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Original Article

Violations of Politeness in the Dialogue of the Horror Comedy Film *Sekawan Limo*: A Pragmatic Study

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Abstract

The phenomenon of violations of the principles of politeness in language found in the dialogue of the horror comedy film *Sekawan Limo*. Theoretically, the principle of politeness functions to maintain harmonious social interactions. In the context of the film, violations of this principle are utilized as a communicative strategy to introduce elements of humor and strengthen characterization. This study aims to describe the forms of violations of politeness maxims, identify the types of maxims violated, and analyze the pragmatic function of these violations in character formation and storyline development. This study uses a descriptive qualitative approach with a pragmatic study based on Leech's (1993) theory of politeness. The research data consists of dialogue utterances in the film Sekawan Limo, collected through listening and note-taking techniques. Data analysis was conducted by identifying speech acts containing violations, classifying them based on the six maxims of politeness, analyzing the context of the speech situation, and interpreting the pragmatic functions underlying them. The results showed that violations occurred in the maxims of politeness, namely the maxims of tact, generosity, praise, and sympathy. These violations were realized through the use of harsh remarks, mockery, sarcasm, and direct speech that belittled the interlocutor. Politeness violations in Sekawan Limo mainly arose in equal, intimate relationships and emotional situations. Functionally, they acted as pragmatic strategies to generate humor, highlight character traits, and drive conflict. These violations are not mere linguistic deviations but contextual, functional phenomena, whose use in media must consider ethical and social implications.

Keywords: Film Dialogue, Linguistic Politeness, Maxim Violations, Politeness Pragmatics.

1. Introduction

Violations of linguistic politeness are a phenomenon that frequently appears in everyday interactions, for example through rude utterances, mockery, or sarcasm that potentially offends the interlocutor. Although normatively considered impolite, in certain contexts such violations are actually exploited as communication strategies. In entertainment media, particularly film, politeness violations are often used to create humorous effects, reinforce character traits, and build interactional dynamics. For example, politeness violations in the film *Ali dan Ratu-Ratu Queens* present aesthetic communicative value while also serving as learning material (Safira & Yuhdi, 2022), whereas in the film *Yowis Ben* they are used to emphasize character traits (Friandini, 2021).

Theoretically, linguistic politeness is an important aspect of maintaining harmony in social interaction. Leech (1993) asserts that politeness determines the acceptability of an utterance by the interlocutor, which is influenced by context, situation, and communicative purpose (Mulyadi, 2021). Leech's politeness principle encompasses six maxims that serve as

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guidelines for evaluating the level of politeness in utterances (Oktarina & Atifah, 2024). Politeness functions as a regulator of communication to avoid conflict or misunderstanding (Cantika, 2022). In line with that, Rahardi (2005) states that language use is always tied to social and cultural context, so politeness violations can be understood as part of a legitimate communication strategy, particularly in entertainment media and digital spaces (Junaidi et al., 2020).

Film as an audiovisual medium does not only function as entertainment, but also represents and shapes the social and cultural reality of society. Dialogue between characters in film plays an important role in conveying messages, building atmosphere, and presenting character. In certain genres, such as horror-comedy, politeness violations actually become a key element in producing a dual effect of tension and humor. Humor in film often even originates from politeness violations that are both entertaining and convey social criticism (Noureen & Lodhi, 2025). This shows that language in film is a reflection of the dynamic linguistic practices of society (Sumarlam, 2017).

In pragmatic studies, the analysis of film dialogue remains relevant despite its constructive nature, because pragmatics emphasizes the relationship between language and the context of use (Levinson, 1983; Yule, 1996). Film dialogue is viewed as a representation of linguistic practice that imitates real interaction. Therefore, the analysis is focused on linguistic strategies and patterns of politeness violations in interactions between characters.

One film that is interesting to study is *Sekawan Limo*, an Indonesian horror-comedy film that presents various forms of politeness violations through mockery, rude utterances, and banter. This phenomenon also reflects the social reality of contemporary Indonesian society, where impolite language is often normalized, particularly among the younger generation and in digital media, as a marker of familiarity and social identity.

Although research on politeness violations has been widely conducted, studies in the horror-comedy genre remain limited, particularly those that integrate analysis of both the form and function of violations in a pragmatic perspective and local cultural context. Therefore, this study aims to analyze the form and function of linguistic politeness violations in the dialogue of the film *Sekawan Limo* based on Leech's six politeness maxims.

The novelty of this research lies in an analysis that not only identifies the types of violations, but also examines their function and meaning in building humor, reinforcing character traits, and representing a communication style that is close to the Javanese cultural context. Thus, this research is expected to broaden the study of media pragmatics, particularly in understanding politeness violations as a communication strategy in Indonesian horror-comedy films.

2. Literature Review

2.1. Pragmatics

Pragmatics is a branch of linguistics that examines the meaning of utterances based on the context of their use, so that meaning is not only determined by the structure of language but also by the situation, purpose, and relationship between the speaker and the interlocutor (Leech, 1993; Loren et al., 2023). Understanding of utterances is heavily dependent on the social and cultural context surrounding them (Rahardi, 2020; Yuliantoro, 2020). In this regard, linguistic politeness becomes an important part of pragmatic study because it functions to maintain communicative harmony through the use of language that is appropriate to social norms, situations, and communicative ethics (Sumarlam, 2017). Politeness does not

only reside in the form of the utterance, but also in how the utterance is perceived by the interlocutor (Fraser in Gunarwan, 1994; Santoso & Joko, 2020).

Linguistic politeness plays an important role in preventing misunderstanding and maintaining social relationships, because the use of impolite language can alter the meaning of a message and provoke negative responses (Leech, 1993; Oktarina & Atifah, 2024). However, in certain contexts such as film or entertainment media, linguistic politeness violations are actually exploited as a communicative strategy to create humorous and dramatic effects, for example through mockery, sarcasm, or harshly toned utterances (Natalia, 2024). Nevertheless, in real life, violations of the politeness principle have the potential to cause social conflict because they can offend the feelings of the interlocutor (Wulansafitri & Syaifudin, 2020).

In practice, linguistic politeness is regulated through the politeness principle proposed by Leech (1993), which encompasses six maxims: tact, generosity, approbation, modesty, agreement, and sympathy. These maxims function as guidelines in speaking so that communication takes place politely, effectively, and with mutual respect (Hamdani et al., 2023; Yuliantoro, 2020). Thus, linguistic politeness not only reflects good language ability, but also demonstrates respect, empathy, and adherence to social and cultural norms in communicative interaction.

2.2. Film

Film is both a work of art and a mass communication medium of an audiovisual nature, conveying messages, values, and social reality through the combination of visual and auditory elements (Alitia, 2021; KBBI, 2024). Film not only functions as entertainment, but also as an educational tool and a representation of social life that resonates closely with the experiences of its audience (Ramadhani et al., 2023). In film, language plays an important role in building character, social relations, and meaning through dialogue between characters (Rifqi & Rohimi, 2025). Therefore, film is a relevant data source in pragmatic studies, particularly in analyzing language use and linguistic politeness (Hikmahwati et al., 2021).

The development of film genres shows the existence of variation and genre blending, one of which is the horror-comedy genre that combines elements of tension and humor (Mardiah et al., 2024). The horror genre aims to evoke fear through a menacing atmosphere and mystical elements, whereas comedy provides entertainment through the humor of situations, dialogue, and character. The combination of the two is widely favored because it is able to present a diverse emotional experience while also reflecting the tastes and culture of society (Karolina et al., 2020). In pragmatic studies, this genre is interesting because it frequently exploits politeness violations as a strategy for creating humorous effects.

One example of a horror-comedy film is *Sekawan Limo* by Bayu Skak, which tells the story of five hikers set against a backdrop of mystical narrative seasoned with humor (CNN, 2024). This film presents communicative dynamics between characters that reflect social relations, conflict, and cultural values of society. Dialogue in film does not only function as a driver of the story, but also as a representation of linguistic acts that can be analyzed based on the politeness principle (Leech, 1993). Thus, *Sekawan Limo* is relevant as an object of pragmatic study because it contains language use, politeness violations, and social values reflected in the interactions of its characters.

2.3. Conceptual Framework

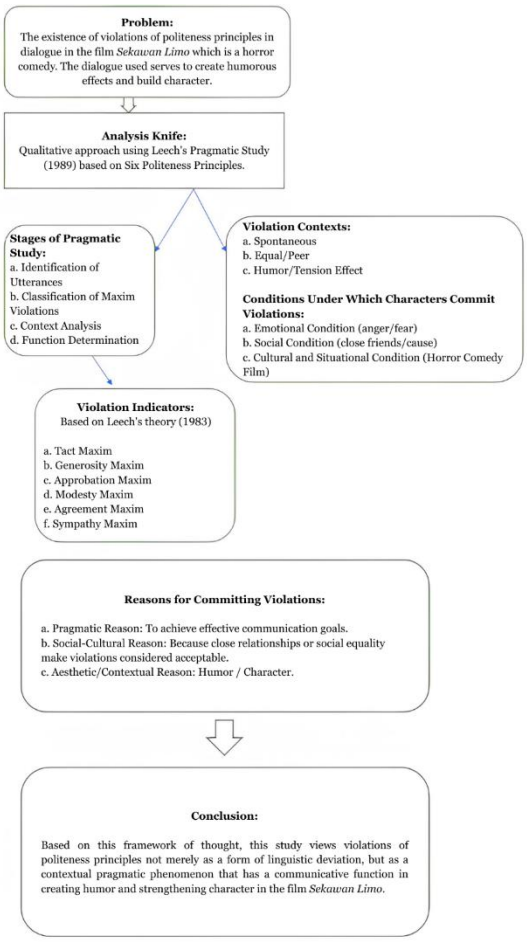

Figure 1. Conceptual Framework
Source: Compiled by the researcher, 2026

Figure 1 presents the conceptual framework of the study, showing how violations of politeness principles in *Sekawan Limo* are analyzed through Leech's pragmatic theory. The framework outlines the stages of analysis (identification, classification, context, and function), situational conditions (emotional, social, cultural), and reasons (pragmatic, sociocultural, aesthetic).

3. Methods

3.1. Research Design

This study employs a descriptive qualitative approach that aims to describe in detail violations of the linguistic politeness principle without involving statistical analysis. Qualitative data in the form of utterances are analyzed in depth to understand their meaning and context (Rasyid, 2022). The research is focused on dialogue in the film *Sekawan Limo* with the aim of identifying the types of maxims violated, describing the form and frequency of violations, explaining the context in which violations occur, and analyzing their function in character building and story development.

3.2. Data and Data Sources

The research data consist of utterances in the dialogue of the film *Sekawan Limo*, obtained from the Netflix platform through listening and note-taking techniques. The

researcher watched the film repeatedly, noted, and transcribed the relevant dialogue for analysis. Although not conducted in the field, the objectivity of the research is maintained because the analysis is based on Leech's politeness theory (1993). Film as a data source is considered valid because it provides a complete communicative context, such as intonation, non-verbal expressions, and social relations between characters, and can be observed repeatedly to ensure data accuracy. Therefore, this research belongs to the category of media-based (non-field) research.

3.3. Research Procedure

The research procedure encompasses a preparation stage, data collection, data analysis, and presentation of results and conclusion drawing. In the analysis stage, data are classified based on Leech's six politeness maxims (1993), namely tact, generosity, approbation, modesty, agreement, and sympathy. Analysis is carried out in a descriptive qualitative manner by taking into account the context of utterances and the function of violations in building character and storyline.

3.4. Research Techniques and Instruments

The data collection technique employs listening and note-taking techniques, with the researcher serving as the primary instrument (human instrument) who plays a role in determining the focus, collecting, and analyzing data. To support this process, a data recording sheet is used as a supporting instrument. All data are analyzed systematically based on Leech's politeness theory (1993) in order to obtain valid and comprehensive findings.

4. Results and Discussion

4.1. Research Results

4.1.1. Forms of Politeness Maxim Violations and Interaction Contexts

Based on the process of data collection and classification, a total of 18 utterances were identified as forms of violations of the linguistic politeness principle.

1) Data 1: Dialogue at Minute 0:00:56 - 0:00:59

The first data involves violations of two maxims simultaneously. Regarding the Approbation Maxim, Leech (1993) states that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022). In this maxim, the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. Alongside this, the Sympathy Maxim is also violated. Leech (1993) notes that the sympathy maxim is a principle of linguistic politeness related to showing attention toward others (Putri et al., 2025). This maxim aims to enable speech participants to maximize a sympathetic attitude in communicative interaction between one and another.

Regarding the interaction context, the violation occurs in an informal conversational situation between friends. The insult is directed at a third party as a form of group solidarity. Pragmatically, this strategy functions to strengthen internal cohesion by marginalizing an outsider.

Speaker/Interlocutor: Deri to Dyny
Deri: *"Nggak usah diladenin mas, bocil kosong, tolol, aneh"* (Don't even bother with him, man. Empty-headed little brat, dumb, and weird.)

The utterance in this data, "*bocil kosong, tolol, aneh*" (Empty-headed little brat, dumb, and weird), violates the Approbation Maxim because the speaker maximizes insults toward others. The use of lexical items with explicitly negative evaluative value demonstrates an intention to demean. In addition, this utterance also violates the Sympathy Maxim because it shows no empathy toward the person being discussed.

2) Data 2: Dialogue at Minute 0:01:01 - 0:01:05

The dialogue contains violations of two maxims. The first is the Tact Maxim, which according to Safira and Yuhdi (2022) is one of the principles of linguistic politeness oriented toward maximizing benefits for others and minimizing the potential harm that may be experienced by others. The second is the Generosity Maxim, which emphasizes that the speaker should reduce benefits for themselves and prioritize the interests of others (Oktarina & Atifah, 2024).

In terms of interaction context, the exchange takes place in a relaxed atmosphere, yet the speaker shows situational dominance and gives insufficient consideration to the condition of the interlocutor who is in the middle of drinking.

Speaker/Interlocutor: Deri to Dyny
Deri: "*Ayo cepetan, suwen. Cepetan kok*!" (Come on, hurry up, it's taking too long. Hurry up!)
Diny: "*Sabar, aku sek ngombe kok*" (Be patient, I'm drinking.)

The imperative utterance in this data, "*Ayo cepetan, suwen. Cepetan kok!*" (Come on, hurry up, it's taking too long. Hurry up!), violates the Tact Maxim because it increases the burden on the interlocutor through a direct command without mitigation. The repetition of the word "*cepetan*" (hurry up) reinforces the pressure. This utterance also violates the Generosity Maxim because the speaker shows no willingness to give way or to adjust to the condition of the interlocutor who is in the middle of drinking.

3) Data 3: Dialogue at Minute 0:01:45 - 0:01:59

The dialogue reflects violations of two maxims. The Approbation Maxim, as stated by Leech (1993), holds that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. Similarly, the Tact Maxim is also violated, as according to Safira and Yuhdi (2022), it is one of the principles of linguistic politeness oriented toward maximizing benefits for others and minimizing the potential harm that may be experienced by others.

In terms of interaction context, the utterance takes place in a semi-formal podcast situation with an egalitarian participant relationship. Nevertheless, the speaker takes a situationally superior position due to high expectations regarding the interlocutor's performance. The frontally delivered criticism reflects the use of language as a means of social control within the group, stemming from a mismatch between the speaker's expectations and the interlocutor's performance.

Speaker/Interlocutor: Deri to Hildah
Deri: "*Kene, kene, sini, sini. Kalian iku, hehe sepurane mase, kalian iku nek kerja seng gena opo o, jarene perwakilan dari kampus podcast terbaik nang Suroboyo, dari Jakarta. Fokus!*" (Come here! Come here! Come here! Come here! You guys, haha, sorry man (to Bayu). You all, if you're working, do it properly. You're supposed to be representatives from the best broadcasting campus in Surabaya, from Jakarta. Focus!)

The utterance "*kalian iku nek kerja seng gena opo o*" (you all, if you're working do it properly) implicitly questions the competence of the interlocutor and implies a lack of professionalism. The criticism delivered directly without mitigation maximizes negative evaluation, thereby violating the Approbation Maxim. Violation of the Tact Maxim is also evident in the use of the imperative "*Fokus*!" (Focus!) and the repetition of "*kene, kene, sini, sini*" (come here, come here) which reinforces the pressure and dominance of the speaker. The criticism could have been delivered more gently, for example with the expression "*tolong lebih fokus*" (please be more focused) or "*coba diperhatikan kembali*" (try to pay more attention). Thus, the utterance not only maximizes blame but also increases social burden in the interaction.

4) Data 4: Dialogue at Minute 0:02:52 - 0:03:19

The dialogue reflects violations of two maxims. The Approbation Maxim, as stated by Leech (1993), holds that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. The Sympathy Maxim is equally violated, as Leech (1993) states that it is a principle of linguistic politeness related to showing attention toward others (Putri et al., 2025), aiming to enable speech participants to maximize a sympathetic attitude in communicative interaction. In terms of interaction context, the utterance takes place in a semi-formal podcast situation when Bagas appears as a guest speaker. Although the atmosphere is relaxed, his position as a guest who provides a contribution demands appreciation, and a response that demeans still falls into the category of a politeness violation because it does not maintain interpersonal harmony.

Speaker/Interlocutor: Deri to Bagas
Deri: "*Paswordnya opo iki?*" (What's the password?)
Bagas: "Bagas"
Deri: "Bagas *thok*?" (Just Bagas?)
Bagas: "*Sang penakluk*" (The conqueror)
Dyny: "*Apik, apik*" (Nice, nice)
Deri: "*Ya, ya 'sang penakluk', yah? (mumbling) cok nggilani cok*" (Yeah, yeah, 'the conqueror', yeah? *(mumbling)* damn, that's so cringe.)

The utterance in this data violates the Approbation Maxim because it contains a negative evaluation of the interlocutor's personal preference. The password "*Sang penakluk*" (The conqueror) is an expression of Bagas's identity when he provides internet access, which normatively should be responded to with appreciation or a neutral attitude. However, the response "*cok ngilani cok*" (disgusting) instead maximizes the insult and demeans his identity. This utterance also violates the Sympathy Maxim because it shows no empathy toward the party who is providing a benefit, thereby reinforcing the degree of impoliteness.

5) Data 5: Dialogue at Minute 0:11:08 - 0:11:34

The dialogue involves a violation of the Approbation Maxim. Leech (1993) states that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. Regarding the interaction context, the utterance takes place in the context of an introduction. In the early stages of forming a social relationship, politeness norms are usually more carefully observed,

and therefore this violation carries a higher degree of impoliteness compared to mockery within an already long-established relationship.

Speaker/Interlocutor: Dicky, Bagas, & Leni to Juna
Leni: "Juna *dari* 'Arjuna', *Mas?*" (Is Juna short for 'Arjuna'?)
Juna: (Nods)
Dicky: "*Bukane Arjuna tuh pandowo sing paling ganteng, rek*? (while snickering)" (Whispering to Bagas: Isn't Arjuna the most handsome Pandawa warrior?)
Bagas: "*Iki luwih Rahwono cok*" (He looks more like Rahwana.)
Dicky: "*Ngawur cok. Gas, lebih kaya Anoman* (while laughing with Bagas)" (Nonsense. Gas, he looks more like Hanoman (laughing together with Bagas))

This utterance violates the Approbation Maxim because the speaker compares the interlocutor to an antagonist figure (Rahwana) with "*Iki luwih Rahwono cok*" (He looks more like Rahwana). In Javanese/Indonesian culture, Rahwana is synonymous with negative traits. This comparison carries the implicature that the interlocutor possesses unattractive or unpleasant characteristics. In addition, the use of crude language reinforces the intensity of the violation. Another insulting utterance is "*Bukane Arjuna tuh pandowo sing paling ganteng rek*, (while snickering)" (Isn't Arjuna the most handsome Pandawa warrior?).

6) Data 6: Dialogue at Minute 0:19:25 - 0:19:44

The dialogue reflects violations of two maxims. The Approbation Maxim, as stated by Leech (1993), holds that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. The Tact Maxim is also violated, as according to Safira and Yuhdi (2022), it is a principle of linguistic politeness oriented toward maximizing benefits for others and minimizing the potential harm that may be experienced by others. In terms of interaction context, the exchange takes place in a relaxed atmosphere among peers, with a group dynamic that tends to make Juna the object of jokes. The utterance is delivered spontaneously as humor, but it is demeaning in nature because it targets the interlocutor's physical appearance. Delivery without a softening strategy reinforces the threat to Juna's self-image and indicates the existence of verbal dominance within the group.
Speaker/Interlocutor: Dicky to Juna
Juna: "*Barange mung iki kok moh. Gitar koyone. Ohh, opo wong iki munggah gunung mung arep ngamen yoh?*" (His stuff is seriously just this? A guitar. Oh, is this guy hiking just to busk?)
Dicky: "*Moso rai koyo ngene ambek ngamen? Rak pantes. Nah, mbek raimu pantes"* (Would someone with a face like this go busking? Doesn't suit him. (glancing at Juna) Well, with your face it would.)

The utterance in this data violates the Approbation Maxim because it contains a negative evaluation of Juna's physical appearance through the statement "*Nah, mbek raimu pantes*" (Well, with your face it would be fitting), which maximizes insults toward the interlocutor. Implicitly, this utterance also violates the Tact Maxim because the personal attack is delivered directly without mitigation and in the presence of other group members. Although framed as a joke in an informal friendship context, the utterance still falls into the category of impoliteness because it contains elements of body shaming and does not reflect an effort to maintain interactional harmony.

7) Data 7: Dialogue at Minute 0:29:57 - 0:30:03

The dialogue involves a violation of the Approbation Maxim. Leech (1993) states that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. Regarding the interaction context, the conversation takes place in a tense atmosphere or a situation that provokes shock, within an informal environment among peers. However, the closeness of the relationship does not erase the element of impoliteness because emotions are expressed directly without mitigation, thereby ignoring the principle of solidarity in communication.

Speaker/Interlocutor: Dicky to Juna
Dicky: "*Opo iki? Cok*" (What the hell is this? Damn.)
Juna: "*Arep nangdi, Dick?*" (Where are you going, Dick?)
Dicky: "*Sialan, luwak mencret!*" (Damn it, you sh*tty civet!)

The utterance in this data falls into the category of a violation of the Approbation Maxim because it contains a prominent negative evaluation of the interlocutor. The expression "*sialan, luwak mencret*" (Damn it, you sh*tty civet!) verbally expresses a demeaning attitude, thereby maximizing insults toward the person being addressed. Although arising from a spontaneous emotional reaction, this utterance is still categorized as impoliteness because it does not minimize criticism and fails to maintain interpersonal communicative harmony.

8) Data 8: Dialogue at Minute 0:36:05 - 0:36:09

The dialogue involves a violation of the Approbation Maxim. Leech (1993) states that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. In terms of interaction context, this utterance occurs when Dicky feels pressured and panicked because he is being chased by the ghost of a debt collector. Although it constitutes a spontaneous expression and is not directed directly at the interlocutor, the utterance still takes place within the communicative space, and therefore the use of curses or crude language still cannot be normatively justified because it does not reflect self-control in speaking.

Speaker/Interlocutor: Dicky
Dicky: *"Anjing! Debt collector iku maneh cok"* (Damn it! That f*cking debt collector again.)
Dicky: "*Debt collector, jancok! Nggak urip nggak mati nyusahkno cok"* (Debt collector, f*ck! Dead or alive, still a damn pain in the ass.)

The utterance in this data violates the Approbation Maxim because the use of crude words such as "*anjing*" (dog/son of a bitch), "*jancok*" (a Javanese profanity), and the statement "*Nggak urip nggak mati nyusahkno*" (Dead or alive, still a damn pain in the ass) maximizes insults. Pragmatically, this utterance falls into the category of indirect impoliteness because it is an outpouring of emotions resulting from psychological pressure. However, the use of vulgar diction is still categorized as a politeness violation because it does not reflect self-control in the social communicative space.

9) Data 9: Dialogue at Minute 0:38:40 - 0:38:52

The dialogue involves a violation of the Generosity Maxim, which emphasizes that the speaker should reduce benefits for themselves and prioritize the interests of others (Oktarina

& Atifah, 2024). In terms of interaction context, the conversation takes place in a relaxed atmosphere while ordering food, but Dicky's intervention reflects verbal dominance and an attitude of superiority in a relationship that should be egalitarian. Thus, the violation occurs because the speaker prioritizes personal interests and conveys demands in an insufficiently polite manner.

Speaker/Interlocutor: Bagas to Dicky
Bagas: "*Len mau bakso apa, Len*?" (Len, what kind of meatball soup do you want, Len?)
Dicky: "*Hey, aku sek, dong. Kan aku Leader e, aku bakso siji, tanpa daun bawang, pentol kasar limo, oke dan iku kan kuahe panas tuh, aku tolong subulono sek yoh. Soale aku sensitif*" (Hey, me first. I'm the leader. One meatball soup, no spring onions, five coarse meatballs, okay, and the broth is hot please blow on it first. I'm sensitive to heat.)

The utterance in this data violates the Generosity Maxim. The statement "*Heii, aku sek dong. Kan aku leadere*" (Hey, me first. I'm the leader) constitutes a violation of the generosity maxim because the speaker does not give other members an opportunity and demands priority based on their status. Furthermore, the detailed and imperatively toned request without mitigation further increases the social burden in the interaction.

10) Data 10: Dialogue at Minute 0:39:20 - 0:39:28

The dialogue involves a violation of the Approbation Maxim. Leech (1993) states that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. Contextually, the conversation takes place in an informal atmosphere among peers, and although framed as a joke, the statement is delivered in the presence of other group members and targets a sensitive personal domain, namely physical appearance. Therefore, this utterance is still categorized as a politeness violation because it potentially threatens the interlocutor's positive face and disrupts interpersonal harmony.
Speaker/Interlocutor: Andrew & Bagas to Juna
Andrew: "*Pancen koncomu nok piro sih Jun? Trus ciri'ne koyo opo? Koyo kon kabeh ng raine.*" (How many friends do you actually have, Jun? And what do they look like? Do they all look like you? (holding back laughter))
Bagas: "*Minion lah on*" (Like Minions.)
Juna: "*Ngawur wae*" (Nonsense.)

This utterance shows a violation of the Approbation Maxim because it contains a negative evaluation of Juna's physical appearance through the statement "*Koyo kon kabeh ng raine*" (They all look like you). The utterance implicitly demeans the interlocutor by making his physical condition the subject of comparison and mockery. Within Leech's theoretical framework, this action demonstrates the maximization of insults and the disregard for the obligation to minimize criticism of others.

11) Data 11: Dialogue at Minute 01:04:01 - 01:04:04

The dialogue reflects violations of two maxims. The Approbation Maxim, as stated by Leech (1993), holds that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. The Tact Maxim is also violated, as according to Safira and Yuhdi (2022), it is a

principle of linguistic politeness oriented toward maximizing benefits for others and minimizing the potential harm that may be experienced by others. In terms of interaction context, this conversation takes place during a journey when Juna is assumed to know the way. Dicky's doubt about Juna's ability is expressed through a question preceded by a mocking form of address, and although it occurs in an informal context among peers, the use of an animal metaphor as a form of address still reflects verbal dominance and disregard for the principle of maintaining interpersonal communicative harmony.

Speaker/Interlocutor: Dicky to Juna
Dicky: "*Hei walang sangit, kon yakin trus jalane*." (Hey, stinky bug, are you sure you know the way?)

The utterance shows a politeness violation of the Approbation Maxim since the use of the address "*walang sangit*" (stinky bug) associates Juna with an insect carrying a negative connotation that demeans the interlocutor. The expression maximizes negative evaluation and shows no appreciation toward others. Further, this utterance also implicitly violates the Tact Maxim as it is stated directly without mitigation, thereby creating an impression of condescension.

12) Data 12: Dialogue at Minute 01:10:29 - 01:10:54

The dialogue reflects violations of two maxims. The Approbation Maxim, as stated by Leech (1993), holds that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. The Tact Maxim is equally violated, as according to Safira and Yuhdi (2022), it is a principle of linguistic politeness oriented toward maximizing benefits for others and minimizing the potential harm that may be experienced by others. Regarding the interaction context, the insult occurs when Deri asks for Juna's photo to be enlarged and draws the group's attention to his face in a public space. When Dyny reprimands him and refers to it as face shaming, Deri instead reinforces the insult, demonstrating an escalation of impoliteness and a disregard for norms of courtesy. Thus, this data falls into the category of a significant violation because it contains a practice of body shaming that is delivered directly and in the presence of other group members.

Speaker/Interlocutor: Deri to Dyny
Deri: "*Raine uwelek kene cok, iki pasti dhemite, iki pasti*" (His face is hideous, damn, this must be the ghost, it has to be.)
Dyny: "*Jancok kon ngga oleh koyo ngono, iku penghinaan. Iku jenenge face shaming. Wong ganteng koyo ngono kok*" (Damn you, you can't say that, that's an insult. That's called face shaming. The man is clearly handsome.)
Deri: "*Ganteng matamu picak? Iki deloon! Eh Deloken iki loh raine koyok, em, biawak mimisan iki deloken tah*" (Handsome? Are your eyes busted? Look at this! Hey, look at his face, it looks like, um, a nosebleeding monitor lizard, just look!)

In this data, Deri's utterance violates the Approbation Maxim because it explicitly maximizes negative evaluation of Juna's physical appearance through the expressions "*Raine uwelek kene cok, iki pasti dhemite*" (His face is hideous, damn, this must be the ghost, it has to be.) and "*raine koyok, em, biawak mimisan*" (it looks like, um, a nosebleeding monitor lizard). The utterance constitutes a direct insult that equates the interlocutor with a

supernatural being and an animal in a disgusting connotation, thereby minimizing insults toward the interlocutor. In addition, this utterance also violates the Tact Maxim because it attacks the personal domain without any softening effort, and is further reinforced through repetition and metaphors that intensify the insult.

13) Data 13: Dialogue at Minute 01:22:46 - 01:22:48

The dialogue reflects violations of two maxims. The Approbation Maxim, as stated by Leech (1993), holds that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. The Tact Maxim is also violated, as according to Safira and Yuhdi (2022), it is a principle of linguistic politeness oriented toward maximizing benefits for others and minimizing the potential harm that may be experienced by others. In terms of interaction context, the utterance takes place in an informal atmosphere among friends and is spoken in the presence of other group members. Although it has a joking tone, direct delivery increases the threat to Juna's self-image, and it is therefore still categorized as a politeness violation because it does not maintain interpersonal harmony.

Speaker/Interlocutor: Dicky to Juna
Dicky: "*Awakmu wes gede, nggak usah nambah maneh*" (You're already big enough as it is, no need for seconds.)

The utterance in this data violates the Approbation Maxim because it contains a negative evaluation of Juna's physical condition through the statement "*Awakmu wes gede, nggak usah nambah maneh*" (You're already big enough as it is, no need for seconds). The utterance falls into the form of body shaming that maximizes criticism of others and shows no appreciation in the interaction with the interlocutor. In addition, the utterance also violates the Tact Maxim because it is delivered in the form of a direct prohibition without considering the social impact on the interlocutor.

14) Data 14: Dialogue at Minute 01:23:47 - 01:24:00

The dialogue reflects violations of two maxims. The Sympathy Maxim, as stated by Leech (1993), is a principle of linguistic politeness related to showing attention toward others (Putri et al., 2025), aiming to enable speech participants to maximize a sympathetic attitude in communicative interaction. The Approbation Maxim is equally violated, as Leech (1993) states that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. Regarding the interaction context, this conversation begins as light banter, but Juna's response escalates into a personal attack that touches on a sensitive domain concerning a family tragedy. This escalation makes the utterance a serious politeness violation because it ignores the principle of empathy and intensifies verbal conflict in a friendship relationship.

Speaker/Interlocutor: Leni to Juna
Leni: "*Yah, tapi, kan kita nemenin mas Juna ngising juga cuma sekali! Mas Juna ngisingnya berapa kali? Kita mana tau mas Juna ngapain pas ngising sendiri.*" (Well, but we only accompanied Mas Juna to take a dump once too! How many times does Mas Juna actually go? We have no idea what Mas Juna does when he goes alone.)

Juna: "*Kamu sendiri piye? Jangan-jangan sing neng kene mung arwahmu. Sejane kowe kui wes mati bareng ibumu sing kecelakaan kae*" (What about you, then? What if what's here is just your ghost? Truth is, you already died together with your mother in that accident.)

Juna's utterance "*Sejane kowe kui wes mati bareng ibumu sing kecelakaan kae*" (Truth is, you already died together with your mother in that accident) constitutes a serious violation of the Sympathy Maxim and the Approbation Maxim. The mention of a traffic accident involving the interlocutor's mother as the subject of an attack demonstrates a minimal sense of empathy and maximizes utterances that demean, thereby attacking the interlocutor's traumatic experience.

15) Data 15: Dialogue at Minute 01:24:22

The dialogue reflects violations of two maxims. The Approbation Maxim, as stated by Leech (1993), holds that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. The Sympathy Maxim is also violated, as Leech (1993) states that it is a principle of linguistic politeness related to showing attention toward others (Putri et al., 2025), aiming to enable speech participants to maximize a sympathetic attitude in communicative interaction. In terms of interaction context, this statement emerges as a response to Dicky's disappointment at Juna's utterance that offended Leni. However, even though driven by solidarity and emotion, the response still does not reflect empathy or self-control in language use, and rather than conveying a firm and polite reprimand, Dicky chooses a form of verbal attack that aggravates the interaction. Therefore, the utterance is still classified as a politeness violation because it ignores the principle of maintaining interpersonal harmony.

Speaker/Interlocutor: Dicky to Juna
Dicky: "*Bosok omongan mu, kon raimu*" (Your words are rotten, just like your face.)

The utterance in this data is categorized as a violation of the Approbation Maxim and the Sympathy Maxim within the framework of Leech's Politeness Principle. The utterance maximizes the expression of insult through the use of lexical items with negative value, namely "*Bosok omongan mu, kon raimu*" (Your words are rotten, just like your face). This utterance not only criticizes the interlocutor's speech, but also directly attacks his personal aspect. In addition, this utterance also violates the Sympathy Maxim because it does not demonstrate an empathetic attitude and makes no effort to maintain communicative harmony.

16) Data 16: Dialogue at Minute 01:30:51

The dialogue involves a violation of the Approbation Maxim. Leech (1993) states that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. In terms of interaction context, this utterance occurs in a situation of panic and fear when the speaker feels threatened, and the crude language used functions as a spontaneous outpouring of emotions resulting from psychological pressure. Nevertheless, pragmatically the utterance still falls into the category of a politeness violation because it maximizes aggressive expression in social communication.

Speaker/Interlocutor: Andrew
Andrew: "*Kuntilanake muntah cok, masuk angin, bangsat*" (The *kuntilanak* vomited, damn it, it catches a cold, bastard!)

The utterance in this data constitutes a violation of the Approbation Maxim within Leech's Politeness Principle theory. The use of crude words such as "*cok*" (a Javanese profanity) and "*bangsat*" (bastard) represents verbal expression that maximizes negative utterances and does not reflect self-control in speaking. Although the utterance is not directed directly at a specific interlocutor, the use of curses or crude language is still categorized as a form of impoliteness because it violates polite linguistic norms.

17) Data 17: Dialogue at Minute 01:31:55 - 01:32:01

The dialogue reflects violations of two maxims. The Approbation Maxim, as stated by Leech (1993), holds that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. The Sympathy Maxim is equally violated, as Leech (1993) states that it is a principle of linguistic politeness related to showing attention toward others (Putri et al., 2025), aiming to enable speech participants to maximize a sympathetic attitude in communicative interaction. Regarding the interaction context, this utterance arises in a tense situation between a parent and child as an expression of disappointment. Although the hierarchical relationship provides authoritative legitimacy to the speaker, the delivery of criticism aggressively and without mitigation is still categorized as a politeness violation because it does not reflect an empathetic attitude and potentially damages interpersonal communicative harmony.

Speaker/Interlocutor: Papa Andrew to Andrew
Papa Andrew: "*Gila kamu, yah! Bisa bisanya kebobolan sampai kaya gitu! Sama perempuan yang nggak selevel sama kita! Tolol!*" (Are you crazy! How could you let something like that happen! With a woman who is not on our level! Stupid!)

The utterance in this data shows violations of the Approbation Maxim and the Sympathy Maxim within Leech's Politeness Principle theory. The use of the words "*gila*" (crazy) and "*Tolol*!" (Stupid!) represents a negative evaluation that directly demeans the interlocutor, thereby maximizing insults toward the interlocutor. In addition, the statement about "a woman who is not on our level" also reflects a lack of sympathy toward others and further reinforces pressure on the interlocutor.

18) Data 18: Dialogue at Minute 01:41:43 - 01:42:06

The dialogue involves a violation of the Approbation Maxim. Leech (1993) states that a person can be considered polite if in the act of speaking they strive to give appreciation to others (Safira & Yuhdi, 2022), where the speaker and interlocutor are expected not to mock, criticize, hate, or demean the interlocutor in the communication process. In terms of interaction context, the exchange takes place in an informal atmosphere and is framed as a joke among peers. Although the interlocutor's response appears relaxed, the utterance still falls into the category of a politeness violation because it contains elements of body shaming, and thus humor in a friendship context does not automatically erase the element of impoliteness if it contains a negative judgment of a personal aspect.

Speaker/Interlocutor: Dicky & Bagas to Juna
Dicky: "*Raimu putih, nangis. Eling boneka santet aku*" (Your face is white, crying. It reminds me of a voodoo doll.)
Juna: "*Asu*" (Jerk.)
Bagas: "*Ngawur e, boneka santet. Iku ngono manusia silver ngamen ndek lampu opong*." (Nonsense, a voodoo doll. He looks more like a silver street performer busking at a red light.)

In this data, the utterance violates the Approbation Maxim because it contains a negative evaluation of Juna's physical appearance through comparisons with "*Eling boneka santet*" (a voodoo doll) and "*Iku ngono manusia silver ngamen ndek lampu opong*" (He looks more like a silver street performer busking at a red light). These expressions are metaphorical yet demeaning, thereby maximizing insults toward the interlocutor's physical aspect. Although delivered in the form of a joke, the utterance still does not minimize criticism of others. Juna's response in the form of the curse "*Asu*" (Jerk) also reflects impoliteness as a reaction to the mockery he receives. This demonstrates the failure of speech participants to maintain the politeness principle according to Leech.

4.1.2. Types of Politeness Principles Violated

Table 1. Grouping of Types of Politeness Principles Violated

No.	Type of Politeness Principle Violated	Data	Number of Utterances
1.	Tact Maxim	Data 2, Data 3, Data 6, Data 11, Data 12, Data 13	6 Utterances
2.	Generosity Maxim	Data 2, Data 9	2 Utterances
3.	Approbation Maxim	Data 1, Data 3, Data 4, Data 5, Data 6, Data 7, Data 8, Data 10, Data 11, Data 12, Data 13, Data 14, Data 15, Data 17, Data 18	15 Utterances
4.	Modesty Maxim	-	-
5.	Agreement Maxim	-	-
6.	Sympathy Maxim	Data 1, Data 4, Data 14, Data 15, Data 17	5 Utterances

Based on the analysis of the 18-utterance data above, the results of the research on violations of Leech's Politeness Principle in the film *Sekawan Limo* found violations of four maxims, namely the Approbation Maxim, the Sympathy Maxim, the Tact Maxim, and the Generosity Maxim.

The results of the analysis show that the most dominant violation occurred in the Approbation Maxim, with a total of 15 data points or approximately 83% of all data. This dominance shows that forms of impoliteness in film are more frequently realized through the maximization of insults toward others. These forms include direct insults, demeaning metaphors, physical mockery (body shaming), and the use of crude lexical items with negative evaluative value. Within Leech's theoretical framework, this finding indicates that communication strategies in film tend to ignore the principle of minimizing insults and maximizing praise toward others. Thus, verbal conflict in film is more commonly built through negative evaluations of the personal aspects of characters.

Violations of the Sympathy Maxim rank second with 9 data points or approximately 50%. These violations generally appear in utterances that show a minimal sense of empathy toward sensitive conditions, traumatic experiences, or vulnerable situations of the interlocutor. Pragmatically, this shows that interactions between characters frequently negotiate the dimension of empathy through aggressive expressions, thereby reinforcing emotional tension in the narrative.

Furthermore, violations of the Tact Maxim were found in 8 data points or approximately 44%. This form of violation is realized through direct commands, frontal criticism, and verbal pressure without softening strategies. From the perspective of Leech's Politeness Principle, such actions demonstrate the speaker's failure to minimize harm to the interlocutor. This phenomenon also reflects the existence of situational power relations in interactions between characters, particularly in the context of leadership and group dominance.

As for violations of the Generosity Maxim, these were the least frequently found, with only 2 data points or approximately 11%. These violations occur when the speaker maximizes benefits for themselves and ignores the interests of the interlocutor. Narratively, this form is used to highlight a character who is selfish, dominant, or self-interest-oriented.

4.2. Discussion

Based on the data analysis presented above, it was found overall that politeness violations in the film *Sekawan Limo* are dominated by violations of the Approbation Maxim (83%), followed by the Sympathy Maxim (50%), the Tact Maxim (44%), and the Generosity Maxim (11%). All of these violations are not merely deviations from language norms, but function as pragmatic strategies that build humor, reinforce character traits, and strengthen narrative dynamics. The distinctive communication pattern consists of the use of expressive, direct utterances that tend to disregard conventional politeness rules.

To arrive at these findings, each utterance was systematically coded through several analytical stages. Dialogue was first transcribed and segmented by conversational turn, then screened for indicators of impoliteness such as mockery, insults, sarcasm, and demeaning remarks. Each utterance was then evaluated against Leech's (1993) definitions of the six maxims to determine which maxim was most centrally violated. The primary criterion for assignment was the dominant communicative function of the utterance, for instance, an utterance was classified as an Approbation Maxim violation when its principal effect was to disparage the interlocutor, while a Tact Maxim violation was identified when the utterance imposed a cost or burden upon the other party. In cases where an utterance appeared to violate more than one maxim simultaneously, it was assigned to the maxim most foregrounded by the contextual function of the utterance, while the secondary violation was noted separately. This approach prioritizes functional interpretation over mechanical categorization, in keeping with the pragmatic orientation of the study.

The results of the research show that violations of the politeness principle in the film *Sekawan Limo* appear dominantly, consistently, and with a clear pragmatic function in building dialogue dynamics. The most prominent violations lie in the approbation maxim, realized through utterances in the form of mockery, insults, and direct criticism. This finding indicates that impoliteness does not merely represent deviations from language norms, but functions as a contextual communicative strategy for building humor, responding to situational pressure, and reinforcing relationships between characters.

This tendency shows a different configuration from the findings of Nisa et al. (2025), who placed adherence to the approbation and sympathy maxims as the dominant strategy for maintaining communicative harmony. In this research, politeness violations actually function as a medium for intense emotional expression without disrupting social cohesion. Thus, practices of politeness and impoliteness cannot be understood dichotomously, but rather as a spectrum of pragmatic strategies used flexibly according to the needs of interaction.

In line with that, the dominance of approbation maxim violations also indicates a difference in patterns from Kartikasari (2020), who highlighted violations of the tact and agreement maxims in adolescent relationships. The focus on the approbation maxim in this research shows that linguistic strategies in the comedy genre tend to exploit direct expression

in the form of insults as a humor-building device. This confirms that genre characteristics contribute significantly to variations in pragmatic strategies in film dialogue.

The genre implications become even more apparent when connected to the findings of Asra et al. (2024), which show a dominance of politeness adherence as a reflection of cultural values. Unlike that tendency, this research shows that impoliteness actually functions as a marker of social closeness and familiarity, particularly in pressure-filled situations. Thus, impoliteness does not always have negative implications, but can function as a solidarity-building mechanism in group interaction.

In addition to genre factors, situational dimensions are also an important determinant in the emergence of politeness violations. This appears to differ from the findings of Yusmita (2021), who placed differences in cultural and religious backgrounds as the primary trigger. In this research, extreme conditions experienced by characters drive the emergence of demeaning utterances. These conditions show that impoliteness can be reactive to situational pressure and is not always related to ideological conflict.

The relationship between situational pressure and the function of impoliteness is also reflected in the role of humor produced. This finding has a connection with Sari et al. (2023), but shows greater complexity due to the integration of comedy and horror elements. Impoliteness does not only function as a humor trigger, but also as a response to fear and pressure. This shows that politeness violations have a layered emotional dimension in shaping narrative experience.

In a more specific context, the use of regional language and a direct communication style shows a connection with the findings of Friandini (2021), although in this research the intensity of approbation maxim violations appears higher and more concentrated. The concentration of violations on one type of maxim shows a dominant pattern that does not disrupt social relations but instead reinforces relationships between characters. This pattern confirms that impoliteness can function as a solidarity strategy in group interaction.

This tendency is also relevant to the findings of Karmila et al. (2023), which show the existence of approbation maxim violations in digital communication. In this research, this practice is represented in the film medium with greater intensity. This shows that film not only reflects the linguistic practices of society, but also plays a role in amplifying existing forms of impoliteness.

The role of context in shaping impoliteness is further reinforced by the findings of Safira and Yuhdi (2022), which emphasize social and cultural factors. In this research, situational contexts such as mystical conditions and group dynamics become the primary factors triggering impoliteness. This shows that linguistic practices are not only influenced by cultural background, but also by the dynamics of the situation surrounding the interaction.

Within the same framework, the findings of Amelia et al. (2025) show that politeness violations are used to build narrative tension and conflict. Meanwhile, in this research, politeness violations function to create humor and ease the atmosphere of interaction. This difference shows that the pragmatic function of politeness violations is greatly determined by the narrative orientation and communicative purpose of the text.

Further, research by Abi et al. (2025) shows that maxim violations in political discourse function as rhetorical strategies for controlling discourse and building image. In this research, maxim violations are exploited as pragmatic strategies for building character, creating humor, and developing dialogue conflict. This shows a difference in orientation between political discourse and entertainment discourse. In line with that, Sulalah (2025) emphasize the function of politeness in the effectiveness of cross-cultural communication, whereas this research demonstrates the aesthetic and expressive function of impoliteness in film texts.

This difference in orientation is also visible in the findings of Sitorus et al. (2025), which show that maxim violations are used to convey emotional implicatures of an implicit nature. In this research, maxim violations tend to be explicit and direct, particularly in the form of mockery and sarcasm. Meanwhile, Noureen and Lodhi (2025) shows that humor in parody films is generated from the distortion of logic and facts, whereas in this research humor arises from the intensity of curses and mockery that violate the approbation maxim. This indicates that the form and function of impoliteness are influenced by cultural context and genre characteristics.

Overall, these findings confirm that politeness violations are contextual, dynamic, and functional pragmatic phenomena. Impoliteness does not always imply negativity; it can serve as a communicative strategy to build meaning, express emotions, and strengthen relationships. This study contributes to pragmatic theory by framing impoliteness as an adaptive strategy across diverse interaction contexts.

5. Conclusion

This research shows that violations of the politeness principle in the film *Sekawan Limo* appear in various forms of impolite utterances, such as curses, mockery, insults, and demeaning expressions that occur in diverse interaction contexts. These violations are influenced by the situation, closeness between characters, and emotional conditions, thereby reflecting social and psychological dynamics in communication. From the results of the analysis, four violated maxims were found, namely the approbation maxim, the sympathy maxim, the tact maxim, and the generosity maxim, with violations of the approbation maxim being the most dominant, indicating a tendency toward the use of language that demeans or attacks personal aspects.

These findings both affirm and expand Leech's framework. They confirm that politeness maxims function as normative principles whose violations yield communicative effects, yet also show that systematic violations can serve constructive roles. The dominance of Approbation Maxim violations illustrates how impoliteness in scripted comedy reinforces solidarity and familiarity rather than undermining cohesion. This suggests the need to extend Leech's model to account for aesthetic, emotional, and genre-specific functions of impoliteness alongside its conventional social role

In film, politeness violations function not only as language deviations but as pragmatic strategies for character building, conflict, and humorous or dramatic effects. Each violation serves specific purposes—reinforcing sarcasm, expressing emotion, showing dominance, or depicting selfishness—thus supporting interaction dynamics and story development. Society is encouraged to uphold politeness in daily communication, while filmmakers should consider ethical implications in using impolite language. This study also provides a reference for pragmatics learning and a basis for further research across media, genres, and cultural contexts.

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