a/de	Norman: We're actually kind of the same, you and I. Agatha: You're not like me at all. Norman: Well, I know how you feel?	√													√		It is one of the examples of bald on record impoliteness since Agatha directly attacks Norman's face through her statement. She unambiguously expresses her statement by saying You're not like me at all. She clearly argues Norman's statement that they are the same. In addition, as Norman's response, he defends himself from Agatha. He says that he knows how she feels.
42	1/a/of	Agatha: No you don't. You don't know anything about me. Norman: I know your name is Agatha Prenderghast.	√												√			Agatha employs a bald on record impoliteness because she straightforwardly attacks Norman's face by saying that Norman does not know anything about her. Agatha clearly and directly uses negative statement to argue Norman's utterance that they are the same. Meanwhile, Norman gives response to Agatha by offending her. He offends Agatha by attacking her face through his utterance. He says to Agatha I know

No	Code	Data	1	2					3			4	5		ac	co		nr	Explanation
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																			your name is Agatha Prenderghast.
43	1/a/of	Agatha: I don't want to go to sleep, and you can't make me! I burnt the book into dust, and now I don't have to listen to that stupid story any more! Leave me alone! Norman: No. I'm not leaving. Just listen to me.	√												√				Agatha directly attacks Norman's face by asking him to leave her alone, thus she employs a bald on record impoliteness. She uses clearly and unambiguously statement which she sends Norman away from her. Meanwhile, Norman gives response to Agatha by offending her. He offends Agatha by saying that he does not want to go and forcing her to listen to him.
44	1/a/of	Norman: Once upon a time... long ago... there was a little girl... Agatha: I'm not listening! LA-LA-LA-LA-LALAAA! Norman: She could see and do things that no one could understand, and that made them scared of her.	√												√				Agatha uses a bald on record impoliteness because she clearly attacks Norman's face by saying I'm not listening! She directly expresses her dislike to Norman's story which tells her about a sad story of her life. Agatha does not like to Norman's story because his story can make her sad. Moreover, Norman offends Agatha by telling her the story, even though Agatha does not want to listen to it.
45	1/a/of	Norman: She could see and do things that no one could understand, and that made them scared of her. Agatha: I don't like this story! Norman: She turned away from everyone, and became sad and lonely, and had no one to turn to.	√												√				When Norman keeps telling the story about Agatha's life, Agatha directly attacks Norman's face by saying I don't like this story! , therefore she employs a bald on record impoliteness. She clearly uses a statement that she does not like the story. Meanwhile, Norman gives response to Agatha's face attack by offending her. He offends Agatha by continuously tells the story to Agatha.
46	1/a/of	Norman: She turned away from everyone,	√												√				Agatha employs a bald on record impoliteness because she directly damages Norman's face by

No	Code	Data	1	2				3			4	5		ac	co		nr	Explanation
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		and became sad and lonely, and had no one to turn to. Agatha: Stop it! Norman: But the more she turned away from people, the more scared they were of her and they did something terrible!																saying Stop it! ” Agatha uses clearly and unambiguously statement to ask Norman to stop telling her the story of her life that can make her sad. However, Norman offends Agatha by continuing his story toward her and it makes Agatha very angry.
47	1/a/of	Norman: And this part of her wouldn’t go away, not for three hundred years... Agatha: Shut up! Norman: And the longer it stayed, the less there was of the little girl!	√												√			It is an example of bald on record impoliteness since Agatha directly attacks Norman’s face by giving him an order to stop telling her the story of her life. She uses an imperative sentence clearly and unambiguously to Norman by saying Shut up! On the other hand, Norman offends Agatha by continuously telling Agatha about her sad story. He says And the longer it stayed, the less there was of the little girl!
48	1/a/de	Norman: And the longer it stayed, the less there was of the little girl! Agatha: I’ll make you suffer! Norman: Why?	√													√		I’ll make you suffer! is an example of bald on record impoliteness because Agatha directly attacks Norman’s face. She uses a statement that clearly attacks Norman’s face by threatening him if he does not stop telling the story about her life, she will make him suffer. Meanwhile, Norman defends himself by asking Why? Norman defends himself because he wants to save his face in front of Agatha.
49	1/a/of	Agatha: I wanted everyone to see how rotten they were! Norman: You’re just like them, Agatha. Agatha:	√												√			Agatha briefly damages Norman’s face and argues Norman’s opinion by saying No I’m not! , therefore she employs bald on record impoliteness. Agatha unambiguously and directly argues Norman’s statement that Agatha is like other people in the past that hate her sixth sense and they

No	Code	Data	1	2				3			4	5		ac	co		nr	Explanation
			a	b	c	d	e	f	g	h	i	j	k		of	de		
		No I'm not! Norman: You're a bully.																are cruel. Meanwhile, Norman offends Agatha by attacking her face. He offends Agatha by saying You're a bully.
50	1/a/of	Norman: They did something awful, but that doesn't mean you should too! Agatha: That's not true! Norman: Then stop. This is wrong and you know it!	√												√			Agatha employs a bald on record impoliteness because she straightforwardly attacks Norman's face by saying That's not true! Agatha clearly and directly uses negative statement to argue Norman's utterance which states that Agatha would do something cruel likes other people in the past who hate her sixth sense. Meanwhile, Norman gives response to Agatha by offending her. He offends her by attacking her face through his utterance by saying Then stop. This is wrong and you know it!
51	1/a/of	Agatha: Leave me alone! Norman: But you're not alone! You have to remember!	√												√			Agatha directly attacks Norman's face by saying Leave me alone! , thus she employs a bald on record impoliteness. She unambiguously and clearly expresses her dislike to Norman by asking Norman to leave her alone. However, as Norman's response, he offends Agatha by saying that she must remember if she is not alone.
52	1/a/of	Agatha: Keep away from me! Norman: Remember!	√												√			Agatha employs a bald on record impoliteness because she directly damages Norman's face by saying Keep away from me! Agatha uses clearly and unambiguously statement to send Norman away from her by using an imperative sentence. In addition, Norman gives response to Agatha by offending her. He offends Agatha by saying that she must remember if she is not alone to face her life.

Appendix B. Surat Pernyataan Triangulasi

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya

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Judul : A Pragmatic Analysis of Impoliteness in *Paranorman* Movie

Demikian surat pernyataan ini saya buat, semoga dapat digunakan dengan sebagaimana mestinya.

Yogyakarta, 20 April 2015

Triangulator,



Almira Ghassani S.R.

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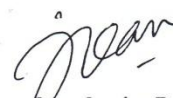
Fakultas : Bahasa dan Seni

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Demikian surat pernyataan ini saya buat, semoga dapat digunakan dengan sebagaimana mestinya.

Yogyakarta, 20 April 2015

Triangulator,



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