AN ANALYSIS OF POLITENESS MAXIMS VIOLATED BY SLANG

LANGUAGE IN LIMITLESS MOVIE SCRIPT

A Thesis

Submitted to Faculty of Letters and Humanities
in Partial Fulfillment of the Requirements for
the Degree of Strata One (S1)

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ABSTRACT


Language is a communication tool which has an important role in human’s life. Along with the era progress, language usage will be developed, and it sparks the emergence of slang language. Many slang words contain rude and impolite meaning. In contrast, politeness maxims prioritize politeness in speaking. In this paper, the researcher discusses about the analysis of slang language in Limitless movie, and relates it with violation of politeness maxims. The purpose of this study is to find out the types of slang that is used by the characters of the movie, and to find out whether slang language has a potential to violate maxims of politeness. The researcher uses descriptive qualitative method and applies Leech’s theory of politeness maxims in the analysis. The researcher finds 46 slang words or phrases that used by the characters in the movie, but she only selects ten words to be analyzed. The result of the analysis, the researcher finds two types of slang language that are used in the movie. They are vulgarity and offensiveness, and informality and intimacy. The researcher also finds that both types of slang violates three of six Leech’s politeness maxims, they are approbation maxim, modesty maxim and agreement maxim.

Keywords: slang, politeness maxims, movie, discourse
APPROVAL SHEET

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JAKARTA
2016
LEGALIZATION

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        Limitless Movie Script.

The thesis entitled above has been defended before the Letters and
Humanities Faculty’s Examination Committee on October 7th, 2016. It has already
been accepted as a partial fulfillment of the requirements for the degree of strata
one.

Jakarta, October 7th, 2016

Examination Committee

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, September 6th, 2016

Nita Anistiawati
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Jakarta, September 2016

The writer
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CHAPTER I
INTRODUCTION

A. Background of the Research

Essentially humans are social beings. Beyond any other creature, humans are adept at utilizing systems of communication for self-expression, the exchange of ideas, and organization, and as such have created complex social structures composed of many cooperating and competing groups. They must always interact with others in social context. Therefore, communication is important thing to do, but, people need to use something to be able to communicate each other.

The existence of language is needed by people, because it will bridge them to communicate. The effects of language are remarkable, and include much of what of distinguishes man from the animals (Bloomfield 3). Language is a communication tool which has an important role in human’s life. It is used to deliver ideas, thoughts, and feelings against the hearer. Based on media that produce language, the language of use can be differed in two types, spoken and written language. The production of language that use organ of speech—phoneme as a basic element— is called spoken language. While, the language that produce by using inscription—letter as a basic element—is called written language (Dendy 16). Spoken language includes monologue and dialogue, meanwhile written language includes article, headline, movie script, and so-on. Language usage varies greatly because the communities are heterogeneous. Language in society
will always change. It will follow the movement and cultural changes in society. Along with the era progress, language usage will be developed, and it sparked the emergence of slang language.

As Bernard Spolsky said in his book *Sociolinguistics*, slang is a kind of jargon marked by its rejection of formal rules, its comparative freshness and its common ephemerality, and its marked use to claim solidarity (Spolsky 35). Slang language is often associated with gang speech, or the language which used by certain communities. Slang is an ever changing set of colloquial words and phrases that speakers used to establish or reinforce social identity or cohesiveness within a group or with a trend or fashion in society at large (Eble 11). However, Dumas and Lighter refused classic formula to define slang language, they instead propose four criteria to identify slang language (1) Its presence will be considered lower because of the existence of formal speech or writing (2) Its use implies the intimacy between speaker (3) It is a taboo term in ordinary discourse with persons of higher social status or greater responsibility (4) It is used in place of the popular usual synonym, especially in order (a) to defend the user from the unease caused by the ordinary thing or (b) to defend the user from the unease or annoyance of further elaboration. They conclude that “when something fits at least two of the criteria, a linguistically sensitive audience will react to it in a certain way. This reaction, which cannot be measured, is the ultimate identifying characteristics of true slang (Eble 1996, p.11-12).

Slang indicates non-standard language, most of people often use slang on certain occasions. The use of slang in society is like a particular trend. Slang
occurs and mostly people choose to use it, and usually it can be found everywhere. Wishnubroto Widarso (1989 p.58) figures out in his book, “Slang juga seperti fashion; muncul, setiap orang menyukainya, lalu menggunakan dan biasa ditemukan dimanapun”.

Generally, most of countries have their own slang terms. For instance, in Indonesia, slang can be found in daily conversation and most of teenagers use it, such as jayus (not funny) and bonyok (parents). In the United States, such as shit, fuck, jerk, etc. This can be caused by the number of movies whose players use slang language in the dialogues. One of the movies is Limitless. Limitless is an American movie released in 2011. This movie is directed by Neil Burger and some players are Bradley Cooper, Abbie Cornish, Robert De Niro and so-on. In short, the film tells Eddie Spinola, a writer who is desperate at work and his life, but suddenly he gets a miracle in his life when he uses a 'magic' pill called MDT-48, it makes him able to use 100 percent of the capacity of his brain, so he can do extraordinary things beyond his ability normally. Many dialogues in that movie which used slang language, for example:

Eddie: What's her husband like?
Vern: He's just some jerk. Walked out on her about two years ago. She has some part time job, now, I don’t know what it is, some internet “home job” kind of...

That dialogue uses slang language, where Vern uses the word "jerk", which is considered as informal, rude and taboo according to Oxford Dictionary. In contrast with Standard English which is used frozen or formal language style, no taboo expression and prioritizes politeness when the speakers use it.

Being polite in speaking activity is important, because it will avoid
misunderstanding between speaker and hearer, especially if they are not close friends. As Keith Allan said in Kunjana Rahadi’s book, “speaking to others is a social activity, and like other social activities (e.g. dancing, playing in an orchestra, playing cards or football) it can only happen if the people involved” (Rahadi 52), and then he said “being cooperative is being polite (mostly)”, it means that good cooperation in speaking activity can be done by being polite to others. There are two theories that explain about politeness. The first is Brown and Levinson who focuses their attention on the linguistic strategies that speakers follow in order to save or maintain face, i.e. their public image, such as indirectness, hedges, questions, and in group identity. The second is the theory that the researcher uses for this study, Leech’s theory of six maxims of politeness. The six maxims are tact maxim, generosity maxim, agreement maxim, modesty maxim and approbation maxim.

According to the explanation, the researcher has a potential to violate politeness maxims, which is supported by the context of the conversation and social distance between the characters in the movie. So that, this study will discuss about slang language used in Limitless movie script and relate it to politeness maxims. Moreover, the researcher uses the theory of politeness maxims by Leech for this research.

B. Focus of the Research

Based on the background of study, the researcher focuses the study on analysis of slang language in Limitless movie script and relates it to politeness
maxims. Moreover, the researcher will find out the violated maxims which are caused by slang language in the movie script.

C. Research Questions

In this study the researcher uses *Limitless* movie script written by Leslie Dixon as a research object. The researcher specifically formulates the research questions as:

1. What politeness maxims are violated by the characters when using slang language?
2. How do the contexts of conversations in the movie support slang language in violating politeness maxims?

D. Objectives of the Research

Based on the research questions, the objective of the study can be concluded to:

1. To classify the types of politeness maxims that violated by the characters when they use the slang.
2. To know how the contexts of conversations support the slang in violating politeness maxims.

E. Significances of the Research

There are two significances in this study, they are:

1. Theoretically
The researcher expects the result of this study can give a contribution in the field of politeness maxims. In addition, this study is also expected to contribute to the resolution of issues related to the use of language in movies.

2. Practically

Practically, through this study is expected that the audience will understand more about the background of the movie, the plot and some words that probably makes them confuse when they watch the movie. Hopefully, the readers can be careful in using words that probably violate maxims of politeness which will hurt others. Moreover, the researcher hopes this study will be useful to the next researcher, either when they want to make similar research or if they want to make different research.

F. Research Methodology

1. Methods of the Research

This study is a qualitative descriptive research, where the data is movie script. The analysis of qualitative data related to study critically against the qualitative data were reviewed from various viewpoints based on relevant approaches or theories (Farkhan 52). Thus, the research report contains the words to give a description of presentation of the report. One of the characteristics of qualitative research is descriptive research by analyzing the document.
2. Unit Analysis

The unit of analysis of this research is the *Limitless* movie script. Movie scripts have been selected as the data source because there are many slang language which is interesting to study.

3. Research Instrument

Research instruments are simply tools to get information related to the research project, and there are many alternatives from which to choose (Wilkinson and Birmingham 3). Lincoln and Guba (1985) first introduced the concept of the human being as research instrument to stress the uniqueness of the researchers’ role in the process of scientific inquiry. He said, “The human instrument has the unique capability of summarizing data on the spot and feeding it back to an informant for clarification, correction, and amplification” (Lincoln & Guba 194).

This study uses qualitative research. Qualitative research is usually described as allowing a detailed exploration of a topic of interest in which information is collected by a researcher through case studies, ethnographic work, interviews, and so on (Conrad & Serlin 148). In this qualitative research, the researcher acts as the instrument. The researcher watches *Limitless* movie, searches and reads the script, taking notes about slang language that the characters used, and then the researcher tries to relate it with politeness maxims. In addition, the researcher reads some books related to the theories which are used in this study.
4. Technique of Data Analysis

According to Meriam Webster dictionary, sampling is the act, process, or technique of selecting a representative part of a population for the purpose of determining parameters or characteristics of the whole population. In this study, the researcher uses random sampling, the researcher selects randomly 11 of 46 cases to follow, because some similar data are scattered in the script. The data found will be analyzed qualitatively using Leech theory of politeness maxims. The stages in this study are as follows:

1. Preparing for observation.
2. Watching *Limitless* movie online.
3. Looking for *Limitless* movie script at IMDb.
4. Reading and making a list of slang language that found in movie script.
5. Applying theory of politeness maxims from Leech.
6. Analyzing slang language with politeness maxims theory from Leech.
A. Previous Research

The first research was conducted by Shahraki (2011). The journal was published by the Canadian Center of Science and Education. This study was written in order to determine the effect of age and gender on the variability of the use of slang. Furthermore, this study is a quantitative research which refers to sixty participants Iran, and then divided into three age groups (ie primary school, high school, and senior students), each group consisting of ten men and ten women. A questionnaire was made in the form of Discourse Completion Test (DCT) illustrating nine friendly conversation situations given to participants. The results show that the use of slang among high school students is more frequent than other age groups. However, unlike the popular belief indicates that the slang used by boys than girls, the findings suggest that young Iranian men and women use slang as a symbol of identity that show their interest to social groups that they want to identify.

The second research was conducted by Khorsidi (2016). In this study, the researcher examines the development of proficiency in politeness over time pertain to the use of request and apology speech acts in the Iranian intermediate English language learners in a study abroad program in India. A group of 72 learners were given a Discourse Completion Test (DCT) with 16 scenarios for request and 10 situations for apology at three times interval (at
the beginning of the program as pre-test, after three months as post-test 1, and finally after six months as post-test 2). A quantitative analysis of the elicited data indicates a degree of improvement in politeness across the three tests. The result shows that length of stay in abroad has a positive impact on learners’ achievement in second language norms of politeness regarding the illocutionary domain of speech acts namely, requests and apologies.

The last research was conducted by Pareira (2013). The journal was published by International Research Journal of Applied and Basic Science (IRJABS). In this study, the researcher compares the politeness strategies used by the 29 participants in a series of emails written for a close friend and a stranger. The researcher analyzes five language features in emails and compares three levels of seriousness of the taboo, namely high, medium and low. The researcher then compares the findings with predictions based on the framework of Brown and Levinson, and concluded that five features reflect the language of politeness strategies are different from those used in private, and suggested that the email itself is developing a unique set of conventions of politeness.

The differences between this research and the writer’s research can be seen from the methods of study. This research uses quantitative research, while the writer’s research uses qualitative where the data is movie script. Moreover, this research analyzes the data using Brown and Levinson’s theory of politeness strategies, whereas the researcher’s research analyzes the data using Leech theory of politeness maxims.
B. Sociolinguistics

Sociolinguistics is a branch of linguistics which focuses on language as an object of the study, with the different way from how syntax, semantics, morphology and phonology explain about it (Indrawan 9). As Hudson said in Ronald Wardaugh’s book *An Introduction to Sociolinguistics*, “sociolinguistics is the study of language in relation to society” (Wardaugh 12). According to Bernard, sociolinguistics is a field that studies between language and society, between the uses of language and social structures in which language users live (Spolsky 9). Hence, sociolinguistics is the branch of linguistics that studies language and is closely related to the society. One of studies in sociolinguistics is slang language.

C. Slang Language

The importance of language in maintaining social identity is also shown by slang language. One way to characterize slang language is as special type of utterances made by the addressees who have an intimate relationship, or group. Slang regarded as a kind of jargon that is characterized by the rejection of the formal rules, and its usage marked to claim solidarity. Eble (1996, p.11) in his book *Slang and Sociability* said that slang is an ever changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness within a group or with a trend or fashion in society at large. However, Dumas and Lighter refuses classic formula to define slang language, they instead propose four criteria to identify
slang language. (1) Its presence will be considered lower because of the existence of formal speech or writing. (2) Its use implies the intimacy between speaker. (3) It is a taboo term in ordinary discourse with persons of higher social status or greater responsibility. (4) It is used in place of the popular usual synonym, especially in order (a) to defend the user from the unease caused by the ordinary thing or (b) to defend the user from the unease or annoyance of further elaboration. They conclude that “when something fits at least two of the criteria, a linguistically sensitive audience will react to it in a certain way. This reaction, which cannot be measured, is the ultimate identifying characteristics of true slang.” Here is a selection of Dumas and Lighter’s examples.

Though their dissent was not always noisy or dramatic, many Americans felt the president was a **jerk** for continuing the war.

“What should we do with the prisoners, Lieutenant?”

“**Waste ‘em.**”

I’d like this job, sir, because the one I have now is **shit**.

According to the criteria, **jerk, waste, and shit** all qualify as slang. **Jerk** fulfills criteria 1, 2 and 4b; **waste**, criteria 1, 2, and 4a; and **shit**, criteria 1, 2, 3 and possibly 4b (14-15). None of the four criteria is formal, for slang is not distinct in form, and only number 3 may be said to be loosely based on meaning. However, all four concern the social relationships of the participants, and the “ultimate identifying characteristic” is the consciousness of shared knowledge between speaker and hearer (Eble 11-12).

1. **The History of Slang**
Slang is a product of the city and without cities, there is no slang. London was a great city – in contemporary terms – by the 16th century, and was seen as such before that. It has upper, middle and working classes. However, slang is also a product of the street, and as such condemned as a debased and marginal lexis (The History of Slang).

English slang has been introduced since sixteenth century. It is used to change the inelegant statement of being associated with foreigner or criminals. Some people use it to make jokes and to keep the secret of the word’s meaning and also because some people want another language besides Standard English to express their ideas.

From the book “Slang Today and Yesterday” (Partridge 43), there are five decades of slang history and each of them has different characteristics. It started from sixteenth, seventeenth, eighteenth, nineteenth, and twentieth century. In sixteenth century, slang is only used by particular group. For instance in criminals, like thieves and beggar. The examples words they use such as *priggers* means thieves, *patricos* means strolling, and *doxies* means beggars’ trulls. In seventeenth century, slang is rich of figurative language and related to immoral action. The examples words they use are *clap* means clatter, *a pun* means circling boy, *buzzard* means a simpleton, and *crimp* means a game of card. In eighteenth century, slang mostly used in comedy, for maturity of judgement. For instance *Tip* means to give or lend, *Melt*
means to spend, Whiter-Go-Ye means a wife, Victualing office means the stomach. In nineteenth century slang rapidly grows, it could be seen that the intellectual produced the first slang dictionary (1899). For examples Burke’ means to kill, Bus means a public carriage, Burra means a great man, and Burry a Moll means to run away from a Mistress. The last is twentieth century, slang becomes a part of spoken language not only used by criminals but also ordinary people, and slang is used in daily conversation because it is simpler and easier to speak. Such as, Cheero means classy, Tanked means drunk, Birdcage means a prison.

2. The Types of Slang

There are two types of slang. The first is based on the community that uses the slang. For instance, society slang which is commonly used in daily speaking and connected to the society, workmen’s slang which is related to people’s activity in working and names of animals figure plentifully in the workman’s vocabulary, slang of commerce that is used in trade and the words are closely related to the trade or commerce, and so-on (Partridge 178). The second is type of slang based on its function. Elisa Mattielo (2007 p.10) divides it into four, they are:

a. Group-identification and Creativity

The function of identification with a group and the effect of
creativity are particularly evident in college and teenage slang. Youth usually use inventive slang to show their own identity to a group and set up solidarity with the other group members, keeping the older generation at a distance. For instance:

Sonny: Come on, Doody.
Doody: Watch out!
Sonny: Putzie, move it out! It’s like a meat-ball in here!
Putzie: Let’s go to find the chicks.

The speakers in conversation above are high school students of the Rydell High. They share sex, age, education, and belong to the same gang, the T-birds. In the conversation above, three ‘T-birds’ (Sonny, Doody and Putzie) come out of the hatchback of a car parked in an outdoor cinema.

The term chick is commonly used for “a young chicken; sometimes the young of any bird”, or occasionally as a term of endearment applied to human offspring. However, chicks is peculiarly used with the different slang sense of “girls; young women”. Here it serves to identify the speakers as belonging to specific group (male teenagers) and show their need to be fresh and to play, creatively, with words and their meanings (Mattiello 10-11).

b. Privacy and Secrecy

The function of privacy and secrecy are related to marginal or isolated sub groups in society, such as criminals
and drug addicts. Criminals, for example, generally slang is used to conceal information from people in authority, while drug addicts adopt the slang vocabulary to strengthen their group unity, on the other hands to keep insiders and outsiders out (Mattiello 12). The example below is a boy’s conversation about some illegal drug traffics. Sick boy tries to persuade one of his mates, Mark Renton, to buy some drug:

Sick boy: there is a mate of Swanney’s. Mikey Forrester – you know the guy. He’s come into some gear, a lot of gears.
Renton: how much?
Sick boy: about four kilos. So he tells me. Got drunk in a pub down by the docks last week, where he met two Russian sailors. They’re fucking carrying the stuff. For sale there and then, like.

The conversation above illustrates the use of two terms (gears, stuff) that normally refer to “goods, matter or substance of any kind.” However, they convey a new specific sense among drug dealers (i.e. “(illicit) drugs, narcotics”), becoming marked in terms of transparency and biuniqueness, and making the conversation private and secretly.

c. Informality and Intimacy

The function of informality and intimacy are self-evident in general slang, which is language that speakers intentionally use to break with the standard language and to change the level of discourse in the direction of familiarity. It signals the
speakers’ intention to refuse conventions and their necessary to be colloquial, to ease social exchanges and induce friendliness (Mattiello 12-13).

The speakers below (from *Notting Hill*) are the bookshop owner William Thacker, a typical middle-class Londoner, and his careless flat-mate, Spike. Here they talk about an underwater mask:

Jimmy: hey! You *dog*, you.
Michael: I’m a bit of a *dog*. Thanks so much
Jimmy.
Jimmy: hey, all the best, huh?

Jimmy addresses Michael by using the intimate slang appellative *dog*. The term *dog* is often reported in slang dictionaries with a wide variety of meanings and used with both positive and negative connotations (e.g. “a friend”, “a foot”, “a sexually unattractive person”, etc.). Despite this, it is also the standard name of “a carnivorous mammal”, and an abusive term for “a cur, a wretch”. The result is vagueness and low transparency.

d. **Vulgarity and Offensiveness**

The function of vulgarity regularly combines with an effect of offensiveness in general slang, particularly in slang which is used by speakers to criticise other people’s physical appearance or behaviour. It signals the speakers’ intention to be rude and impolite, making use of inappropriate language, and
of insulting, even taboo words that often allude to the semantic area of ‘sex’ (Mattiello 16).

The conversation below is taken from Notting Hill. The speakers are two friends of William who disapprove his behaviour with the famous actress Anna Scott:

Honey : William’s just turned down Anna Scott.
Spike : (to William) you daft prick.

The term *prick*, used by Spike, is a derogatory slang expression referring to “the penis”, but also “a vulgar term of abuse for a man”. It shows another effect of slang (offensiveness) produced by the speaker’s choice of a rude lexically marked word to address someone he criticises or disapproves.

3. **The Reasons of Using Slang**

There are some reasons why people use slang, such as, because slang can represent the certain sub social group’s identity, because it is cool, it seems like a fashion when everybody like it, and it will be often used by people. The slang usually accepted by the young people, probably just for fun of thing.

According to Nicefero as quoted in Partridge’s book (1979, p.7), people use slang for any at least fifteen reasons:
1. In sheer high spirits, by the young people in heart as well as by
the young in years; ‘just for fun of the thing’; in playfulness.

2. For delights in virtuosity.

3. To be different, to be novel.

4. To be picturesque, this could be found from songs or poems.

5. To be unmistakably arresting, even starting.

6. To escape from clichés, or to be brief and concise.

7. To enrich the language by inventing new words.

8. To lend an air of solidity, concreteness; to the abstract of
earthiness to the idealistic: of immediacy and appositeness to
the remote.

9. To reduce seriousness of a conversation.

10. To amuse superior public; thus can be seen by the slang that
children use towards their parents.

11. For ease of social intercourse.

12. To induce either friendliness.

13. To shows that one belongs to a certain group.

14. To show or prove that someone does not belong to a certain
group.

15. To be secret, not understand by those around one (children,
students, lovers, member of political, are the chief exponents).

Besides the reasons above, slang can also considered as
unacceptable –word for other people. Even some linguists point out slang
is the special vocabulary used by any set of persons of a low or vulgar type, but it depends on the particular groups in society, if it is needed, they will use it.

D. Pragmatics

Pragmatics is the study of the condition of the human language uses as these are determined by the context of the society (Mey 42). Pragmatics is the study of those relations between language and context that are ‘grammaticalized’, or encoded in the structure of a language. (Levinson 9)

Pragmatics is the study of the relations of signs to interpreter (Levinson 1). Meanwhile, Yule (1996, 3) states that there are four areas which pragmatics is concerned with: 1. Pragmatics is the study of speaker meaning. 2. Pragmatics is the study of contextual meaning. 3. Pragmatics is the study of how to get more communicated than it is said. 4. Pragmatics is the study of the expression of relative distance. As Keith Allan said in Kunjana Rahadi’s book, “speaking to others is a social activity, and like other social activities (e.g. dancing, playing in an orchestra, playing cards or football) it can only take place if the people involved” (Rahadi 52), and then he said “being cooperative is being polite (mostly)”, it means that good cooperation in speaking can be done by being polite to others.

4.10. Politeness Accounts

Leech’s politeness theory adds a number of maxims to the Gricean account. Leech develops a set of so-called interpersonal
rhetoric and textual maxims. Leech argued that the cooperative principal maxims by Grice were focused on handling and conveying information: quantity maxims relate to the amount of information, quality maxims to its veracity, the maxim of relation to its consistency, and the maxims of manner to the clarity and organization of the information in a message.

Leech proposes the existence of politeness principle based on three pragmatic scales: cost-benefit, indirectness and optionality (Leech 123). The most important of the three is the cost-benefit scale, which captures the social convention according to which people have to do their best to act in ways that are beneficial to other people.

Another approach of politeness has been provided by Brown and Levinson. The difference between the two accounts is simply a matter of perspective. Brown and Levinson focus their attention on the linguistic strategies that speakers follow in order to save or maintain face, i.e their public image, such as indirectness, hedges, questions, and in group identity (Miranda 7). However, Brown and Levinson do not investigate the nature of face-threatening acts. In other words, they do not explain why some acts are considered to be threatening, that is, why they provoke a loss of face.

By contrast, Leech examines the principles that underlie behavior; he explains what is polite and what is not, and how language reflects this. Such principles are captured by his maxims. However,
Leech claims that, although the dimensions on which the maxims are based are universal, their importance may differ from one culture to another. The English culture, for example, pays more attention to the Tact maxim, while others, such as the Chinese, make emphasis on the Modesty maxim (Leech 150).

**4.11. Politeness Principals**

In this research, the writer uses the theory of politeness principal by Leech who sets up three pragmatic scales. The cost-benefit scale deals with the cost or benefit that an action will have for the hearer: the higher the cost to the hearer, the less polite the illocutionary act is, and the lower the cost (or the higher the benefit) the more polite it is (Leech 109).

The indirectness scale has to do with the degree of indirectness of an act regarding its illocutionary goal. Leech asserts that indirectness gives rise to optionality and, at the same time, minimizes the impositive force of the illocution. Therefore, the more indirect a stance is, the more polite (Leech 108).

The six maxims that Leech postulates are influenced by the distinction he draws between negative and positive politeness. Negative politeness consists in minimizing impoliteness while positive politeness involves maximizing politeness. He also asserts that speech acts can be either ‘other-centred’ or ‘self-centred’, and are thus
bilateral, which is seen in the Tact and Generosity maxims as well as in the case of Approbation and Modesty (Leech 133).

a. Tact Maxim

According to Leech, the tact maxim is ‘the most important kind of politeness in English speaking society’. The basic notion of this maxim is that the participants of speech act should stick to the principle of reducing cost to others and maximize profits in speaking activity (Leech 107). For example:

(1) "Won’t you sit down?"

This is indirective speech. It is said for asking the hearer to sit. The speaker uses indirectness to be more polite and maximize profits to the hearer. This speech shows that the word “sit” here as the benefit for the hearer.

b. Generosity Maxim

The maxim of generosity correlates with the tact maxim. It is self-centred and so it states: “Minimize benefit to self” and “Maximize cost to self” (Leech 133). In generosity maxim, the participants should be respect to others. The respect to others can be happened if the participants minimize the profits for themselves and maximize the profits for others. For example:

(2) “I can lend you my car”
(3) “You must come and dinner with us”

The offer (2) and invitation (3) are presumed to be polite for two reasons: firstly, because they imply benefit to hearer, and secondly and less crucially, because they imply cost to speaker.

c. Approbation Maxim

In maxim of approbation, the speaker must “minimize dispraise of others” and “maximize praise of others”. In addition, this maxim teaches the speakers to avoid saying unpleasant things about others, and more particularly, about hearer (Leech 135). This maxim explains that people will be considered as being polite that if when they speak, they always try to give ‘a reward’ to others. With this maxim, it is expected that the participants of speech act are not mocking and despise each other. The participant who’s often mock the other will be considered as an impolite person, because the act of mocking is not a good thing to do, and it doesn’t show respect to others. For example, after a piano performance, the speaker would praise the artist’s performance (he played so beautifully!) rather than the opposite (that was a tasteless interpretation of Liszt).

d. Modesty Maxim

In the modesty maxim, the participants must minimizing
praise of self and maximizing dispraise of self. This maxim is applied in assertive/representative and expressive like the Approbation maxim. Both the approbation maxim and the modesty maxim focus on the degree of good or bad evaluation of other or self that is uttered by the speaker. The approbation maxim is exampled by courtesy of congratulation. On the other hand, the modesty maxim usually occurs in apologies (Leech 136). For example, if, as an answer to the compliment *That’s very smart!*, someone said: *Oh, indeed, it is*, that person would be considered impolite. On the contrary, if that person had said *Oh, not really,*... that would be polite and it is what the audience would expect from him rather than the first answer.

e. Agreement Maxim

In the agreement maxim, there is tendency to maximize agreement between self and other people and minimize disagreement between self and other (Leech 138). The disagreement, in this maxim, usually is expressed by regret or partial agreement. This maxim occurs in assertive/representative illocutionary act. For instance, in a birthday party one of the children’s mother says: *I don't think you should give Coke to the kids*. Some of the possible answers would be (from least to most polite): *I don't care what you
think, I’ll do as I may, or Yeah, but it is just a day, right?, or even You’re so right, they get so nervous! But I’ll only give them a little sip. In the first case, disagreement is not minimized and the answer is very impolite. The response in the second example partially agrees with the first speaker; and in the last one, agreement is somewhat greater and the example is more polite than the previous one.

f. Sympathy Maxim

Sympathy maxim is divided into two submaxims as well: “minimize antipathy between self and other” and “maximize sympathy between self and other”. This maxim explains why congratulations and condolences are courteous speech acts, even though condolences express beliefs which are negative with regard to the hearer (Leech 138). In this case, if the achievement being reached by other, someone must be congratulated. On other hand, if the calamity happens to other, someone must be given sympathy or condolences. This maxim is applicable in assertive/representatives. For example:

(4) A : My cousin passed away.

B : I’m terribly sorry to hear about your cousin.

It is a condolence expression which is expressed the sympathy for misfortune. This utterance is uttered when the
hearer gets calamity of cousin’s died or sick. This expression shows the solidarity between the speaker and the hearer.
CHAPTER III
RESEARCH FINDINGS

In this chapter, the researcher explains two main discussion, they are data description and data analysis.

A. Data Description

In this description of data, the researcher chooses 10 of 46 data found in *Limitless* movie script. The researcher tries to tabulate the collected data through the following table:

1. The utilized slang as a corpus.
2. The meaning of slang terms.
3. The reasons of using slang in the movie.

The tabulated data described as follows:

<table>
<thead>
<tr>
<th>The utilized slang</th>
<th>The context of the conversation</th>
<th>The meaning based on the conversation context</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Shit</td>
<td>Lindy really knows Eddie, they have known each other for long time ago.</td>
<td>Eddie’s bad writing</td>
</tr>
<tr>
<td>2 Jerk</td>
<td>Vern describe how is Melissa’s ex-husband’s behavior.</td>
<td>A stupid and worthless person.</td>
</tr>
<tr>
<td>3 Fucking full of shit</td>
<td>Gennady express anger and disbelief to Eddie.</td>
<td>Eddie’s lie about the drugs.</td>
</tr>
<tr>
<td>4 Prick</td>
<td>Lindy is shocked by Eddie’s statement.</td>
<td>Eddie’s stupid and very unpleasant behavior.</td>
</tr>
<tr>
<td>5 Schmuck</td>
<td>Van ridicules Eddie</td>
<td>Eddie is unpleasant male.</td>
</tr>
<tr>
<td>6 Shit</td>
<td>Vern disagree about Eddie’s statement.</td>
<td>The expression of disagreement of Vern</td>
</tr>
<tr>
<td>7</td>
<td>I’m up to my ass</td>
<td>At that time Van feels that he is more expert than Eddie.</td>
</tr>
<tr>
<td>8</td>
<td>Asshole</td>
<td>Lindy is angry about what Eddie did to her.</td>
</tr>
<tr>
<td>9</td>
<td>Fuck</td>
<td>Gennady does not believe Eddie; he thinks that Eddie is lying to him.</td>
</tr>
<tr>
<td>10</td>
<td>Creep</td>
<td>The girl feels weird when Eddie knows almost all her personal life.</td>
</tr>
</tbody>
</table>

B. Data Analysis

From the tabulated data above, the researcher tries to analyze the selected slang words or phrases, and then the researcher tries to explain about the character’s reason of using slang in the movie. The researcher looks for the whole of selected slang words or phrases in the movie by reading the slang dictionaries; NTC’s Dictionary of American Slang and Colloquial expressions 3rd edition, Oxford Dictionary, book reference, watching Limitless movie and analyzing each word by understanding Limitless movie script. Moreover, the researcher interprets one by one the words of slang language in Limitless movie. In addition, the researcher tries to analyze whether the slang words or phrases violates Leech’s politeness maxim or not.

In this analysis, the researcher limits the analysis only on ten slang words or phrase, because there are many similar slang words are often utilized by the characters of Limitless movie, and also to make the discussion more focus.

Based on the researcher’s analysis of slang words and phrases, she
finds 46 slang words or phrases that are used in *Limitless* movie. In addition, the researcher finds that slang words or phrases violate Leech’s politeness maxims, they are approbation, modesty and agreement, but approbation is often violated by slang words or phrase in the movie. To go further description, the writer tries to illustrate and analyze the slang words and violated maxims.

1. *Shit*

Eddie : (suddenly) I’m going to give 90 pages to Mark on Friday, if you could just wait, see what he says-
Lindy : Stop. You think I don’t know what you do all day? Eddie. I’ve loved you. I know the good stuff, and I know the *shit*.
Eddie : And it’s all shit to you now?

The setting is in a coffee shop where Eddie and Lindy are having a conversation. Eddie is a writer, while Lindy is a worker in a company. Lindy wants to meet Eddie for giving something, Eddie’s apartment key. She feels that she does not deserve to keep it, because she thinks that Eddie still in love with her ex-wife, Melissa, but Eddie convinces Lindy that he is not. However, the situation changes when Eddie looks that Lindy uses a new outfit on that day, so Lindy tells that she is promoted by Peggy. Suddenly, Eddie tells that he has written 90 pages and he will give it to Mark. Lindy does not believe it, because she knows how Eddie is, and she knows what Eddie does all day. So, Lindy said ”Stop. You think I don’t know what you do all day? Eddie. I’ve loved you. I know the good stuff, and I know the *shit*”.
According to NTC’s Dictionary of American Slang and Colloquial expressions 3rd edition, *shit* is slang language means a dung, a despised person, one’s personal belongings, and so-on.

In the dialogue, Lindy uses the word *shit* to show that she really knows Eddie, she knows Eddie’s good or bad writing. According to the context 1, when Lindy uses the word *shit*, it makes Eddie offended. Eddie’s face show that he does not agree with what Lindy said. So, the researcher indicates that Lindy violates maxim of approbation, because Lindy insulting Eddie. She assumed that Eddie could not make good writing. In addition, at that time, the relationship between Lindy and Eddie were not good, Lindy was Eddie’s ex-girlfriend. In contrast with approbation maxim, in approbation maxim the speaker must minimize dispraise of others and maximize praise of others.

The types of slang that used by Lindy are vulgarity and offensiveness. The function of this types are usually to criticize other people’s appearance or behavior.

2. **Jerk**
   The setting is in a downtown street, Eddie and Vern walk.

   Eddie: What’s her husband like?
   Vern: Her husband? What are you, jealous?
   Eddie: It’s just a question.
   Vern: No, look, I’m sorry, you want to know about the husband?
   Vern: He’s just some *jerk*. Walked out on her about two years ago. She has some part time job, now.
The word “jerk” used by Vern when he’s having a conversation with Eddie in a downtown street. Vern tells that Melissa has a couple kids, and Eddie asks Vern, how Melissa’s husband is, and then Vern describes Melissa’s husband using slang language, “he is just some jerk”. According to NTC’s Dictionary of American Slang and Colloquial expressions 3rd edition, jerk is slang language.

According to the context 2, Vern called Melissa’s husband as a jerk, because he leaves Melissa and their children. Vern uses the word “jerk” to mock Melissa’s husband. The researcher indicates that Vern violates maxim of approbation when he says jerk, because, in approbation maxim, the speaker must minimize dispraise of others and maximize praise of others. Moreover, with this maxim, it is expected that the participants of speech act are not mocking and despise each other. In contrasts with Vern, he does not praise Melissa’s husband, but he instead mocks him. The researcher indicates that the types of the slang expression (based on its function) are vulgarity and offensiveness, because the types of slang generally are used by speaker to criticize other people’s appearance and behavior. In the context, Vern uses the slang to criticize Melissa’s ex-husband’s behavior.

3. Fucking full of shit

Gennady : I feel good. What in that shit?
Eddy : Aspirin and vitamins
Gennady : You fucking full of shit, Morgan. I know you lie about the movie script too.
The word “fucking full of shit” is used by Gennady when he’s having conversation with Eddie in a bank. Gennady suspects that Eddy uses such as amazing drugs that makes his life better, but Eddy is not honest about the MDT pill, he said that he consumes aspirin and vitamins. So, Gennady said “fucking full of shit” to express his disbelief. According to NTC’s Dictionary of American Slang and Colloquial expressions 3rd edition, the phrase fucking full of shit is slang language. In the movie, Gennady uses the phrase fucking full of shit to express his anger and his disbelief to Eddie. According to NTC’s Dictionary of American Slang and Colloquial expressions 3rd edition, fuck means an exclamation of anger or exasperation, and shit is verb means to deceive someone; to lie to someone. Meanwhile, fucking full of shit means it is extremely non-sense.

According to the context 3, the researcher indicates that Gennady violates maxim of approbation when he said fucking full of shit, because in approbation maxim, the speaker must minimize dispraise of others and maximize praise of others. It is expected that the participants of speech act are not mocking and despise each other. In addition, Eddie and Gennady have a high social distance, they do not have an intimate relationship. So, when Gennady said fucking full of shit to Eddie, Eddie’s face turned into angry, he such did not accepted what Gennady said about him, even if he did not response. The researcher indicates that the types of the slang expression (based on its function) are vulgarity and offensiveness, because those types of slang generally are used by speaker to criticize other
people’s appearance and behavior. In the context, Gennady criticizes Eddie’s behavior.

4. Prick

Eddie: Not to my apartment. I moved it.
Lindy: Then where did you keep it--?
Lindy: Oh, you **prick**.

The word *prick* is used by Lindy when she’s having conversation with Eddie in Lindy’s office. Eddie came to Lindy’s office to ask a help, he looked unwell, Lindy offered him to call a doctor, but he said that doctor cannot handle it, he said that he just need ‘a smart pill’, he asked Lindy to take it. Lindy thought that it was an illegal drug, and she did not want to take it, but Eddie forced her, he said that he would die if he did not drink the pill. Finally, Lindy wanted to go to Eddie’s apartment and get it, but Eddie said that he moved it, Lindy asked him where it was, but she suddenly realized and knew where it was, she was so surprised and mad at him when she knew that Eddie put an illegal drug in her house. Lindy expresses her angry by saying “Oh, you **prick**”. According to NTC’s Dictionary of American Slang and Colloquial expressions 3rd edition, the word *prick* is slang language.

In the movie, Lindy uses the word *prick* to express her shock, because Eddie put his illegal drug in Lindy’s apartment, so Lindy mocks him uses that slang. According to NTC’s Dictionary of American Slang and Colloquial expressions 3rd edition, *prick* is a noun means a stupid or obnoxious male.
According to the word that Lindy used in the dialogue, Lindy will be considered violate approbation of maxim, because in approbation maxim, the speaker must minimize dispraise of others and maximize praise of others. Moreover, with this maxim, it is expected that the participants of speech act do not mock and despise each other. In contrasts with Lindy, she does not praise Eddie, she instead mocks him. However, according to the context 4, when Lindy says rude words to Eddie, she is not considered violate politeness maxims, because Lindy and Eddie have low social distance, they have an intimate relationship, and in that situation, Eddie is not angry or offended when Lindy mocks him. So, it can be concluded that in that dialogue, Lindy does not violate any politeness maxims, even if she mocks Eddie with rude slang word. The types of the slang that used by Lindy are informality and intimacy. Lindy uses the word *prick*, because she feels that she and Eddie have intimate relationship. So, it does not matter if she says rude to Eddie, because they have known each other.

5. Schmuck

Eddie : It's getting late.
Van Loon : (laughs) All right. You get your shot. Come to my office, tomorrow at ten, and tell me just exactly how the *schmuck* who needs the ride would re-structure this deal.
Eddie : I don't think you'd want to hear about it from some shmuck who needs a ride home.

The word *schmuck* is used by Van Loon when he’s having conver-

In the movie, Van Loon used the word schmuck to ridicule Eddie. According to Oxford Dictionary, schmuck is a verb means a stupid person, but according to NTC’s Dictionary of American Slang and Colloquial expressions 3rd edition, schmuck means a repellent (very unpleasant) male.

At that time, Van Loon was Eddie’s new partner in business. They just knew each other, so they have high social distance. According to the context, the researcher indicates that Van violates modesty maxim, because in modesty maxim, the participants must minimize praise of self and maximize dispraise of self. In contrast with Van, he considered Eddie like a stupid person, and he thought that he was smarter than Eddie. In addition, after Van called Eddie as schmuck, Eddie’s face is changed his face showed that he offended of Van’s utterance. The researcher indicates that the types of the slang expression (based on its function) are vulgarity and offensiveness, because those types of slang generally are used by speaker to criticize other people’s appearance and behavior. In the context, Van criticizes Eddie’s appearance.

6. Shit

Eddie : It’s been known to happen. (pointedly) still dealing, Vernon?
Vernon : Shit, no. Look at me! Do I look like I’m dealing?
Eddie: no.

The word *shit* is used by Vernon when he’s having conversation with Eddie in the street. Eddie met with Vernon on his way to his home. They haven’t met since 9 years ago. Eddie asked Vernon whether Vernon still doing the illegal job or not, and Vernon answered quite angry using “shit” expression. According to NTC’s Dictionary of American Slang and Colloquial expressions 3rd edition, shit is slang language.

In the movie, Vern used the word *shit* to express his disagreement about Eddie’s statement. According to Oxford Dictionary, shit means a swear word that many people find offensive, used to show that you are angry or annoyed, but according to NTC’s Dictionary of American Slang and Colloquial expressions 3rd edition, shit means shit means lies, to deceive someone.

According to the word that Vern used in the dialogue, Vern would be considered violate maxim of agreement, because *shit* is impolite word, and Vern used that word to express his disagreement. Vern did not agree when Eddie said that he’s still dealing. In contrast, in maxim of agreement, there is tendency to maximize agreement between self and other people and minimize disagreement between self and other. Moreover, in maxim of agreement, as if someone disagrees with other’s opinion, he should express his disagreement using polite expression, so it will sound soft. However, according to the context 6, Vern is not considered violate any politeness maxims, because Vern is Eddie’s brother-in-law, they have low
social distance, because they knew each other for a long time ago. So, when Vern said *shit*, it is not considered impolite, it instead shows the intimacy between them. The types of slang that Vern used are informality and intimacy. Those types of slang are used to refuse conventions and their necessary to be colloquial. In the context, Vern uses *shit* not to mock Eddie, but he uses it to show the intimacy between them.

7. I’m up to my ass

Eddie: Yes, I do have a formula, Mr. Pierce.
Pierce: Delusions of grandeur.
Eddie: I don’t have delusions of grandeur. I have an actual recipe for grandeur.
Van Loon: I don’t know who you are, Eddie, or what your game is, but I’m sure of one thing: you don’t work in this business. *I’m up to my ass* in business graduates, and you don’t have their half-cocky, half-terrified line of bullshit.

The phrase *I’m up to my ass* is used by Van when he’s having conversation with Eddie in his Limo. According to NTC’s Dictionary of American Slang and Colloquial expressions 3rd edition, *ass* is slang language.

In the movie, Van Loon used “I’m up to my ass” to show his pride that he was expert in business, he had many experiences and he thought that Eddie was nothing. According to Oxford Dictionary, *ass* means a stupid person. But in that dialogue, *ass* combines with the words *I am up to my*, so it is a phrase, means expert in something.

According to the context 7, the researcher indicates that Van
violates maxim of modesty, because when Van said *I am up to my ass*, it sounds that he humiliates Eddie, he considers that he is more excellent and expert in business than Eddie. After Van said that, Eddie’s face changed, it shows that Eddie offended with him. In addition, at that time, Van was Eddie’s new partner, they have just known each other. So, the social distance between them is high. When the speaker has high social distance with the hearer, it will be impolite if he or she utters rude words to the hearer. The researcher indicates that the types of the slang expression (based on its function) are vulgarity and offensiveness. Those types of slang generally are used by speaker to criticize other people's appearance and behavior.

8. **Fuck**

Gennady: One hundred pills.
Eddie: A hundred can’t happen. The dealer’s dead, I have to call three people to even get a line on--
Eddie: I might... be able to get ten.
Gennady: Ten. **Fuck** your ten.

The word *fuck* is used by Gennady when he’s having a conversation with Eddie in a hotel. He used the word *fuck* to express his angry and disagreement to Eddie about the pills that they were talking about. Gennady forced Eddie to give him one hundred pills, but Eddie could not give him one hundred, he could only give him ten pills, but Gennady disagree with it, he was angry with Eddie and then he said *fuck*. According to NTC’s Dictionary of American Slang and Colloquial
expressions 3rd edition, *fuck* means an exclamation of anger or exasperation.

According to the context 8, the researcher indicates that Gennady violates maxim of agreement, because *fuck* is impolite word, and Gennady used that word to express his disagreement. Gennady did not agree when Eddie wanted to give him ten pills. In contrast, in maxim of agreement, there is tendency to maximize agreement between self and other people and minimize disagreement between self and other. Moreover, in maxim of agreement, as if someone disagrees with other’s opinion, he should express his disagreement using polite expression, so it will sound soft. In addition, Eddie and Gennady have high social distance, because they do not have intimate relationship. Eddie just rent some money to Gennady, that was why they knew each other. Moreover, the researcher indicates that the type of the slang expression (based on its function) are vulgarity and offensiveness. Those types of slang generally are used by speaker to criticize other people’s appearance and behavior.

9. **Asshole**

Eddie : Not to my apartment. I moved it. I was smart. I was on MDT.

Lindy : Then where did you keep it--? …

Lindy : You *asshole*… in my fucking house??

The word *asshole* is used by Lindy when she’s having conversation with Eddie in Lindy’s office. According to NTC’s Dictionary
of American Slang and Colloquial expressions 3rd edition, *asshole* is slang language.

In the movie, Lindy used the word asshole to express her shock about the ‘drug’ that Eddie put in her house. According to NTC’s Dictionary of American Slang and Colloquial expressions 3rd edition, asshole means a worthless and annoying person.

According to the word that Lindy used in the dialogue, Lindy would be considered violate approbation of maxim, because in approbation maxim, the speaker must minimize dispraise of others and maximize praise of others. Moreover, with this maxim, it is expected that the participants of speech act do not mock and despise each other. In contrasts with Lindy, she does not praise Eddie, she instead mocks him. However, according to the context 9, when Lindy said rude word to Eddie, she was not considered violate any politeness maxims, because Lindy and Eddie have low social distance, they have an intimate relationship, and in that situation, Eddie was not angry or offended when she was mock him. So, it can be concluded that in that dialogue, Lindy does not violate any politeness maxims, even if she mocks Eddie with rude slang word. The types of the slang that used by Lindy are informality and intimacy. Lindy uses the word *asshole*, because she feels that she and Eddie have intimate relationship. So it does not matter if she says rude to Eddie, because they have known each other.
10. Creep

A girl: You're a **creep**, aren't you?
   You've been... You've been following me.
Eddie: -No, I just noticed the book.

The word *creep* is used by a girl when she’s having a conversation with Eddie in an apartment. According to NTC’s Dictionary of American Slang and Colloquial expressions 3rd edition, *creep* is slang language.

In the movie, a girl used the word *creep* to express her curiosity to Eddie. She just feels weird when Eddie knew about her personal life. According to NTC’s Dictionary of American Slang and Colloquial expressions 3rd edition, *creep* is a noun, means a weird person; an eerie person.

According to the context 10, the researcher indicates that the girl violates maxim of approbation when she said *creep* to Eddie, because Eddie’s face showed that he was offended and disagree with the girl’s statement. In addition, Eddie and the girl have high social distance, because the girl was the owner of Eddie’s apartment. They only met if Eddie wanted to pay the rent cost of apartment. Moreover, when the girl said *creep* to Eddie, she such mocked Eddie. In contrast with approbation maxim, in approbation maxim, the speaker must minimize dispraise of others and maximize praise of others. Moreover, with this maxim, it is expected that the participants of speech act do not mock and despise each other. The types of the slang that used by the girl are vulgarity and offensiveness. Those types of slang generally are used by speaker to
criticize other people’s appearance and behavior. In the context, the girl uses the slang to criticize Eddie’s behavior.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. Conclusions

As the closing of this research, the researcher concluded some points in particular to answer the research questions as follows:

Context becomes the most important thing in pragmatics study. The researcher analyzed the context first in order to make it easier to analyze the types of slang and what politeness maxims those are violated by the characters when they use slang. The reasons and intentions of the characters in using slang could be known through the setting and the context of the conversation in the movie. The context could be seen from the social distance between the characters, because every character has difference social distance. Some characters have high social distance, such as Eddie and Gennady. Meanwhile, other characters have low social distance, such as Lindy and Eddie who have intimate relationship –lovers.

The researcher found forty six slang terms in the movie script, but, the researcher limits the analysis only ten data to make the discussion more brief and focus. In this research, the researcher found two types of slang that used by the characters, they were informality and intimacy, and vulgarity and offensiveness. Some characters used the slang to show the intimacy between them. For instance, Lindy and Eddie, they are lovers.
Lindy said “I know the good stuff, and I know the shit” to show the intimacy between them. So, it does not matter if Lindy utters the rude slang word to Eddie, because they have low social distance. Meanwhile, other characters used the slang to criticize other people’s appearance or behavior. This type of slang called vulgarity and offensiveness. For example, when Gennady said “You fucking full of shit” to Eddie, he uttered that to mock Eddie. He considered that Eddie is liar. It could be considered vulgar, because Eddie and Gennady have high social distance. Eddie knew Gennady because he borrowed some money to Gennady, they just meet when Eddie want to give some money back to Gennady. In this research, the characters mostly use vulgarity and offensiveness type of slang.

In the movie, the researcher found that slang terms have potential to violate maxims of politeness. Even if not only the terms of slang that causes the violation, but it also supported by the context of each conversation and social distance between the characters. There were two types of six Leech’s politeness maxims those are violated by the characters when they use slang. They were maxim of approbation and maxim of modesty. However, approbation maxim was the maxim that often violated by the characters in the movie.

B. Suggestions

Through this paper, the researcher suggests for those are who interested in analyzing or comprehending slang language, they should
really understand what slang language is, and they should read a lot of references, such as books, slang dictionaries, and also movies. Because, nowadays there are a lot of movies that uses slang language. In addition, if they want to relate slang language to violation of politeness maxims, especially if they use movie as a corpus, they need to really know the context of the movie, because politeness maxims is one of pragmatics approach. Pragmatics discusses about the relationship between language and context of speech. So, if they understand the context, they will be easier in analyzing the maxims.

The researcher also hopes that this study will be useful for the future improvement of studying Linguistics, especially about slang language and violation of politeness maxims, and as a reference for the students of English Letters Department of Syarif Hidayatullah State Islamic University Jakarta, who want to do similar research.
BIBLIOGRAPHY


**Journals**


**Dictionaries**


**Website**

APPENDICES

1. The Cover of *Limitless* Movie

![Limitless Movie Cover]

2. Some Scenes in Limitless Movie

![Scene 1](context 1)

![Scene 2](context 1)
That's great.
How about you?

Do I look like I'm still dealing?
No, you don't. No.
3. Some Dialogues in Limitless Movie Script

3.1 Eddie: (suddenly) I’m going to give 90 pages to Mark on Friday, if you could just wait, see what he says-
Lindy: Stop. You think I don’t know what you do all day? Eddie.
I’ve loved you. I know the good stuff, and I know the shit.
Eddie: and it’s all shit to you now?

3.2 Eddie: What’s her husband like?
Vern: Her husband? What are you, jealous?
Eddie: It’s just a question.
Vern: No, look, I’m sorry, you want to know about the husband?
Vern: He’s just some jerk. Walked out on her about two years ago.
She has some part time job, now.

3.3 Gennady: I feel good. What in that shit?
Eddy: Aspirin and vitamins
Gennady: You fucking full of shit, Morgan. I know you lie about the movie script too.

3.4 Eddie: Not to my apartment. I moved it.
Lindy: Then where did you keep it--?
Lindy: Oh, you prick.

3.5 Van Loon: Yeah. I must admit. You’ve hit a couple pretty big buttons.
Go on. Tell me what you think.
Eddie: It’s getting late.
Van Loon: (laughs) All right. You get your shot. Come to my office,
tomorrow at ten, and tell me just exactly how the schmuck who needs the ride would re-structure this deal.
Eddie: I don't think you'd want to hear about it from some schmuck who needs a ride home.

3.6 Eddie: It’s been known to happen. (pointedly) still dealing, Vernon?
Vernon: Shit, no. Look at me! Do I look like I’m dealing?
Eddie: no.

3.7 Eddie: Yes. I do have a formula, Mr.Pierce.
Pierce: Delusions of grandeur.
Eddie: I don’t have delusions of grandeur. I have an actual recipe for grandeur.
Van Loon: I don’t know who you are, Eddie, or what your game is, but I’m sure of one thing: you don’t work in this
business. I’m up to my ass in business graduates, and you don’t have their half-cocky, half-terrified line of bullshit.

3.8 Gennady: One hundred pills.
    Eddie: A hundred can’t happen. The dealer’s dead, I have to call three people to even get a line on--
    Eddie: I might... be able to get ten.
    Gennady: Ten. Fuck your ten.

3.9 Eddie: Not to my apartment. I moved it. I was smart. I was on MDT.
    Lindy: Then where did you keep it--? …
    Lindy: You asshole… in my fucking house??

3.10 A girl: You’re a creep, aren't you?
    You've been... You've been following me.
    Eddie: -No, I just noticed the book.