

Chapter I

Introduction

1.1. Background

The use of language forms to communicate social artistic impact is referred to as style. Chaika (1982:29) emphasizes that words are rarely used to communicate ideas. It shows how a writer or speaker communicates what people say. In literary works, each style is used to achieve interesting results.

According to Taylor (1990: 5), language is a system of signs (for example, speech sounds, hand movements, and letters) that is used to convey messages. Through language, people convey their thoughts. Finnegan et al. (1997: 7) state that language as a forum for thinking is a system of expression that conveys thoughts from one person to another. Linguistic stylistics helps people understand the complexities of communication in both literary and non-literary situations by uncovering the stylistic aspects of language. It offers a greater understanding of how language can be used to express feelings, attitudes, social identities, and persuasive arguments.

People can directly convey their intentions to other people. Pragmatics is meaning in context (cf. Levinson, 1983; Leech, 1983). According to Yule (1996: 1), "Pragmatics is concerned with the study of meanings as communicated by a speaker and interpreted by a hearer." Most people use spoken language to convey their goals. By using spoken language, people can communicate efficiently. Although people use

spoken language to communicate efficiently, what people say usually has a broader meaning than its literal meaning.

Maintaining a pleasant relationship and social balance allows us to think that the person we are talking to is more sociable or perhaps knows etiquette. It is a statement of the speaker's desire to reduce the threat to face conveyed by specific face-threatening actions to the hearer. Being polite means trying to keep a straight face during social interaction. Things related to face have two sides, namely positive and negative, depending on the speaker and hearer who concludes; this is what is meant by the Face Threatening Act or FTA. The Face Threatening Act (FTA) is something that polite people avoid in order to maintain good relationships. In contrast, ill-mannered people use FTA to cause problems and disputes in social situations.

People have positive and negative faces. People's desire to be accepted, admired, respected, and appreciated by others is visible in people's pleasant faces. On the other hand, an individual's negative face reflects people's determination to be free to behave whenever he wants without interference or pressure.

Current research focuses on the everyday use of individual linguistic styles of impoliteness by hosts of Impractical Jokers. This research data comes from videos on TruTV and YouTube. Jokes and social experiments are among the entertainment elements in the videos. So, one thing that Americans use is the circumstances of using these address phrases in public places.

This thesis examines the problem-style analysis of impoliteness strategies using a well-known American reality program called Impractical Jokers, which has been broadcast since 2011, and hidden cameras from TruTV or YouTube. The Tenderloins, consisting of James "Murr" Murray, Brian "Q" Quinn, Sal Vulcano, and Joe Gatto, founded and started Impractical Jokers, a group of people who played practical jokes in American public spaces. Nevertheless, Joe from Impractical Jokers left the program in 2021 to devote himself to being the best father and parent to his two children following his divorce from Bessy.

Impractical Jokers also used many impoliteness strategies in their shows, and this research wants to introduce the use of language in comedy, drama, variety shows, and many others. This research examines several episodes in season 11 which is episodes 3-5 that are advertised on several websites in online stream platforms. Also, this research improves the knowledge about language that style of impoliteness in Impractical Jokers show are important to education and application in the real world to guide people who read this research to know style and individual linguistics habits from their partner, environment, and media.

1.2.Theoretical Framework

1.2.1. Stylistics

Stylistics is the study of linguistic variation. It attempts to set conditions that can explain certain choices made by individuals and social groups in the use of language. In stylistics, the words spoken by speakers often contain ambiguous meanings that make a person's speech non-standard. With the existence of

stylistics, an examination of a person's linguistic habits can be made depending on conditions, word choice, entertainment purposes, etc.

Stylistics is a field of study that examines methods of selecting and applying linguistic or expressive means and devices in the communication process. According to Ducrot and Todorov (1993: 44), language style is a choice among other alternatives in the use of language. Linguistic style refers to how the same information is conveyed using different expressions and refers to the different linguistic variations used in different situations and needs. According to Verdonk (2002: 4), linguistic style is a unique expression that allows people to use language uniquely to communicate their thoughts. Speakers of a language can use different speech styles depending on the situation and conditions. We can speak very formally or informally, depending on the level of formality of the occasion.

The style could take on several forms, including choice, deviation, situational, individual, and temporal phenomena. A style is shaped by these decisions, and altering the decisions will alter the style (Mason & Giovanelli, (2018: p. 2.).

Sub-branches of stylistics, such as linguistic stylistics, formal stylistics, feminist stylistics, functional stylistics, critical stylistics, pragmatic stylistics, and cognitive stylistics, have emerged as a result of the discipline's recent growth.

In stylistics itself, many goals exist; here are the goals within the scope of stylistics, such as follows:

1. Examine the features of the discourse

Describe the speech of a writer, speaker, period, group of people, or genre. To enhance the excitement of the discourse, it is necessary to encourage an appreciation of it. It helps the reader understand the structure and purpose of a certain discourse. According to Burke (2014), stylistics is responsive to many linguistic choices and manipulations within a particular text. It reveals the elegance of language choices and helps the reader or hearer appreciate their aesthetic qualities.

2. To ascertain linguistic habits

Style results from certain language habits and is subject to certain social, cultural, and ideological contexts. The aim of stylistics is to determine the linguistic background and attitude of a particular writer or speaker. According to Burke (2014), every style study may be viewed as an effort to identify the creative principles that guide a speaker's decision. Various elements, including context, communication style, sociolinguistic appropriateness, and circumstances, can explain variations across genres.

1.2.2. Pragmatics

The study of pragmatics provides a contextual explanation for meaning in language. Contextually refers to the idea that participants in an engagement should be aware of each other's conversations. The participants in the contact need to be aware of the topic of discussion. People should be aware of pragmatic studies in order to be knowledgeable about the subjects. People may learn about the context of interactions by being pragmatic. Pragmatics is the study of people's emotional expressions as well as spoken words to determine their meaning.

Conveying the meaning that the speaker intends to impart to the hearer is language's primary purpose in communication. There is research on meaning since meaning needs to be learned explicitly in language. Pragmatics, as defined by Yule (1996), is the study of meaning concerning utterances depending on context; this type of meaning is known as "invisible" meaning. In fact, pragmatic is "invisible," according to Yule (1996), which means the hearer must infer the speaker's precise purpose from what people say and how the speaker wants the audience to understand what people are saying. Therefore, it is possible to conclude Yule's earlier remark that pragmatics is concerned with meaning based on context and circumstance, and more careful observation is needed to understand the speaker even when the speaker does not expressly state the objective during a discussion.

1.2.3. Pragma-stylistics

Pragmatic stylistics is a sub-unit of pragmatic linguistics. This variation of stylistics combines pragmatics and stylistics regarding how pragmatics works. For example, conversational speech, speech acts, and a person's attitude when speaking can achieve a stylistic effect. Pragmatic-stylistics is related to the study of style and language. The application of this theory refers to linguistic analysis, which refers to context.

Burke (2014:119) explains that pragma-stylistics is the development and use of speech acts. It focuses on a discussion of a particular type of speech act, the threatening act. It explains how using such speech acts

enhances the audience's understanding of the character's threatening, face-attacking (or "disrespectful") behavior. Character behavior develops the action narrative by providing insight into their motives and intentions.

Hamawan (2023:6) mentions stylistic devices is a rhetorical device, figure of speech in the use of any of a variety of theoretical to give meaning or a particular significance. Stylistic devices are linguistic forms and properties that have potential to make forceful and expressive. According to Burke (2014:130), impoliteness strategies is the same application type as stylistics devices that produces easily by taking a stylistic approach. Burke (2014) explains that impoliteness strategies equals to stylistic devices in pragma-stylistic and using impoliteness strategies for the devices when a person always use one of impoliteness strategies in conversation. Stylistic devices helps people to examines and understanding characters based on expectations about the character or character type in question and data driven.

Burke (2014:131) explains that the impoliteness factor is part of stylistic devices because it is the main trigger why people can use impoliteness strategies continuously, by finding the main trigger that encourages the continuous use of impoliteness, it can be seen that the person feels the situation is favorable or not. Burke (2014), also explains that the impoliteness factor does not have to be sought if you want to know the dominant stylistic devices but it will be conducive if the impoliteness factor is known. Even analyzing language at the phrase level can provide stylistic insights into a character's mindset in a context. Impoliteness

factors are also influential in determining the intentions and mindsets of others in a given situation.

Finding people's aims and objectives in speaking and the patterns that each person has in a conversation is something related to pragmatics. Burke (2014), explains that impoliteness strategies are stylistic devices that are easy to find and apply. Impoliteness factors can also be stylistic devices by knowing the context and intentions of people in a conversation. Impoliteness strategies and impoliteness factors are one unit and are in line so that both can be concluded as stylistic devices. However, if there are only impoliteness strategies without the presence of impoliteness factors, stylistic devices can still be found because impoliteness factors are things that support determining stylistic devices but are not absolute.

1.2.4. Face

The face can be interpreted as a person's public self-image. It offends social and emotional feelings that everyone has and expects others to acknowledge as well. People typically act as if it demands expectations about public self-image, which will be respected in everyday social interactions. A speaker is said to engage in face-threatening behavior when he or she says something that undermines other people's expectations about his or her image. Suppose a speaker makes a statement to reduce potential harm. This is known as a "face-saving" act.

Understanding "face" is necessary to continue discussing the Face Threatening Act (FTA). People define the face as a "certain image" that a

person presents in the hope that other people in society will recognize each other. According to Brown and Levinson (1987), "face" is the public persona that each member wants to have. "Face" is an attachment to the individual self. Everyone expects others to recognize their emotional and social intelligence. The issue is about where and how people view themselves in public. The face has been divided into two parts by Brown and Levinson (1987) as follows.

A. Negative face refers to the need for independence, freedom of movement, or the desire to avoid being bothered by others.

B. Positive face refers to the need to be acknowledged and liked by others.

In daily social interactions, people typically act as though the expectations regarding public image will be upheld (Yule, 1996). According to Brown and Levinson (1987), FTA is an act and strategy that challenges the hearer's positive or negative face. Face-threatening acts are defined as statements made by the speaker that seem to threaten someone's face. A face-saving act is when someone says something to minimize a potential threat or uphold a positive self-image.

1.2.5. Face Saving Acts and Face Threatening Acts

Every communication is considered to have the potential to contain a threatening face (Face Threatening Act), both on the face of the hearer and the speaker. This relates to the idea of the face. As mentioned, behavior can be detrimental to the progress of others due to its content and/or pronunciation. Face-saving measures, or FSAs, are extenuating

measures used because social relationships between participants are unlikely to remain pleasant in exchange for an FTA.

Talking to someone may result in some activity that saves or harms the other person's reputation. This can be a face-threatening or face-saving act. According to Yule (1996), face-saving actions (FSA) are activities carried out to “reduce” potential harm to other people. The act of "saving" potential harm to another person is known as a face-saving act (FSA) (Yule, 1996). The face management strategy, or face management, that politeness experts focus on is the effort that speakers must make to show, support, and maintain the face of the speaker during a discussion.

1.2.6. Politeness

The politeness theory developed by Brown and Levinson in 1987 is essentially a theory of strategic behavior related to politeness, which discusses how people should behave or speak so as not to embarrass themselves in front of other people. Rationality and progress are the central themes and main means of understanding the concept of politeness as defined by Brown and Levinson. According to Brown and Levinson (1987), politeness is a social behavior that is valued in a society. It is used in communication to reduce discord between the speaker and the hearer.

1.2.7. Impoliteness

Jonathan Culpeper (Culpeper, 1996) expanded Brown and Levinson's politeness theoretical framework to include a theory of impoliteness. According to Culpeper, being impolite is a strategy used to cause problems in society and get in someone's face. If someone acts

rudely towards another person's face in a particular situation and at a certain time, then this is considered impolite. For example, hearers become irritated with the speaker when he makes fun of them. Therefore, being impolite can be defined as acting rudely without considering the face of the hearer.

The face is the hearer's choice. Goffman (1967) emphasized that every person has two types of facial features. When someone is impolite, for example, the hearer expects a positive attitude from the speaker but instead gets a negative attitude. This is an example of the first type of behavior called positive face, namely the desire to be liked, approved, respected, and appreciated by others. Thus, it can be said that this disposition constitutes constructive impoliteness. The second type, known as the negative face, is the desire for independence in choices. Examples include impoliteness, where the hearer wants freedom of choice but is denied it by the speaker; in this case, the hearer uses a negative impoliteness strategy.

1.2.8. Impoliteness Strategies

Culpeper created five impoliteness strategies opposite to politeness to create impolite utterances (Culpeper, 1996).

1) Bald on Record Strategy

According to Culpeper (1996), this approach is used to threaten someone's face in situations where it is not irrelevant or minimized. It is carried out in a direct, plain, unambiguous, and clear way. The

impoliteness utterance will be spoken directly and clearly as a result of using this method when the hearer's face is significantly at risk and when speaking can cause facial harm (Bousfield & Locher, 2008). However, when it is accidentally delivered, the expression and words have a clear, deep meaning that impacts the faces of the speakers.

Impoliteness can found in every place and situation, likely to be bring out from someone with power. The example based on Culpeper (2003,p. 1556):

Interlocutor: I did the first time met you. Okay, where's your car?

Hearer: A parking attendant alright act like one. Okay, shut up and act like a parking attendant!

From the conversation above, the context is a conversation between the clamper and a parent. Several cars has been ticketed by the clamper and the student's parent does not accept it and the clamper attacks the parent's face with bald om record impoliteness.

2) Negative Impoliteness

Culpeper (1996) asserts that in this approach, the speaker only seeks to interfere with the other person's desires. Culpeper supplemented the positive impoliteness with a few other actions. This strategy is used to ignore or be disrespectful to someone while maintaining an upbeat attitude or response. It implies that this technique is a way to express dislike for someone to whom people do not express it clearly.

Here is the example of negative impoliteness by Culpeper (2003):

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

Hearer: Well that's being babyish isn't it?

From the conversation above, the situation occurs between a man and an adjudicator and they are arguing about a parking ticket. The hearer seems like does not want to argue with the man and he attacks the man's face with negative impoliteness.

The purpose of the folks who only display people's faces—false smiles, fake words, and so forth—is to appear disrespectful. With this strategies, there will be less violence because fewer individuals will be offended.

a. Frighten

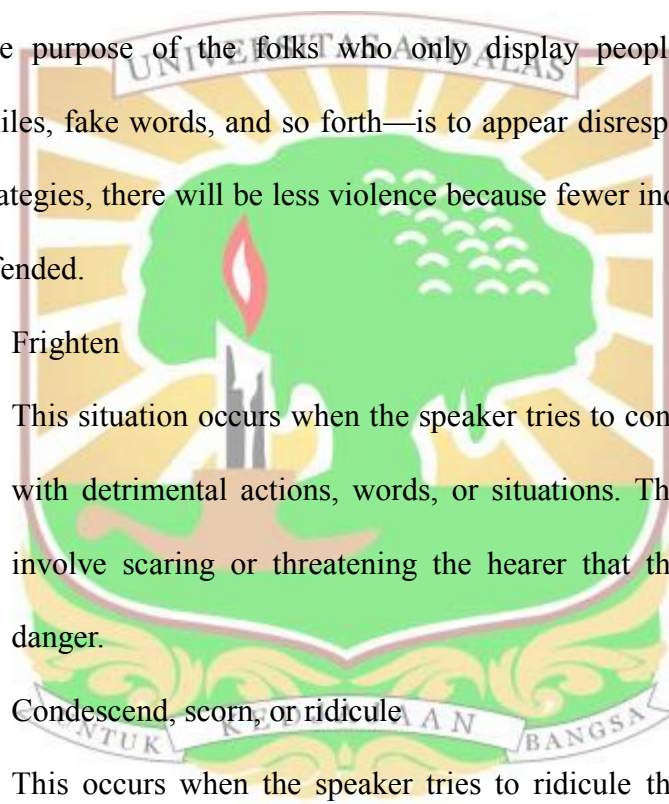
This situation occurs when the speaker tries to convince the hearer with detrimental actions, words, or situations. The situations can involve scaring or threatening the hearer that they might be in danger.

b. Condescend, scorn, or ridicule

This occurs when the speaker tries to ridicule the hearer by not taking the hearer's presence seriously. The speaker often attacks the hearer's face, which is impolite behavior.

c. Invade the other's space.

This occurs when the speaker tries to find more information about the other person than permitted. The speaker wants to know about the other person's privacy and wants a closer relationship with the



hearer. Explicitly from the negative aspect, personalize and use pronouns "I and you."

- d. Put the other's indebtedness on record.

This occurs when the speaker mentions the hearer's mistakes in public, damaging the hearer's face. Sometimes, the speaker tries to provoke the other people with his utterance.

3) Positive Impoliteness

The term "positive impoliteness strategy" refers to techniques intended to prevent the addressee's positive face desires. The hearer hates it when the addressee's positive face is damaged or attacked. According to Culpeper (1996), the opposite of the positive strategy is the negative approach. Additionally, when the speaker tries to destroy the hearer's mood by taking unfavourable action following that, this is considered negative impoliteness. Here is the example of positive impoliteness according to Culpeper (2003, p. 1556):

Policeman: You are going to be rude to me? Yeah. That's fine then, Sir.

Driver: I don't really want to talk to you. You are not going to do anything.

From the conversation above, the driver denied that he has been ticketed by the policeman and the policeman being mad because he does not want to get of from his car first. The driver attacks the policeman face with seek disagreement, positive impoliteness according to Culpeper.

This approach is also useful when the speaker wants the hearer to refrain from attacking the speaker with people's remarks. Culpeper also added a few features from the speaker when using this strategy during the dialogue.

- a. Ignore, snub, and others.

When the speaker or the hearer fails to know each other's presence, for example, when the speaker says "hi," and the hearer ignores the speaker, this act represents an ignoring the speaker's presence because the hearer does not respond to the speaker.

- b. Exclude the other from an activity.

When someone isolates others by not inviting them to join the conversation or kicking out that person, this situation and that action is considered impolite because it can cause the victim to feel unconsidered.

- c. Disassociate from the other

This moment occurs when the speaker wants to avoid or avoid other people and starts to reject associations or similarities with others.

- d. Be disinterested, unconcerned, and unsympathetic.

This situation occurs when someone says or shows that they are uninterested and do not care about others. This moment makes the victims feel uncomfortable and unappreciated.

- e. Use inappropriate identity markers.

This situation occurs when the speaker calls the hearer by the name, title, and last name when their relationship is close. Calls the other

with the weird, original name, weird name; when the relationship is close, they start to call each other nicknames they start to call with nicknames.

f. Use obscure or secretive language.

This situation occurs when the speaker or someone uses a secret language, code, or sign to confuse the others. This action is impolite because it makes someone who does not know the secret language, secret code, or sign feel confused about the meaning.

g. Seek disagreement

When someone deliberately seeks a sensitive topic of the conversation and the hearer feels uncomfortable with the conversation and situations. This situation occurs when the speaker thinks that the approval from the hearer does not have a deal, and the speaker attacks the hearer with his words or actions.

h. Use taboo words

This situation occurs when the speaker behaves impolitely, using harsh words, profane language, and swearing. The speaker attacks the hearer with harsh, rude words to damage the hearer's face.

i. Call the other names.

This situation occurs when the speaker starts calling the hearer impolitely, using an impolite name or title.

4) Sarcasm or Mock Impoliteness

To make fun of or offend someone is the goal of sarcasm. With certain phrases, the speaker intentionally offends others in the hopes

that people will respond negatively to them. According to Culpeper, sarcasm commits face-threatening acts (FTA) and uses a politeness strategy that does not reflect actual feelings, or it uses mock impoliteness or politeness for impoliteness (Culpeper, 1996). Sarcasm or fake impoliteness results from the face-threatening act (FTA), which uses politeness techniques and keeps things polite on the outside alone. Here is an example of sarcasm or mock impoliteness from Culpeper (1996, p. 356):

Interlocutor: I hope you don't consider me as politician. I hate the term politician.

From the conversation above, look at the context first that the interlocutor is a businessman that who comes to political field and he proposed as a presidential candidate. From his utterances, he attacks other hearers' faces with sarcasm or mock impoliteness about their profession.

5) Withhold Impoliteness

According to Culpeper (1996), when a speaker fails to act politely where it is expected, such as by being silent when the speaker should be greeting the hearer, the speaker insults the hearer by ignoring people's affection during the conversation. The anticipation of a particular scenario is to withhold manners. Some cases of withholding impoliteness, however, involved a lack of etiquette and were overlooked for several reasons.

Here is an example of withhold impoliteness that can be found in any situation and place, the speaker tried to be polite but failed (Culpeper, 1996, p. 356):

Interlocutor: I brought you the book.

Speaker: My boyfriend has already brought me one (but thanks anyway).

In the conversation, the speaker wants to give her a book and perhaps she would be happy but unfortunately, she already has the book from her boyfriend. The hearer failed to realize that her utterance offended the speaker. The speaker felt impoliteness and the hearer added, "But thanks anyway" in her last utterance.

1.2.9. Impoliteness Factors

Culpeper proposes factors of impoliteness. These factors share the operation of contradicting social relationships, identities, and social norms (Culpeper, 2011). There are:

a. Affective Impoliteness

In this instance of emotive impoliteness, the speaker lets the hearer know how they feel, which leads to a negative, passionate exchange between the two parties. Angry aggression is a reaction to annoyance and/or provocation.

b. Coercive Impoliteness

An impoliteness that causes a realignment between the speaker and the hearer is called coercive. By taking advantage of the hearer's

desire, the speaker gains. According to Culpeper, this type of impoliteness occurs more frequently in situations when the speaker is a better and more powerful member of society than the hearer (Culpeper, 2011).

c. Entertaining Impoliteness

When a speaker makes spite of the hearer's educational background, entertaining impoliteness results in using the target's feelings to amuse themselves; Impoliteness's ultimate purpose is to amuse impoliteness. This impoliteness function takes advantage of the recipient or potential recipient of impoliteness by providing enjoyment at people's expense (Culpeper, 2011: 252). A victim or potential victim is always needed, along with all actual impolite behavior.

Unexpectedly, impoliteness may also be amusing although it usually causes people to get hurt or irritated. Impoliteness can be ordered equally for both the target audience and the overhearing audience, and it can amuse the audience, in contrast to previous pragmatics studies that have a pair consisting of speaker and hearer (Culpeper, 2011, p. 234).

1.2.10. Context

Context is important to understand the meaning of someone's utterances. Context is important to the hearer and speaker to detect whether the behavior is impolite or not because without knowing the context, someone could not assume it is an impolite utterance or a polite

utterance. Leech (1983) defined pragmatics as a study of how language is used in communication and context is defined as the background and basic information that the speaker and hearer should understand to interpret the meaning of all the utterances. The speaker and hearer should have the same interpretation in the context to avoid miscommunication or misunderstanding in the conversation.

For example, the word “balls” in Impractical Jokers Season 11 episode 4.

Interviewer: So, I’m just looking at your background. You’re a caddy. (7.35 - 7.37)

Murr: Yeah, at the country club I create a cheerful supporting green environment. I learned to read weather patterns and I dove for balls. (7.38 – 7.45)

Interviewer: I never heard of a caddy diving for balls. (7.47)

Murr: Really? I tell you I will dive for your balls. That’s how committed I am (7.52 – 7.56)

Interviewer: (laughs)

In literal, the word "balls" is known as more than one ball. But, in Impractical Jokers Season 11, Episode 4, from Murr's utterances, the word "balls" means testicles. Understanding context is important to interpret each other between speaker and hearer. If the speaker and hearer do not have the same interpretation of the context, both will fail to get the point of the conversation. Both should understand the context to have a proper conversation between the speaker and the hearer.

There are many things that when the speaker and hearer should know to interpret each other and to not misunderstand of the context of the

conversation. To understand each other, the speaker and hearer should know about the influence of their environment, situation, people nearby, place, position, and time when they talk. The relationship between the speaker and the hearer is also important to know and understand the context. When the speaker and hearer have the same interpretation of the context and the topic about what they are talking about, the conversation will go well, and there will not be miscommunication and misunderstanding. Sometimes people will be impolite or polite may be due to their failure to understand the context about the context from their conversation.

1.2.11. Impractical Jokers

Impractical Jokers, a reality television program, is characterized as a collection of "scenes of graphic stupidity among four lifelong friends who compete to embarrass each other." Joe Gatto, better known by his stage name Joe, Sal Vulcano, and Brian Quinn, also known by his stage name Q, James Murray, all appear in this comedy-reality TV hybrid. These four friends, who have known each other since high school, experiment on one another by making them carry out heinous deeds while conversing with complete strangers. Joe Gatto left *Impractical Jokers* show after nine seasons.

1.3.Review of Previous Literature

There are more studies examining stylistics and pragmatics than there are studies evaluating impoliteness. However, research on pragmatics,

impoliteness, and pragma-stylistics has been done by numerous researchers. Here is a quick explanation of these studies.

One of the research studies on the same show is a study by Deviza (2020) entitled *Apology Strategies in Impractical Joker TV Series Season One*. This research focuses on the strategies to apologize used by the four comedians in the first season of the show. The data were taken from the utterances of the four main actors, and the author used qualitative descriptive methods to gather the data. Impractical Jokers is a competitive dare game show full of challenges. People in Impractical Jokers sometimes used to offend each other, and sometimes people apologize to their partners.

The form of the apologies is researched using the Blum-Kulka and Olshtain theory (1989). On the other hand, the strategies are analyzed using Trosborg's theory (1995). This is a well-written thesis that covers the pragmatic issues present in the show. Although some grammatical errors in the research may make understanding the content of the research a bit harder for some readers, it should not pose a big problem for most readers to understand this research. Overall, this is splendid research.

The second article is from Riyadh Khalil Ibrahim (2017), entitled *A Pragma-stylistic Study of Hybrid Speech Acts in Selected Dramatic Texts*. This research aims to find the role of the speech acts theory (SAT) in understanding dramatic texts used the pragma-stylistic theory approach. The author also uses stylistic effects of speech acts to convey the theme of the play and the intention of the characters. The author used qualitative

descriptive methods for this research to reveal the interaction between stylistics and pragmatics, which is a vital tool for analyzing drama texts.

The author used to group systematic dramatic depending on the purpose of the speaker or the playwright. This research found the importance of the speech acts in conveying the intended message through the context offered about characters and events. The author also found the relationship between the characters and the audience of the play. This research found that the relation between speech acts in pragma-stylistics is important in text and contextual situations.

The third article is from Yeboah (2022), entitled "*Proverbs are the Wisdom of the Streets*": A Pragma-Stylistic Analysis of Proverbs in Kemi Adetiba's *King of Boys* Movie Franchise. This research is based on the African context and portrays and highlights cultures and traditions over the years. Focusing on proverbs, this research wants to show how they are used in film industries. The author focused on examining how proverbs are used in the film Kemi, King of Boys, using a pragma-stylistic approach.

This research also used a qualitative paradigm and used descriptive method to gather and show the data. The use of the pragma-stylistic approach and Leech's (1969) theory in this research helps the author find the results. In this article, the researcher found that proverbs are not carelessly used by the scriptwriter but with intention, such as giving advice, caution, warning, and intention to achieve a goal. This research helps African people to introduce proverbs and knowledge about language and presents the use of language in movies.

The fourth research is from Wifia Febi Nosa's undergraduate thesis, *"The Pragma- Stylistics Analysis of Speech Acts as a Device of the Characterization of the Traits of the Main Character as Found in I, Frankenstein Movie"*. This research aims to find speech acts used by Frankenstein to other people to interact with each other. The author used a qualitative descriptive method in this research to gather the data. Finding stylistics in the pragmatics of speech acts as a tool for the characterization of the film I, Frankenstein; the author uses theories from Searle (1969) and Culpeper (2011).

In studying context theory, the author uses theory from Leech (1983), using informal and formal methods in searching for data. As a result of the research conducted, the author found five speech act strategies and the most dominant one used by Frankenstein was expressive. The expressive itself is used by the main actor in the film to thank, complain, and be a description of the character of the main character.

The fifth research is from Nurita Widyanti's undergraduate thesis, *"A Stylistic-Pragmatic Analysis of Figurative Language in Harper's Bazaar Magazine Advertisement"*. Stylistics is used by the writer to find figurative language in the research objectives for the advertising domain, which is then used to organize advertising. The author also uses pragmatic theory about speech acts, which can be related to the use of figurative language in advertising.

The data source of the research was advertisements from Harper's Bazaar Magazine within a certain period of time. The author found that

metaphor is the figurative language that is most widely used because, apart from being attractive, it is also very informative and persuasive for use in advertising. Using speech acts in advertisements from Harper's Bazaar Magazine also aims to represent the product, make the product more attractive, and explain the quality of the product being advertised.

The difference between this research and previous studies lies in this research; the researcher writes about linguistics habits in a stylistic context and impoliteness strategies. The researcher writes the object and identifies the problem in this research. In the first research by Deviza (2020), entitled *Apology Strategies in Impractical Joker TV Series Season One*. From the first article, Deviza (2020) used to identify apology strategies with Blum-Kulka and Olshtain theory (1989). On the other hand, the strategies are analyzed using Trosborg theory (1995). In the next article by Riyadh Khalil Ibrahim (2017) entitled *A Pragma-stylistic Study of Hybrid Speech Acts in Selected Dramatic Texts*, Yeboah (2022) entitled *"Proverbs are the Wisdom of the Streets": A Pragma-Stylistic Analysis of Proverbs in Kemi Adetiba's King of Boys Movie Franchise*, Wifia Febi Nosa undergraduate thesis, *"The Pragma- Stylistics Analysis of Speech Acts as a Device of the Characterization of the Traits of the Main Character as Found in I, Frankenstein Movie"*, the researcher put two research question about impoliteness types and stylistics devices beside three articles from previous studies only focuses in the context of pragma-stylistics utterances and context. Meanwhile, the researcher used Impractical Season 11 episodes 3 – 5 as data objects.

1.4. Research Question

The researcher will concentrate on the style of impoliteness strategies found in the host utterances for offending strangers from Impractical Jokers season 11 in episodes 3 - 5. In this research, several questions need to be answered:

1. What are the types of impoliteness strategies as stylistic devices performed by the hosts of Impractical Jokers for offending strangers?
2. What are the impoliteness factors as stylistic devices used for offending strangers in Impractical Jokers?

This research aims to analyze and describe the types of impoliteness strategies used by Impractical Joker's host. This research aims to address the following research questions; there are two objectives to achieve are to find out and compare the linguistic habits and impoliteness strategies performed between the hosts of Impractical Jokers to offending strangers and to describe the impoliteness effect used by Impractical Jokers host in their reality show.

1.5. The Objective of the Research

This research aims to determine the use of style linguistics habits and impoliteness strategies the hosts use for offending strangers in Impractical Jokers season 11 in episodes 3 -5. In one episode will have 20 – 25 minutes and the researcher transcript it. In determining the impoliteness strategies used, the research has to find the types of impoliteness utterances by the hosts of Impractical Jokers by applying two theories by Culpeper (1996) about impoliteness strategies and Culpepper

(2011) about impoliteness factors. In this research also used Burke (2014) theory about stylistic devices to supports Culpepper (1996 & 2011) as stylistic devices.

1.6.Scope of the Study

In this research, the researcher aims to explain the analysis of linguistic habits of the impoliteness strategies found between the hosts in Impractical Jokers. The data is taken from a TV show or reality show, Impractical Jokers, episodes 3-5, season 11. Based on the reality show, this research examines replies to Impractical Joker's host utterances and the stranger's unexpected response to the host. This problem is an utterance of politeness and rules around the community because the host sometimes offending or interacts with strangers while offering impoliteness randomly. Impoliteness is a device used in this television program to offend strangers. Incivility is deliberately used by the hosts of the television show Impractical Jokers which is sometimes thrown at strangers who enter their show.

The show of Impractical Jokers now has three hosts in their show. The data was taken from 3 episodes of the show from episodes 3 – 5 of Impractical Jokers in season 11. The researcher chose three episodes of the Impractical Jokers show because they are enough and represent all of the impoliteness of utterances and stylistics in a language context. In this show, the researcher chose the host's utterances in this research because in the Impractical Jokers show, there are three hosts in the show, but two

hosts direct some of the utterances behind the camera. The hosts from Impractical Jokers direct utterances from behind the camera.

This research took the data and wrote down the data from episodes of Impractical Jokers season 11 from 3-5 episodes. In collecting data, the researcher collects data from reality shows, watches it, and takes notes. This research is limited to the theory of impoliteness, proposed by (Culpeper, 1996), and linguistics habits style in impoliteness factors, proposed by (Culpeper, 2011). This research describes the kinds of linguistic habits of impoliteness strategies the host of Impractical Jokers use in offending strangers in their show.

