SHERLOCK HOLMES’ IMPOLITENESS STRATEGIES AND OTHER CHARACTERS’ RESPONSES IN SHERLOCK TV SERIES SEASON 1 EPISODE 1

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Yogyakarta, May 15, 2017

Steven Gunawan
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Yang menyatakan,

Steven Gunawan
“To a Great Mind, Nothing is Little.”

-Sherlock Holmes-
For
My Beloved Parents
and My Lovely Bunny
in the Hope of a Better Future
ACKNOWLEDGEMENTS

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Steven Gunawan
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ABSTRACT


Impoliteness is an action which is commonly used in oral conversations. Some people use it intentionally but some others do not. They usually use it to attack other people in a certain situation. Sherlock TV Series is an example of British TV Series in which the characters used impolite acts or utterances to attack others. All of the episodes in Sherlock show some impoliteness strategies used by the main characters. Considering its popularity and many impolite acts in the content, this series is chosen as the data source in analyzing impoliteness.

There are two problems observed in this study. The first one is categorizing the types of impoliteness strategy. In categorizing the strategies, the impolite utterances appearing in the conversation of the TV series, first will be analyzed to find out the types of the strategy. The second problem is to find out how the responses from the other characters towards the impoliteness strategies given by Sherlock as the main Character.

In this study, sample data analysis was applied in the analysis process. The writer collected the data by observing the impolite utterances said by Sherlock in Sherlock TV Series. To answer the problems, Culpeper’s theory was exercised. There were five types of impoliteness strategies found: bald on record, positive impoliteness, negative impoliteness, sarcasm, and withhold politeness. By using the theory above, the types of impoliteness in Sherlock TV Series would be identified. Culpeper’s theory is applied in analyzing the second problem which was to find out the responses from the other characters in responding the impolite utterances given by Sherlock Holmes.

Two findings appear in this study as the result of the analysis. First, it is found that there are 10 utterances which use bald on record impoliteness, 18 utterances use positive impoliteness, 7 utterances use negative impoliteness, and 8 utterances use sarcasm. Based on the collected data, positive impoliteness is the most common strategy used by Sherlock. The second is the responses from other characters towards the impoliteness. It is found that both accepting face attack and offensive countering occur 10 times, defensive countering 7 times and as the most commonly used is being silent or no responses which occurs 16 times in Sherlock TV Series.
ABSTRAK


Ketidaksantunan adalah suatu tindakan yang banyak digunakan dalam percakapan lisan. Banyak orang yang menggunakan ungkapan secara sengaja maupun tidak disengaja. Mereka biasanya menggunakan ungkapan atau kata-kata tidak santun tersebut untuk melukai perasaan orang lain di situasi tertentu. *Sherlock* adalah sebuah contoh drama TV Inggris yang mana para pemainnya menggunakan tindakan atau ungkapan yang tidak santun untuk melukai perasaan pemain lain. Semua episode di *Sherlock* menggunakan berbagai macam strategi ketidaksantunan yang digunakan oleh pemeran utamanya. Melihat dari kepopuleran *Sherlock* sendiri dan berisikan banyak adegan yang tidak sopan, serial ini dipilih sebagai sumber data dalam menganalisis ketidaksantunan.

Terdapat dua masalah dalam penelitian ini yaitu (i) apa saja jenis dari ketidaksopanan, dan (ii) bagaimana repons pemeran lain terhadap ketidaksantunan tersebut. Ungkapan-ungkapan dalam dialog di *Sherlock* akan dianalisis terlebih dahulu sehingga penulis dapat menentukan jenis strategi yang digunakan.


CHAPTER I

INTRODUCTION

A. Background of the Study

English is learned by many people around the world because it is an international language. English can be applied in many aspects in our life such as education, employment, and advertisement. English is a tool to communicate with other people. There are many ways to communicate with other people in this era. We can use technology such as television, radio, mobile phone, internet or printed media to get some information in our life. We can also communicate directly by speaking towards each other.

People have their own styles to communicate with others. Some people are very aware of the word choice because they try to communicate politely. They try to communicate politely because they intend to be respected by others. When they intend to be respected, they have to show their respect too. On the other hand, some people do not care about the choice of words and they just speak whatever they want and often use impolite words. They often use impolite words to mock and threat other people eventhough they know that it is not good to use it.

Impoliteness usually happens in our communication such as in our daily life, in a drama, movies, and television. According to Bousfield and Locher (2008: 3), impoliteness is an action which is used to irritate or ignore someone in a certain situation. Impoliteness can happen in our society or in a text if the
speakers or the writers do not concern about the word choice in their speaking or writing.

We can analyse the impoliteness language or communication in our life by using pragmatic approach. According to Griffiths (2006: 1), pragmatics is the study of language in meaningful communication. Through pragmatics, we can see how language is used by people in our life, whether it is good or not. The use of language is very important because it can help us to create a good communication. Politeness in communication is needed because it can cause trouble if the language that we used is not polite. People will have different response towards impoliteness. Some people can accept that kind of language but some others cannot accept it. When some people cannot accept the impolite things, it can cause problems or conflicts in their environment.

Politeness and impoliteness cannot be separated from pragmatic study. The study of politeness and impoliteness are related with face. According to Birner (2003: 200), “a person’s face is an aspect of their self-image, particular as they relate to other people.” In this context, people want themselves to be respected when they have an interaction with others. By understanding the concept of face, we can know what words should be used when we talk to others whether they are suitable to use or not. When we know the right words, we can choose the polite one so that we will not hurt other people by using the wrong words. By using polite words, people will be respected by others.

Politeness can be used to save people’s face and avoid bad communication. In this era some people often use impolite words. They use them
to mock, scorn, and ridicule someone. There are many aspects in our life which are considered as impolite things such as ignoring someone, excluding other person from an activity, and using obscure language. These things can happen in our daily life, books, movies, and television. Impoliteness can cause trouble if it happens in media because some people will not feel comfortable to see or to hear impolite things. One of the examples is impoliteness in television. Some people who concern about politeness will not be attracted to watch television channel which has impolite things.

Many researchers usually use politeness as their topic of their research. There are only a few researchers who use impoliteness as their topic. Politeness and impoliteness study have some differences. In the study of politeness, people will study about how to use a polite act when they communicate with others, so that they will not hurt each other. There are some ways to use polite acts which are called politeness strategies. In impoliteness study, people will study about an act or behavior which violates the politeness strategies. It studies the utterances which are used to attack someone’s face. There are also some ways to use impolite acts which are called impoliteness strategies. Studying impoliteness is also as important as studying politeness. By studying impoliteness people will know what words or sentences that are proper to use and what words or sentences that are not. By knowing the words, people can control their acts so that they can make a good relationship and avoid conflicts.

In relation to this phenomenon, the writer is interested in conducting a research related to impoliteness. The object of this research is Sherlock TV-series.
These series are popular because they have been nominated for numerous awards such as BAFTAs, Emmys, and a Golden Globe award. *Sherlock* TV-Series gets a rating 9.2 out of 10 on a survey done by IMDb.com. The first episode, "A Study in Pink" is based upon the first Sherlock Holmes novel “A Study in Scarlet.” The story started with the introduction of Sherlock to John, and then entering a flat at Baker Street in London. This first episode is about their investigation into a series of deaths, initially believed to be suicides. The writer chooses *Sherlock* TV-series because there are many impolite words and sentences that are performed by the main character. In these TV-series, Sherlock Holmes as the main character uses many impolite words when he speaks towards other characters. This research tries to discuss what utterances reveal impoliteness in Sherlock Holmes character in *Sherlock* TV-series. It also discusses the impoliteness strategies and other characters’ responses towards the impoliteness in *Sherlock* TV-series Season 1 Episode 1.

**B. Problem Formulation**

In order to construct the discussion of the study, there are two problems that are formulated in this research:

1. What impoliteness strategies are found in *Sherlock* TV-series?

2. What responses are resulted from the impoliteness towards other characters?

**C. Objectives of the Study**

Based on the problem formulation above, there are two objectives that appear in this study. First, this research aims to discuss some impoliteness
strategies done by the main character in *Sherlock* TV-Series. The writer will analyse what kind of impoliteness strategies occur in Sherlock Holmes’ utterances. By analysing the utterances, the writer will know the types of impoliteness strategies happened in *Sherlock* TV-Series.

Next, this study will identify some effects caused by Sherlock Holmes’ utterances. The writer will identify the responses towards each impoliteness strategy that happened in this TV-Series. The responses analysed here are responses which are directly spoken by other characters towards Sherlock Holmes.

**D. Definition of Terms**

To avoid some misunderstandings, the writer provides some definition of terms that often appear in the study as follows.

According to Brown and Levinson in Cutting (2002: 45), face is the public self-image, the sense of self and the sense of people that we address. It refers to an emotional sense that people have and their expectation to be recognized by others.

**Politeness** is an act which shows awareness of another person’s face. It means that people have to give their respect and deference to others when they are doing something (Yule, 1996: 60). The example of politeness can be found in this sentence “Excuse me, can I talk to you for a minute?” Politeness is found in this sentence because the sentence use the word “excuse” to respect others.

According to Bousfield and Locher (2008: 3), **Impoliteness** is a manner that is face-aggravating in a particular condition. It can be stated that impolite act
is a behaviour that is intended to attack someone’s face. Ignoring and scorning someone are the example of impolite behaviour. **Impoliteness strategies** are the opposite of orientation to face (*i.e.* instead of maintaining or enhancing face, they are designed to attack face). It is a type of method to attack someone’s face (Culpeper, Bousfield, and Wichmann 2003: 1554).

“**TV series** are series of television program that are intended to comprise a limited number of episodes” (Pradeep, 2014: 24). The number of episodes of one TV-series may be different with other series based on the creator who make the series. One example of TV-series is *Sherlock* TV-series which first aired in United Kingdom.
CHAPTER II

REVIEW OF LITERATURE

A. Review of Related Studies

There are three related studies to be reviewed in this research. The first one is a study conducted by Primadianti (2015). The aim of this research is to analyse the type of impoliteness strategies addressed to the main character and the responses towards other characters in Paranorman movie. All impoliteness strategies in this movie become her research data. The findings of this research show that bald on record impoliteness is the most used strategy. This research also shows that offensive countering becomes the most responses that are used in that movie.

The second is Laitinen’s thesis (2010). Laitinen observes the impoliteness strategies in American TV-series House M.D and the responses towards other characters. Nine samples of impoliteness strategies become her research data. The findings of this research show that bald on record and sarcasm are the most used strategies in that TV-series. This research also shows that ignorance becomes the most response that are used in House M.D TV-series.

The third one is a journal article written by Mohadese (2015). Mohadese observes the realization of impoliteness that happened in reply articles. All of impoliteness strategies found in reply articles become his research data. The findings of this research show that on-record impoliteness is the most used strategy in those articles.
All of those researches have contribution to this research. The similarities between this research and the related studies is that all of them are discussing impoliteness strategies as the focus. This research will develop others study because the topic of this research is still the same but different in terms of object. The object of the study will be different because this research discusses Sherlock TV-series.

B. Review of Related Theories

1. Pragmatics

Pragmatics is the study of meaning in communication (Yule, 1996: 3). In our daily communication, there will be many meanings in our utterances when we are talking to someone. We can study the speaker’s meaning through the study of pragmatics.

Pragmatics is also defined as the usage of language in communication process based on the situation of the society (Mey, 2001: 6). In daily communication, people will use language based on the situation around them. For example, the language used in formal event will be different with the language that they used in daily communication with their friend because sometimes the language is inappropriate to use in formal event.

According to Birner (2013: 2), pragmatics is the study of language use in context. The meaning of every utterances will always be different because it based on the context that are interpreted by the speaker. In communication, the hearer should understand the context about what the speaker said, so that the
conversation will run smoothly. In conclusion, pragmatics is the study of language use that are affected by the environment and the situation around the users.

2. Face

According to Yule (1996: 60), face is considered as a person image in public. It refers to that emotional and social sense of self that everyone has and expects everyone else to recognize. In our everyday social interactions, people will have an expectation about their public self-image or it can be said their face wants. In this context, people wants themselves to be respected by others.

There are some types of face study such as face threatening act, face saving act, negative face, and positive face. Face threatening act is an act that represents a threat to other people’s expectation about self-image (Yule, 1996: 61). Face saving act is an act that are performed by the speaker to reduce the possible of threat (Yule, 1996: 61).

In the study of face, there are two kinds of different face which can be performed by people, positive face and negative face. We can save another’s face by looking at what they want whether it is positive or negative. “A person negative face is a person’s desire to be autonomous, to be respected, and in effect, to be left alone” (Birner, 2013: 201). We should not force people to do something that we want if the person have a negative face because the person who has negative face wants freedom in doing something. In the other hand, a person’s positive face is the need to be included in interaction and to have solidarity with others. In this term, people want themselves to be related with others (Birner, 2013: 201).
3. Politeness

According to Lakoff in Culpeper (2011: 2), politeness is an act of minimizing confrontation in discourse. By applying politeness in our daily life, we can create a good interaction with others so that there will be no conflict between people.

Politeness, on the other hand, can be defined as an act which is concerned to another person’s face. In this term, being polite will make a good effect to another person’s face (Yule, 1996: 60). By being aware of another person’s face, people will feel that they are respected by others. It will also show friendliness and solidarity if we concern to another person’s face.

Politeness has a close connection with the study of face. When we are talking about politeness, we will also connect it to face. In relation to face, politeness can be divided into two kinds which are positive politeness and negative politeness. As stated by Yule (1996: 62), negative politeness is a face saving act related to a person’s negative face and it will tend to show a respect to others and an excuse for interpose. A positive politeness is a face saving act which is related to a person’s positive face and it will tend to show togetherness between people.

4. Impoliteness

In communication, people sometimes cannot control their emotion towards others. They often use impolite language in speaking. Impoliteness can cause some problems because it is actually inappropriate for us to use impolite words.
According to Bousfield and Locher (2008: 3), “Impoliteness is a behaviour that is face-aggravating in a particular context”. It is an act which is intentionally used to attack someone’s face. This act usually happened when people do not have respect with others. Impoliteness will also happened if the speaker is not obey the rule of politeness.

Culpeper, Bousfield, and Wichmann (2003: 1546) state that impoliteness is “communicative strategies designed to attack face, and thereby cause social conflict and disharmony”. Impoliteness is mostly used by people to attack someone and to make people feel unpleasant. In using impoliteness, there are some impoliteness strategies that are applied in the utterances.

a. Impoliteness strategies

“Impoliteness strategies are ‘opposite’ in terms of orientation to face (i.e. Instead of maintaining or enhancing face, they are designed to attack face)” (Culpeper, Bousfield, and Wichmann, 2003: 1554). Impoliteness strategies are some strategies that are used to attack someone in the context of communication. Culpeper here divides impoliteness strategies into five types which is bald on record impoliteness, negative impoliteness, positive impoliteness, sarcasm or mock politeness, and withhold politeness. All of those strategies are much related to our daily utterances.

1) Bald on Record Impoliteness

Bald on record impoliteness is a strategy which is used by people to attack someone directly. This strategy is applied in an unambiguous way. “Bald on record impoliteness is typically deployed where there is much face at stake,
and where there is an intention on the part of the speaker to attack the face of the hearer” (Culpeper, 2005: 41). The example of bald on record impoliteness can be seen in this utterance “shut up and act like a parking attendant”. In this utterance, the imperative command stated directly is considered as bald on record impoliteness.

2) Positive Impoliteness

As stated by Culpeper (2005: 41), “positive impoliteness is a strategy designed to damage the addressee’s positive face wants”. This strategy is used to get respect, to be admitted as equal as others. Ignoring others, disassociating from others, be disinterested, unconcerned, make others uncomfortable, are some of the example of positive impoliteness. The example of positive impoliteness is found in this utterance “I don’t care what you do”. In this utterance, the speaker do not care about what someone do. Unconcerned about someone here is considered as positive impoliteness.

3) Negative Impoliteness

Culpeper (2005: 41) also states that negative impoliteness is “the use of strategies designed to damage the addressee’s negative face wants”. This strategy is used because the user wants freedom in doing something. Frightening, condescending, scorning, and ridiculing someone are the example of negative impoliteness. The example of negative impoliteness is found in the utterance “babyish isn’t it”. The term ‘babyish’ is used to express scorn at someone. Scorning someone is considered as negative impoliteness.
4) Sarcasm or mock Politeness

Another type of strategy described by Culpeper is sarcasm or mock politeness. In this strategy, a politeness act is used but the meaning is not true. (Culpeper, 2005: 42). Sarcasm can be used to express the contrast meaning of people’s feeling towards something. Here the example of sarcasm or mock politeness. When a thief snatched something from someone and the thief said “have a good day”, it will be considered as a sarcasm because what actually happened to the victim is a bad day.

5) Withhold Politeness

The last strategy stated by Culpeper is withhold politeness. It is a strategy that is used by people to expect politeness things because the polite things is not used. Being silent and failing to thank are the realisation of this strategy (Culpeper, 2005: 42).

Table 2.1 Summary of Impoliteness Strategies (Culpeper, 2005: 41-42)

<table>
<thead>
<tr>
<th>No</th>
<th>Strategies</th>
<th>Meaning</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bald on Record</td>
<td>A strategy to attack someone directly and applied in unambiguous way.</td>
<td>“shut up and act like a parking attendant”</td>
</tr>
<tr>
<td>2</td>
<td>Positive Impoliteness</td>
<td>A strategy designed to damage the addressee’s positive face wants.</td>
<td>“I don’t care what you do”</td>
</tr>
<tr>
<td>3</td>
<td>Negative Impoliteness</td>
<td>A strategy designed to damage the addressee’s negative face wants.</td>
<td>“babyish isn’t it”</td>
</tr>
<tr>
<td>4</td>
<td>Sarcasm or Mock Politeness</td>
<td>A strategy used to express the contrast meaning of people’s feeling towards something.</td>
<td>“have a good day”</td>
</tr>
<tr>
<td>5</td>
<td>Withhold Politeness</td>
<td>A strategy that is used by people to expect politeness things because the polite things is not used.</td>
<td>-</td>
</tr>
</tbody>
</table>
b. Responses to Impoliteness

There are four kinds of responses toward impoliteness. There are offensive countering, defensive countering, accepting face attack and no response (Culpeper, Bousfield, and Wichmann, 2003: 1562).

1) Accepting Face Attack

In this kind of response, the addressee may show responsibility towards the impolite acts that are performed by the speaker. The recipient agrees with the impoliteness that are performed (2003: 1562). Here is an example from Bousfield in Primadianti (2015: 22).

A: “Oh.. Please don’t oh this has never happened to me before, don’t do it to me!”
B: “Sorry Madam.”

In that dialogue, B is accepting the face attack because he just accepts A’s face attack by saying “Sorry Madam”. It can be seen that B agrees with A’s face attack in this dialogue.

2) Offensive Countering

This response is used by countering a face attack with face attack. Usually this response is used because the addressee disagrees with the speaker. Being angry is one of the example of offensive countering response (2003: 1562).

Another example can be seen in the following dialogue.

James : I sock you in your nose.
Art : I sock you in the mouth. (1564)

In the dialogue above, offensive countering is seen because Art is countering a face attack from James with a face attack.
3) Defensive Countering

Defensive response is a response towards face attack by defending one's own face. This means that the recipient defends his or her face by explaining, telling the truth about something without any face attack (2003: 1562). The example of defensive countering can be seen in the following dialogue.

*Dave:* I am, you dumb-dumb.
*Larry:* I’m not no dumb-dumb, dodo. (1564)

In the dialogue above, Larry try to defend himself by explaining that he is not a dumb. In this case, what Larry do is a part of defensive countering.

4) No Response

The addressee can give no response towards the utterances that are performed by the speaker. Being silent is the way that the addressee do to respond the speaker's utterances. This can be happened because the addressees do not want to speak or they do not have any opportunity to answer (Culpeper, Bousfield, and Wichmann, 2003:1562). An example of giving no response is employed on the dialogue below.

*John:* Don't touch it!
*Marry:* (silent).

In the dialogue above, Mary is giving no response towards John because she just being silent when John attacks her with impolite utterance. It happens because Mary does not want to speak or does not have an opportunity to answer.
Table 2.2 Summary of Hearer’ Responses towards Impoliteness Strategies (Culpeper, Bousfield, and Wichmann, 2003:1562, 1564)

<table>
<thead>
<tr>
<th>No</th>
<th>Type of Responses</th>
<th>Meaning</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Accepting Face Attack</td>
<td>The recipient agrees with the impoliteness that performed</td>
<td>A: “Oh.. Please don’t oh this has never happened to me before, don’t do it to me!” B: “Sorry Madam.”</td>
</tr>
<tr>
<td>2</td>
<td>Offensive Countering</td>
<td>This response is used by countering a face attack with face attack.</td>
<td>James: I sock you in your nose. Art : I sock you in the mouth</td>
</tr>
<tr>
<td>3</td>
<td>Defensive countering</td>
<td>Defensive response is a response towards face attack by defending one’s own face.</td>
<td>Dave : I am, you dumb-dumb. Larry : I’m not no dumb-dumb, dodo.</td>
</tr>
<tr>
<td>4</td>
<td>No Response</td>
<td>Being silent is the way that the addressee do to respond the speaker’s utterances.</td>
<td>John : Don’t touch it! Marry : (silent)</td>
</tr>
</tbody>
</table>

C. Theoretical Framework

The theories that are stated above are used to answer the problem formulation in this study. Pragmatic approach is used to explore the main problem that happened in communication process in *Sherlock* TV-Series. This theory is needed in this study because this theory is used as the foundation of the other theories which can solve the problem in this study. The theory of face is used to identify the utterances that show impoliteness strategies used by Sherlock Holmes through the study of face. By using this theory, the writer will be able to find the polite and impolite utterances. Next, the utterances that are found can be analysed by using the next theory.
Politeness and impoliteness cannot be separated in the study of pragmatic. When we talk about politeness, it will be related with impoliteness, and *vice versa*. The theory of impoliteness is used as the main theory to answer the two problems formulated in this study. This theory is used to show the types of impoliteness that happened in *Sherlock* TV-Series. By knowing the types of impoliteness, the writer can distinguish the collected data and describe them orderly to make a good analysis. After classifying the data, the responses towards impoliteness from the other characters will be analysed by the theory of impoliteness.
CHAPTER III

METHODOLOGY

A. Object of the Study

The object of this study are the utterances in *Sherlock* TV-series, created by Mark Gatiss and Steven Moffat. It first appeared on BBC One TV channel on 25th of July 2010. These series have ten episodes airing in 2010, 2012, 2014, and 2016. The star of these series is Benedict Cumberbatch as the main character Sherlock Holmes.

According to the problem which is formulated in this study, this research focuses on the impolite words or sentences in Sherlock Holmes’ utterances. It also discusses what types of impoliteness strategies found in *Sherlock* TV-Series and what responses given to the impoliteness. The sources of the data were taken from the script of *Sherlock* TV-series Season 1 Episode 1. There are 13 scenes in this episode which are separated into small and big scenes. The writer got the script from arianedevere.livejournal.com. The writer also watched the series so that the writer can understand the context of the dialogue in *Sherlock*.

The reason why the writer takes this TV-series as an object is that there are many words or sentences which are impolite. The Episode 1 in Season 1 was chosen because this episode attracts people’s attention rather than other episodes. It attracts their attention because this episode is the beginning of the series which introduced the main characters and the background of Sherlock Holmes which is a little bit different from the novel.
B. Approach of the Study

In order to identify the impoliteness strategies and the responses towards the strategies, pragmatic approach is used in this study. Griffiths (2006: 1) states, “Pragmatics is concerned with the use of language in meaningful communication.” It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Pragmatic approach is used because it has a close relation to the data. The data analysed here are utterances spoken by the characters in *Sherlock* TV-Series. By using this approach, the writer can understand the context of language use to reveal the meaning of some utterances so that the writer can know whether the utterances show impoliteness or not. This approach also helps the writer to know the effects of impoliteness towards other characters.

C. Method of the Study

The methods used in this research can be divided into two which are data collection and data analysis.

1. Data Collection

In this study, the writer used population study for collecting the data. According to Polit and Hungler in Rudhumbu (2015: 21), “population is the totality of all subjects that conform to a set of specifications, comprising the entire group of persons that is of interest to the researcher and to whom the research results can be generalized”. In relation to the theory, the writer took all of the impolite utterances as the object of the study. Population study is used in this
analysis because it is the most capable method to collect the data in *Sherlock* TV-Series. The data collected in this study are all impolite utterances in *Sherlock* TV-Series. The data collection in this research began with identification. The writer identified the impolite utterances by using Culpeper’s theory. The theory helped the writer to decide whether the utterance is impolite or not. All utterances from the script of *Sherlock* TV-Series Season 1 Episode 1 were identified in order to find the impolite utterances in the form of words, clauses or sentences. After the impolite utterances were listed, they will be categorized into some groups of impoliteness. This step would answered the first problem formulation. After it has been categorized, the writer would analysed the data to see the other characters’ responses towards the impoliteness utterances.

2. Data Analysis

In order to make a good analysis, there were some steps to do in this analysis. The first step was identifying the collected data using Culpeper’s theory about impoliteness strategies. The theory was used to help the writer understand every type of impoliteness strategy so that the utterances which are found in the TV-Series can be grouped into each type. The utterances will be considered as impolite when they show an intention to attack and hurt someone’s face.

The second step was to find the effects or responses of every impolite utterance that has already been grouped in the first step. Culpeper’s theory is used in this step to find what type of responses caused by impolite utterances. After all the data were analysed, the writer will organise it in the table based on the types of impoliteness strategies and the responses. The table will use coding to make it
easy to understand. The example of the code is $I/S1$. $I$ refers to the number 1 and $S1$ refers to scene 1 in which the impoliteness and the response happens. Here is the example of the table that will be used in this analysis.

**Table 3.1 Impoliteness Strategies in Sherlock TV-Series**

<table>
<thead>
<tr>
<th>No</th>
<th>Type of Impoliteness</th>
<th>Occurrence</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Table 3.2 Responses towards Impoliteness Strategies in Sherlock TV-Series**

<table>
<thead>
<tr>
<th>No</th>
<th>Type of Response</th>
<th>Occurrence</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Table 3.3 Impoliteness Strategies and Their Responses in Sherlock TV-Series**

<table>
<thead>
<tr>
<th>Data Code</th>
<th>Utterances</th>
<th>Impoliteness Strategy</th>
<th>Hearer’s Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>$I/S1$</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER IV
ANALYSIS RESULTS AND DISCUSSION

This chapter consists of two subchapters which are related to the problem formulation in this study. The first subchapter is created to answer the first problem formulation, which is to classify the collected data by identify the types of impoliteness strategies found in *Sherlock* TV-Series Episodes 1 Season 1. The problem is answered by applying Culpeper’s theory. The data which are found will be put on a table containing the types of impoliteness strategies. The second subchapter covers the analysis of the second problem formulation which is to identify the responses towards the impoliteness from the other characters. The second problem in this study will also be answered by using Culpeper’s theory.

A. Impoliteness Strategies in *Sherlock* TV-Series

After analysing *Sherlock* TV-Series Episodes 1 Season 1, the writer realized that impoliteness often happens in this TV-Series. Sherlock Holmes as the main character often uses impolite words when he talks to the other characters. Four types of impoliteness strategies are used by Sherlock. There are bald on record, positive impoliteness, negative impoliteness, and sarcasm or mock politeness. There are 43 utterances containing impoliteness which are found in this episode. Below is the summary.
Table 4.1 Impoliteness Strategies in *Sherlock* TV-Series

<table>
<thead>
<tr>
<th>No</th>
<th>Type of Impoliteness</th>
<th>Occurrence</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bald on record</td>
<td>10</td>
<td>23.25%</td>
</tr>
<tr>
<td>2</td>
<td>Positive Impoliteness</td>
<td>18</td>
<td>41.86%</td>
</tr>
<tr>
<td>3</td>
<td>Negative Impoliteness</td>
<td>7</td>
<td>16.28%</td>
</tr>
<tr>
<td>4</td>
<td>Sarcasm or Mock Politeness</td>
<td>8</td>
<td>18.61%</td>
</tr>
<tr>
<td>5</td>
<td>Withhold Politeness</td>
<td>0</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>43</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

After all the collected data are put into the table, several examples will be taken as the sample data to be analysed in this chapter as seen below. There are 43 impolite utterances found in *Sherlock* TV-Series. From five types of strategies, four of them are employed in this series. The writer will analyse each strategy in order to make good analysis.

1. **Bald on Record Impoliteness**

   Bald on record impoliteness is a strategy which is used by people to attack someone directly. This strategy is applied in an unambiguous way. “Bald on record impoliteness is typically deployed where there is much face at stake, and where there is an intention on the part of the speaker to attack the face of the hearer” (Culpeper, 2005: 41). There are ten utterances that contain bald on record impoliteness in *Sherlock* TV-Series. Some of the utterances are chosen as the example for the analysis. The following situation is the situation in which the impoliteness occurs.
Scene 8

SHERLOCK : Shut up.
LESTRADE : (startled) I didn’t say anything.
SHERLOCK : You were thinking. It’s annoying.

Here the dialogue between Sherlock and Lestrade shows that bald on record impoliteness happens in this conversation. The situation happens when Sherlock and Lestrade are in a crime scene. Sherlock, who is thinking about something in that crime scene suddenly, said “shut up” to Lestrade. The word “shut up” that Sherlock used is considered as an impolite act because Sherlock tries to attack Lestrade’s face directly. By looking at the utterance, it can be seen that Sherlock is directly asking Lestrade to shut up. In this situation, Sherlock feels bothered by Lestrade’s behaviour even though Lestrade is doing nothing. Giving a negative command here is considered as bald on record impoliteness. What Sherlock did here can be classified as bald on record impoliteness because he attacks someone’s face directly using an unambiguous statement. When someone uses an ambiguous statement, it will not be considered as bald on record impoliteness because the utterance is ambiguous and it cannot be decided whether the utterance is used to attack someone directly or not. As Culpeper says that bald on record impoliteness will happen when someone tries to attack someone’s face straightforwardly.

Scene 10

JOHN : Jennifer Wilson. That was ... Hang on. Wasn’t that the dead woman?
SHERLOCK : Yes. That’s not important. Just enter the number. (Shaking his head, John gets his phone out and starts to type the number onto it.)
SHERLOCK : Are you doing it?
JOHN: Yes.
SHERLOCK: Have you done it?
JOHN: Ye... Hang on!

The next example of bald on record impoliteness can be seen from the conversation between John and Sherlock in the scene 10. The conversation above happens at their room in 221B Baker Street. In this situation, Sherlock asks John to send a message for someone with his phone. In this context, the utterances from Sherlock is considered as impolite eventhough he did not use a direct statement. His utterances are categorized as bald on record because he directly forces John to send the message quickly while John is doing that. It can be seen when John is still sending the message, Sherlock cannot be patient and he asks John twice whether John has finished or not. The act that Sherlock did is impolite because he asks John to be very hurry to do what he wants.

Scene 11

SHERLOCK: Look across the street. Taxi. (John twists in his seat to look out of the window where a taxi has parked at the side of the road with its back end towards the restaurant.)
SHERLOCK: Stopped. Nobody getting in, and nobody getting out. (In the rear seat of the taxi the male passenger is looking through the side windows as if trying to see somebody particular.)
SHERLOCK: (to himself) Why a taxi? Oh, that’s clever. Is it clever? Why is it clever?
JOHN: That’s him?
SHERLOCK: Don’t stare.
JOHN: (looking round at him) you’re staring.
SHERLOCK: We can’t both stare.

Another example of bald on record impoliteness can be found in scene 11. This situation happens in a restaurant where Sherlock and John are trying to
find a murderer who passes across the street in front of the restaurant. In this situation, both Sherlock and John are staring at someone inside a taxi which is suspected as the murderer. At that time, Sherlock asks John to look across the street, but when John is looking at the street, Sherlock says “don’t stare”. The utterance “don’t stare” here is impolite because Sherlock commands John not to stare on the taxi using a direct statement. By using a direct statement, Sherlock tries to attack John’s face and damages him. In this context, Sherlock’s utterance is impolite because Sherlock, the person who ask John to look at the street, also ask John not to stare. The uses of command sentence is considered as bald on record.

**Scene 12**

DONOVAN: Are these human eyes?
SHERLOCK: Put those back!
DONOVAN: They were in the microwave!
SHERLOCK: It’s an experiment.

Bald on record impoliteness is clearly seen in the dialogue between Donovan and Sherlock in scene 12. Sherlock, in this case, tries to attack Donovan’s face directly. From the dialogue above, Sherlock is angry with Donovan because Donovan touched his things without permission. The utterance “put those back!” used by Sherlock is considered as an impolite act because it uses an imperative sentence. He shows his anger through the rising intonation in his utterance. The use of imperative command will be regarded as bald on record impoliteness because it has an intention to attack someone’s face. By using imperative sentences, Sherlock wanted to damage Donovan’s face, so that she can do what Sherlock want.
Scene 12

(Mrs Hudson comes to the door of the living room.)

MRS HUDSON: Isn’t the doorbell working? Your taxi’s here, Sherlock.

SHERLOCK: I didn’t order a taxi. Go away. (He continues pacing as Mrs Hudson looks around the room.)

MRS HUDSON: Oh dear. They’re making such a mess. What are they looking for?

JOHN: It’s a drugs bust, Mrs. Hudson.

Another utterance that contains bald on record impoliteness can be seen in scene 12. Bald on record impoliteness happens in the dialogue between Sherlock and Mrs. Hudson. In this dialogue, Mrs. Hudson asks Sherlock whether he ordered a taxi or not. In this case, Sherlock answers “I didn’t order a taxi. Go away.” Sherlock’s answer here is impolite because he attacks Mrs. Hudson’s face by using imperative sentence to answer the question. Sherlock clearly gives an order to Mrs. Hudson to go away from his room. It is impolite because Mrs. Hudson is the landlady of the place which is rent by Sherlock, and Sherlock should not said that to his landlady.

Scene 12

MRS HUDSON: (anxiously) But they’re just for my hip. They’re herbal soothers. (With his back to the door, Sherlock stops and shouts out.)

SHERLOCK: Shut up, everybody, shut up! Don’t move, don’t speak, don’t breathe. I’m trying to think. Anderson, face the other way. You’re putting me off.

ANDERSON: What? My face is?!

LESTRADE: Everybody quiet and still. Anderson, turn your back.

ANDERSON: Oh, for God’s sake!

LESTRADE: (sternly) your back, now, please!

Here is the last example of bald on record impoliteness. It happens in a dialogue between Sherlock, Anderson, Lestrade, and Mrs. Hudson. In this
situation, Sherlock employs bald on record impoliteness because he attacks someone’s face directly by using a high rising tone when he is speaking. Sherlock’s utterance “Shut up, everybody, shut up! Don’t move, don’t speak, don’t breathe. I’m trying to think. Anderson, face the other way. You’re putting me off.” shows that he gives an order to everyone on that room to shut up. The raising tone from Sherlock shows that he wants everybody to do his order. He uses bald on record strategy because he attacks every people’s face on that place directly.

2. Positive Impoliteness

Culpeper (2005: 41) states that positive impoliteness is a strategy to attack people’s positive face. This strategy is used to get respect or to be admitted as equal as others. Ignoring others, disassociating from others, be disinterested, unconcerned, make others uncomfortable, are some of the examples of positive impoliteness. There are 18 utterances that use positive impoliteness strategy in Sherlock TV-Series Episode 1 Season 1. From those utterances, the writer takes some utterances to be analysed. The first example can be seen in the dialogue below.

**Scene 6**

MOLLY: (jokingly) so, bad day, was it?
SHERLOCK: (ignoring her banter as he gets out a notebook and starts writing in it) I need to know what bruises form in the next twenty minutes. A man’s alibi depends on it. Text me.
MOLLY: Listen, I was wondering: maybe later, when you’re finished ... (Sherlock glances across to her as he is writing, then does a double-take and frowns at her.)
SHERLOCK: Are you wearing lipstick? You weren’t wearing lipstick before.
MOLLY: (nervously) I, er, I refreshed it a bit.

Here, in scene 6, positive impoliteness happens on the conversation between Molly and Sherlock. This situation happens in a laboratory used by Sherlock when he is doing his research. We can see when Molly said “So, bad day, was it?”, Sherlock does not answer her question, but he just ignores her, busy with his notebook. He also asks Molly to do something instead of answering the question from her by saying “I need to know what bruises form in the next twenty minutes. A man’s alibi depends on it. Text me.” In this situation, Sherlock is damaging Moly’s positive face because he did not answer Moly’s question. Culpeper, in his theory states that ignoring someone will be considered as positive impoliteness.

**Scene 6**

MIKE: It’s an old friend of mine, John Watson. (Sherlock reaches John and takes his phone from him. Turning partially away from him, he flips open the keypad and starts to type on it.)

SHERLOCK: Afghanistan or Iraq? (John frowns. Nearby, Mike smiles knowingly. John looks at Sherlock as he continues to type.)

JOHN: Sorry?

SHERLOCK: **Which was it – Afghanistan or Iraq?** (He briefly raises his eyes to John’s before looking back to the phone. John hesitates, then looks across to Mike, confused. Mike just smiles smugly.)

JOHN: Afghanistan. Sorry, how did you know...?

(Sherlock looks up as Molly comes into the room holding a mug of coffee.)

SHERLOCK: Ah, Molly, coffee. Thank you.

The next example of positive impoliteness happens in scene 6. This situation happens when Sherlock and John meet for the first time. Even though they do not know each other, Sherlock’s behaviour shows that he knows
something about John. We can see that from Sherlock’s utterance “Which was it, Afghanistan or Iraq?” Sherlock who meets John for the first time does not introduce himself, but he says something that makes John confused. By saying “Afghanistan or Iraq” Sherlock wants to show his skill to amaze John and get respect from him. It can be seen when John answers Sherlock question using the sentence “Afghanistan. Sorry, how did you know...?” Here, John is confused about Sherlock’s question because Sherlock knows his privacy. Sherlock should not ask like what he did to John because it will make John uncomfortable since they just meet for the first time. What Sherlock did here is considered as positive impoliteness. As stated by Culpeper, to make other people uncomfortable is considered as positive impoliteness.

Scene 6

JOHN : How did you know about Afghanistan?
(Sherlock ignores the question, wraps his scarf around his neck, then picks up his mobile and checks it.)

SHERLOCK : Got my eye on a nice little place in central London. Together we ought to be able to afford it.

SHERLOCK : We’ll meet there tomorrow evening; seven o’clock. Sorry – gotta dash. I think I left my riding crop in the mortuary.
(Putting his phone into the inside pocket of his coat, he walks past John and heads for the door.)

The next situation that shows positive impoliteness can be seen in the dialogue above. It happens in a dialogue between Sherlock and John when they met for the first time in Sherlock laboratory. In the dialogue above, John asks Sherlock “how did you know about Afghanistan?” Here, Sherlock should reply John question by giving the answer of the question, but he does not. Sherlock just said “Got my eye on a nice little place in central London. Together we ought to be
able to afford it.” In this case, it can be said that Sherlock is ignoring John question because his answer is out of the context. Ignoring itself is the part of positive impoliteness. Here, Sherlock ignores John question in purpose to show his intelligent to get respect from John.

**Scene 6**

JOHN : (turning to look at him) is that it? (Sherlock turns back from the door and strolls closer to John again.)

SHERLOCK : Is that what?

JOHN : We’ve only just met and we’re gonna go and look at a flat?

SHERLOCK : **Problem?**

(John smiles in disbelief, looking across to Mike for help, but his friend just continues to smile as he looks at Sherlock. John turns back to the younger man.)

Another utterance that shows positive impoliteness is found in the conversation above. The impoliteness strategy happens in a dialogue between Sherlock and John. On the dialogue above, John said “We’ve only just met and we’re gonna go and look at a flat?”, and Sherlock replied “Problem?” From that dialogue, Sherlock’s utterance shows that he does not concern about John’s opinion. He does not answer John’s question, but he attacks John’s face by saying “Problem”. Here, Sherlock wants his idea to be accepted by John and he does not care about what John’s opinion. It can be concluded that what Sherlock did is positive impoliteness because unconcerned about someone is a part of positive impoliteness as stated in Culpeper’s.

**Scene 7**

LESTRADE : This one did. Will you come?

SHERLOCK : Who’s on forensics?

LESTRADE : It’s Anderson.

SHERLOCK : (grimacing) **Anderson won’t work with me.**
LESTRADE : Well, he won’t be your assistant.

The dialogue between Lestrade and Sherlock shows another examples of positive impoliteness. When Lestrade says to Sherlock that Anderson is on forensics, Sherlock says that Anderson won’t work with him. When Sherlock hears the name “Anderson”, he directly refuses to work with him. Sherlock’s responses here can be categorized as positive impoliteness because he shows an unsympathetic behaviour towards Anderson. Here, Sherlock underestimates Anderson with his utterance. This kind of response will damage Anderson’s positive face because Anderson does not do anything, but Sherlock is hesitant to him. Culpeper, in his theory, states that an unsympathetic act is part of positive impoliteness.

Scene 8

LESTRADE : (calling after him) of course, yeah – but what mistake?!
(Sherlock comes back into view and runs up a couple of stairs so that he can be seen before he stops and yells up to Lestrade.)
SHERLOCK : PINK!

In scene 8, the impoliteness strategy happens when Sherlock answers Lestrade’s question. In the dialogue above, Lestrade asks Sherlock about what kind of mistakes that happened, but Sherlock only answers Lestrade’s question by saying “PINK!” The answer from Sherlock employs positive impoliteness because he uses obscure language to answer Lestrade’s question. Lestrade, who does not know anything about “PINK”, will be confused. Lestrade’s positive face, as the recipients, will be damaged because he does not anything about what Sherlock said. Sherlock’s utterance towards Lestrade is not polite.
3. Negative Impoliteness

Based on Culpeper’s (2005: 41), negative impoliteness is a strategy used to damage people’s negative face. In this strategy, the users will directly attack or damage other people’s face by frightening, condescending, scorning, and ridiculing them. The writer will display some examples taken from *Sherlock* TV-Series Episode 1 Season 1 to help to understand what negative impoliteness is. There are some utterances which contain negative impoliteness to be analysed here.

**Scene 6**

SHERLOCK : What happened to the lipstick?
MOLLY : (smiling awkwardly at him) it wasn’t working for me.
SHERLOCK : **Really? I thought it was a big improvement. Your mouth’s too small now.** (He turns and walks back to his station, taking a sip from the mug and grimacing at the taste.)
MOLLY : ... Okay.

The conversation above happens between Sherlock and Molly in the laboratory where Sherlock is doing his research. Here, Molly uses lipstick when she meets with Sherlock, but when she goes out and came back, she removes her lipstick. Realizing that the lipstick is removed, Sherlock asks Molly why she removed the lipstick. In the dialogue above, Molly replies “it wasn’t working for me”. After that, Sherlock said “Really? I thought it was a big improvement. Your mouth’s too small now”. From the Sherlock’s utterance, he has employed negative impoliteness because he damages Molly’s face. Sherlock damages molly’s face because he has ridiculed her for saying that her mouth is too small. As Culpeper said that ridiculing someone is part of negative impoliteness.
Scene 8

LESTRADE : Cardiff?
SHERLOCK : It’s obvious, isn’t it?
JOHN : It’s not obvious to me.
SHERLOCK : (pausing as he looks at the other two) dear God, what is it like in your funny little brains? It must be so boring.
(He turns back to the body.)

The next example of negative impoliteness happens in scene 8. It happens in the dialogue between Sherlock and John. In this case, Sherlock knows that the place to find the murderer is on Cardiff, but John does not realized it. Because John does not realized about that, Sherlock tries to attack John’s face by saying “dear God, what is it like in your funny little brains?” In this case, Sherlock employs negative impoliteness because he is scorning John with his words “little brain”. By saying “little brain”, Sherlock will hurt and damage John’s face. People will not feel okay when someone mock them. When someone attacks others by scorning them, it will be classified as negative impoliteness.

Scene 10

JOHN : Pink. You got all that because you realised the case would be pink?
SHERLOCK : Well, it had to be pink, obviously.
JOHN : (to himself) why didn’t I think of that?
SHERLOCK : Because you’re an idiot.
(John looks across to him, startled. Sherlock makes a placatory gesture with one hand.)

Scene 10 happens in their room that they rent in 221B Baker Street. This situation shows negative impoliteness as happens in the dialogue between Sherlock and John. Sherlock, as a genius person, says that the case which lost is a pink case. On the other hand, John is questioning about that pink case because he does not understand why Sherlock can say that the case is pink. Sherlock tries to
damage John’s face here by saying that John is an idiot person. He said it because John does not realised about what Sherlock think. Sherlock performs negative impoliteness because he does not respect John. He just snubbed John to shows that John is not as clever as him. In Culpeper’s, snubbing others will be categorized as negative impoliteness.

**Scene 12**

**MRS HUDSON**: What about your taxi?
**SHERLOCK**: (turning to her and shouting furiously) **MRS HUDSON**!
(She turns and hurries away down the stairs. Sherlock stops and looks around as he finally realises something.)

In scene 12, Sherlock also performs negative impoliteness when he talks to Mrs. Hudson. It happens in Sherlock’s room when Mrs. Hudson asks Sherlock about a taxi. Here, when Mrs. Hudson said about the taxi, Sherlock only replied with imperative words ‘**MRS HUDSON**!”. This answers shows that Sherlock does not give respect to Mrs. Hudson who just wanted to know whether Sherlock order a taxi or not. By using imperative words, Sherlock makes Mrs. Hudson frightened because she cannot say anything and just go downstairs. To make others frightened will be considered as negative impoliteness as Culpeper’s states in his theory.

4. **Sarcasm or Mock Politeness**

Another type of strategy found in this analysis is sarcasm or mock politeness. In this strategy, a politeness act is used but the meaning is not true (Culpeper, 2005: 42). Sarcasm can be used to express the contrast meaning of people’s feeling towards something. Here some examples of utterances that
perform Sarcasm. The example below is happens in scene 7 which involves John and Sherlock. It happens when John and Sherlock are going to see a crime scene.

**Scene 7**

JOHN : ... but the police don’t go to private detectives.

SHERLOCK : I’m a consulting detective. Only one in the world. I invented the job.

JOHN : What does that mean?

SHERLOCK : It means when the police are out of their depth, which is always, they consult me.

JOHN : The police don’t consult amateurs.

(Sherlock throws him a look.)

SHERLOCK : Harry Watson: clearly a family member who’s given you his ..., maybe you don’t like his drinking.

JOHN : How can you possibly know about the drinking?

SHERLOCK : (smiling) shot in the dark. Good one, though. Power connection: tiny little scuff marks around the edge of it. Every night he goes to plug it in to charge but his hands are shaking. You never see those marks on a sober man’s phone; never see a drunk’s without them. (He hands the phone back.)

SHERLOCK : There you go, you see – you were right.

JOHN : I was right? Right about what?

SHERLOCK : The police don’t consult amateurs.

The first situation that uses sarcasm is found in scene 7. It begins when John asks Sherlock about his profession. When Sherlock says that he is a consulting detective, John says that the police do not consult amateurs. John thinks that Sherlock is an amateur detective because only one person who works as a consulting detective, who is Sherlock himself. To show his skills, Sherlock throws John a look, and he can know and explain about John’s phone. He knows where John got his phone, what John did with his phone every night, and the details of the phone.

Sherlock who is already show his skill said to John “There you go, see – you were right.” Here, Sherlock, sarcastically wants to say that John’s opinion
towards him is wrong. That utterance shows the contrast meaning of what Sherlock thinks about John. “You were right” implied a meaning that John is not right. Sherlock, who is a genius person, wants to show that he is not an amateur detective like what John said before by using a sarcastic utterance.

Scene 8

LESTRADE: Got anything?
SHERLOCK: (nonchalantly) not much. (Standing up, he takes off the gloves and then gets his mobile phone from his pocket and begins typing on it.)
ANDERSON: (from where he is leaning casually against the doorway) she’s German. ‘Rache’: it’s German for ‘revenge’. She could be trying to tell us something ... (While he was speaking, Sherlock has walked quickly towards the door and now begins to close it in Anderson’s face.)
SHERLOCK: (sarcastically) yes, thank you for your input. (Slamming the door shut, he turns and walks back into the room. On his phone, he has called up a menu for “UK Weather”. The menu offers five options)

In this situation, Sherlock uses sarcastic utterance to attack Anderson. Sherlock is trying to find what ‘Rache’ means, but suddenly Anderson said that “Rache” is a German word which means “revenge”. Hearing Anderson’s opinion, Sherlock directly said “yes, thank you for your input”. What Sherlock said is a sarcastic utterance because actually the input from Anderson is not right and useless for him. What Sherlock said here is not the real meaning but he wants to show the opposite meaning of his utterance because he does not believe in Anderson’s opinion.

Scene 10

JOHN: That’s ... that’s the pink lady’s case. That’s Jennifer Wilson’s case.
SHERLOCK: (studying the case closely) yes, obviously.
(John continues to stare, and Sherlock looks up at him and then rolls his eyes.)

SHERLOCK: (sarcastically) **oh, perhaps I should mention: I didn’t kill her.**

JOHN: I never said you did.

SHERLOCK: Why not? Given the text I just had you send and the fact that I have her case, it’s a perfectly logical assumption.

JOHN: Do people usually assume you’re the murderer?

SHERLOCK: (smirking) now and then, yes.

The other example of sarcastic utterance is shown on scene 10. It happens between Sherlock and John in their flat. Sherlock’s utterance “oh, perhaps I should mention: I didn’t kill her” shows a sarcastic utterance that is pointed to John because Sherlock thinks that John will suspect him as the murderer. Here, Sherlock pretends to be the killer, and he just wants to know what John will think about him, whether John believes that Sherlock is the killer or not. By using the sarcastic utterance, Sherlock is damaging John’s face because he accuses something wrong to John.

**Scene 13**

JEFF: Don’t it make you mad? Why can’t people just think? (He looks up again into Sherlock’s eyes. Sherlock looks back at him for a long moment, narrowing his eyes, then makes a realization.)

SHERLOCK: (his voice dripping with sarcasm) **oh, I see. So you’re a proper genius too.**

JEFF: Don’t look it, do I? Funny little man drivin’ a cab. But you’ll know better in a minute. Chances are it’ll be the last thing you ever know.

In scene 13, Sherlock also performs a sarcastic utterance when he is speaking to Jeff. This situation happens in a room where Jeff takes Sherlock to trap him. Jeff thinks that he can trap Sherlock easily, but Sherlock who is a genius person knows that Jeff will trap him. Sherlock’s utterance “oh, I see. So you’re a proper genius too” is used in a sarcastic way when Sherlock has a conversation
with Jeff. After a short conversation and looking at Jeff, by using a sarcastic utterance, Sherlock wants to say that Jeff is not a genius person. Sherlock uses that sarcastic utterance to attack and insult Jeff’s face. That utterance shows the opposite meaning of the word “genius”. It means that Jeff is not genius at all because Sherlock can easily know that he will be trapped by Jeff.

B. Responses towards Impoliteness Strategies in *Sherlock* TV-Series

After analysing all of the impoliteness strategy, the researcher will analyse the effects from that impoliteness strategies towards other characters. In this second subchapter, the researcher will focus on the responses that happen after Sherlock performing impoliteness strategies. Four kinds of responses happen in this TV-Series. From 43 utterances that contain impoliteness strategy, there are also 43 responses that happen in *Sherlock* TV-Series Episode 1 Season 1.

**Table 4.2 Responses towards Impoliteness Strategies in *Sherlock* TV-Series**

<table>
<thead>
<tr>
<th>No</th>
<th>Type of Response</th>
<th>Occurrence</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Accepting Face Attack</td>
<td>10</td>
<td>23.26%</td>
</tr>
<tr>
<td>2</td>
<td>Offensive Countering</td>
<td>10</td>
<td>23.26%</td>
</tr>
<tr>
<td>3</td>
<td>Defensive Countering</td>
<td>7</td>
<td>16.28%</td>
</tr>
<tr>
<td>4</td>
<td>Being Silent/ No Response</td>
<td>16</td>
<td>37.2%</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>43</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

After all the collected data are put into the table, the researcher will take some examples of the response as the sample data to be analyse. The writer will analyse each responses in a good order.
1. Accepting Face Attack

The first type of response that happens in this analysis is accepting face attack. As stated by Culpeper (2003: 1562), this response happens when the recipient shows an agreement towards the impoliteness strategy whether in a direct way or not. Here some utterances that are chosen as the sample to be analysed. The dialogue below will be the example of accepting face attack.

**Scene 6**

SHERLOCK : What happened to the lipstick?
MOLLY : (smiling awkwardly at him) it wasn’t working for me.
SHERLOCK : Really? I thought it was a big improvement. Your mouth’s too small now. (He turns and walks back to his station, taking a sip from the mug and grimacing at the taste.)
MOLLY : ... Okay.

In scene 6, the utterance from Molly shows that she is accepting the face attack from Sherlock. In this situation, Sherlock attacks Molly’s face by using negative impoliteness strategy. Sherlock attacks Molly’s face by saying that Molly’s mouth is too small. By saying “okay”, Molly agrees with Sherlock’s opinion that her mouth looks too small. Molly accepts the face attack from Sherlock in order not to make the face threatening act worse. Here, Molly is accepting the face attack because she does not question about Sherlock’s statement.

**Scene 8**

LESTRADE : I’m breaking every rule letting you in here.
SHERLOCK : Yes ... because you need me.
(Lestrade stares at him for a moment, then lowers his eyes helplessly.)
LESTRADE : Yes, I do. God help me.
SHERLOCK : Doctor Watson.
Another example of this response can be seen in scene 8. In the conversation above, Sherlock tries to attack Lestrade’s face by using an utterance “Yes... because you need me”. Here, Sherlock believes that Lestrade cannot do anything without him, so he tries to attack Lestrade by using that utterance. It can be seen that Lestrade accepts the face attack from Sherlock because he directly says “yes” to Sherlock. Here, Lestrade expresses his agreement towards Sherlock by saying “yes” to him. It means that Lestrade really needs Sherlock to help him to solve a case.

Scene 12

SHERLOCK : John, you probably want to shut up now.
JOHN : Yeah, but come on...
(He looks into Sherlock’s eyes. Sherlock holds his gaze for a long moment and John realizes how serious he’s looking.)
JOHN : No.
SHERLOCK : What?
JOHN : You?
SHERLOCK : (angrily) shut up!

Scene 12 also shows an example of accepting face attack. The situation happens in a dialogue between John and Sherlock when Sherlock is trying to think seriously about a case. On that dialogue, Sherlock attacks John’s face by asking John to shut up. Here, John is accepting the face attack from Sherlock by saying “yeah, but come on...” The utterance from John shows that he agrees with Sherlock’s utterance which shows impoliteness strategy. John is accepting the face attack because he wants Sherlock to use his time to think, and he does not want to bother him. By accepting the face attack, John can save his face rather than to make the face threatening act worse.
Scene 13

SHERLOCK: You’re dying, but there’s still time to hurt you. Give me a name.

(Jeff shakes his head. Grimacing angrily, Sherlock lifts his foot and puts it onto Jeff’s shoulder. Jeff gasps in pain.)

SHERLOCK: A name.

(Jeff cries out in pain.)

SHERLOCK: Now.

(Still Jeff can only whine in pain. His face intent and manic, Sherlock leans his weight onto his foot. Jeff whimpers.)

SHERLOCK: (furiously) The NAME!

JEFF: (agonised) MORIARTY!

The last example of accepting face attack can be seen in scene 13. In the conversation above, Jeff is accepting the face attack from Sherlock even though he is not directly say “yes”. Here, Sherlock attacks Jeff face because he wants to know someone’s name. Jeff shows his agreement towards Sherlock because he gives the answer like what Sherlock wants. By saying “Moriarty”, Jeff indirectly accepts the face attack from Sherlock because he obeys Sherlock’s order to give a name. Jeff accepts the face attack because he is forced by Sherlock. He is scared that Sherlock will hurt him more and more.

2. Offensive Countering

The second type of responses that happen in this analysis is offensive countering. In this kind of response, the addressees usually counter the face attack with a face attack because they disagree with the speaker who performs impoliteness strategy (2003: 1562). Some utterances are chosen to show how offensive countering responses happen. All of the dialogue below show offensive countering responses based on the situation in which the utterances occur. The first example can be seen in scene 10.
Scene 10

JOHN: Jennifer Wilson. That was ... Hang on. Wasn’t that the dead woman?
SHERLOCK: Yes. That’s not important. Just enter the number.
(Shaking his head, John gets his phone out and starts to type the number onto it.)
SHERLOCK: Are you doing it?
JOHN: Yes.
SHERLOCK: Have you done it?
JOHN: Ye... hang on!

In this situation, John is countering a face attack by using a face attack too. The utterance from John shows a disagreement towards Sherlock who performs an impoliteness act. In the dialogue above, Sherlock asks John to be quick to send a message while John is still doing that. Because John feels bothered, he tries to counter Sherlock’s face attack by using a face attack. The utterance from John shows that he is angry to Sherlock because Sherlock forced him to do something. Here, John uses an imperative sentence “Ye... hang on!” to attack Sherlock’s face, so that Sherlock will stop disturbing him.

Scene 12

DONOVAN: Are these human eyes?
SHERLOCK: Put those back!
DONOVAN: They were in the microwave!
SHERLOCK: It’s an experiment.

Offensive countering also happens in scene 12. The conversation between Sherlock and Donovan shows that offensive response is performed by Donovan. In the dialogue above, Sherlock performs an impoliteness act by using an imperative sentence towards Donovan. Sherlock tries to attack Donovan because she touches Sherlock’s thing without permission. Here, Donovan feels offended by Sherlock because actually she does not have an intention to touch.
Sherlock’s thing. Donovan who is checking a microwave does not know that Sherlock’s private thing is placed inside the microwave. Feeling offended by Sherlock’s utterance, Donovan tries to counter Sherlock’s face attack by face attack also. She attacks Sherlock by using a high tone utterance to express her anger towards Sherlock.

**Scene 12**

MRS HUDSON : (anxiously) but they’re just for my hip. They’re herbal soothers.

(With his back to the door, Sherlock stops and shouts out.)

SHERLOCK : Shut up, everybody, shut up! Don’t move, don’t speak, don’t breathe. I’m trying to think. Anderson, face the other way. You’re putting me off.

ANDERSON : What? My face is?!

LESTRADE : Everybody quiet and still. Anderson, turn your back.

ANDERSON : Oh, for God’s sake!

LESTRADE : (sternly) your back, now, please!

The conversation between Sherlock and Anderson in scene 12 shows an offensive response which is performed by Anderson. In the dialogue above, Sherlock uses bold on record impoliteness to attack everyone in his flat included Anderson. Here, Sherlock tries to attack everyone in his room because he feels disturbed with the behaviour of them. In that dialogue, Sherlock feels uncomfortable with Anderson even though Anderson is doing nothing. Anderson who disagrees with Sherlock’s behaviour tries to counter Sherlock by using a face attack. Anderson utterance “What? My face is!” shows his disagreement towards Sherlock’s utterance impolitely. Anderson shows his anger by saying that his face is not a problem for Sherlock using a high intonation.
Scene 13

MYCROFT : So, another case cracked. How very public spirited ... though that’s never really your motivation, is it?
SHERLOCK : What are you doing here?
MYCROFT : As ever, I’m concerned about you.
SHERLOCK : Yes, I’ve been hearing about your ‘concern’.
MYCROFT : Always so aggressive. Did it never occur to you that you and I belong on the same side?
SHERLOCK : Oddly enough, no!

Another example of an offensive response can be found in scene 13. The dialogue above shows an offensive response which is performed by Mycroft towards Sherlock. On the conversation above, Sherlock uses a sarcastic utterance to attack Mycroft. He says to Mycroft “I’ve been hearing about your concern.” The utterance from Sherlock is categorized as impolite because it is a sarcastic utterance that is used to insult Mycroft. Sherlock tries to insult Mycroft because actually Mycroft never concerned about Sherlock. Feeling disturbed by Sherlock utterance, Mycroft counters Sherlock utterance with a face attack. He offends Sherlock by saying that Sherlock is always so aggressive towards him. He is angry to Sherlock because Sherlock always underestimates him. He wants Sherlock to believe that his concern is real.

3. Defensive Countering

The next type of response that happened is defensive countering. Defensive countering is a response towards face attack by defending one’s own face without any face attack. The recipients can explain, question, and tell something to defend themselves (2003: 1562). The situations in which the utterances produced below are necessary to be considered as defensive countering responses. The following situation is the scene in which the response occurs.
Scene 8

SHERLOCK : Ah, Anderson. Here we are again.
(Anderson looks at him with distaste.)
ANDERSON : It's a crime scene. I don’t want it contaminated. Are we clear on that?
SHERLOCK : (taking in another deep breath through his nose) quite clear. And is your wife away for long?
ANDERSON : Oh, don't pretend you worked that out. Somebody told you that.
SHERLOCK : Your deodorant told me that.
ANDERSON : My deodorant?
SHERLOCK : (with a quirky expression on his face) it’s for men.

The first example of defensive countering response can be seen in scene 8. In this situation, the utterance that used by Anderson shows a defensive response. Here, Sherlock tries to attack Anderson by insulting him about his personal stuff. Anderson, who disagrees with Sherlock statement, tries to defend his own face by questioning about Sherlock’s statement to save his face from the face attack. On the dialogue above, Anderson is questioning Sherlock’s statement because he does not know about what Sherlock said. He just questions Sherlock without any face attack because he just want to defend himself from Sherlock.

Scene 8

SHERLOCK : Shut up.
LESTRADE : (startled) I didn’t say anything.
SHERLOCK : You were thinking. It’s annoying.

The other example of defensive response happens in a dialogue between Sherlock and Lestrade. In the conversation above, Sherlock attacks Lestrade by using bald on record impoliteness. He directly asks Lestrade to shut up during that time because he thinks that Lestrade is disturbing him. Lestrade, who does not know about Sherlock’s statement, tries to counter the face attack from Sherlock.
by defending his own face because he does not replies the face attack with a face attack. He just says “I didn’t say anything.” By using that utterance, Lestrade defends himself by explaining that he did not say anything to Sherlock. He prefers to defend himself because he wants to save his face from Sherlock’s face attack. He does not want make the face attack worse.

Scene 10

JOHN : That’s … that’s the pink lady’s case. That’s Jennifer Wilson’s case.
SHERLOCK : (studying the case closely) yes, obviously. (John continues to stare, and Sherlock looks up at him and then rolls his eyes.)
SHERLOCK : (sarcastically) oh, perhaps I should mention: I didn’t kill her.
JOHN : I never said you did
SHERLOCK : Why not? Given the text I just had you send and the fact that I have her case, it’s a perfectly logical assumption.
JOHN : Do people usually assume you’re the murderer?
SHERLOCK : (smirking) now and then, yes.

The dialogue above also shows a defensive response based on the situation in which the utterance happens. Here, Sherlock’s utterance is impolite because he tries to attack John’s face by using a sarcastic sentence. Sherlock thinks that John is suspecting him as a murderer. John as the recipient defends himself towards Sherlock’s impoliteness by saying “I never said you did.” By using that utterance, John does not reply Sherlock’s face attack with a face attack. He tries to explain about what really happen, so that the face attack will not getting worse and he can save his own face.

Scene 13

JEFF : Don’t it make you mad? Why can’t people just think? (He looks up again into Sherlock’s eyes. Sherlock looks back at him for a long moment, narrowing his eyes, then makes a realization.)
SHERLOCK: (his voice dripping with sarcasm) oh, I see. So you’re a proper genius too.

JEFF: Don’t look it, do I? Funny little man drivin’ a cab. But you’ll know better in a minute. Chances are it’ll be the last thing you ever know.

Another example of defensive response can be seen in scene 13. It happens in a dialogue between Sherlock and Jeff when they meet each other in a school. At that time, Sherlock tries to attack Jeff’s face using a sarcastic utterance. By using that utterance, Sherlock wants to say that Jeff is not a genius person. Jeff as the addressee replies Sherlock’s statement by saying “Don’t look it, do I?” Jeff’s utterance here is considered as defensive response because he is not countering the face attack with a face attack. He just wants to defend his face by saying to Sherlock not to look at his weakness.

4. No Response

No response is the last type of response that happens in *Sherlock* TV-Series. This response is realised by being silent to others who perform impoliteness act. This can happens because the addressees do not want to speak or they do not have any opportunity to answer (Culpeper, 2003:1562). Here some scene to be analysed as follows.

**Scene 8**

LESTRADE: What about the message, though?

SHERLOCK: (ignoring him and looking at John) doctor Watson, what do you think?

LESTRADE: (silent)

JOHN: Of the message?

SHERLOCK: Of the body. You’re a medical man.

LESTRADE: Wait, no, we have a whole team right outside.

SHER洛克: They won’t work with me.
The first example of giving no response is employed by Sherlock to Lestrade. It happens in a crime scene where Sherlock and Lestrade is trying to solve a case. On that dialogue, Lestrade is asking a question to Sherlock, but Sherlock shows an impolite act by ignoring Lestrade’s question. Here, Lestrade keeps silent towards Sherlock because he does not have any opportunity to answer. As we can see on the dialogue that Lestrade does not have an opportunity because Sherlock is talking to John after he ignores Lestrade.

**Scene 8**

LESTRADE : Cardiff?
SHERLOCK : It’s obvious, isn’t it?
JOHN : It’s not obvious to me.
SHERLOCK : (pausing as he looks at the other two) Dear God, what is it like in your funny little brains? It must be so boring. (He turns back to the body.)
JOHN : (silent)

Another example of giving no response is happens in scene 8. The dialogue above happens between Sherlock and John during a case. At that time, Sherlock attacks John’s face by saying that John has a funny little brain. Here, Sherlock employs negative impoliteness that damaging John’s face. On the other hand, John chooses to keep silent and giving no response towards Sherlock’s utterance because he wants to save his face and minimize the threat from Sherlock. If he tries to give a negative response, Sherlock may give other face attack to John. By being silent, John will reduce the chance to get any other face attack by Sherlock.

**Scene 8**

LESTRADE : (calling after him) of course, yeah – but what mistake?!
(Sherlock comes back into view and runs up a couple of stairs so that he can be seen before he stops and yells up to Lestrade.)

SHERLOCK : *PINK!*
LESTRADE : *(silent)*

The conversation between Sherlock and Lestrade also shows an example of giving no response which is employed by Lestrade. During a case observation, Sherlock attacks Lestrade face by using a positive impoliteness. Lestrade is questioning about what mistake that happens in the case, but Sherlock just answers with the word “PINK”. Here, Sherlock’s utterance is categorized as positive impoliteness because he uses an obscure language. Based on the situation above, Lestrade is giving no response towards Sherlock’s impoliteness act. Lestrade prefers to keep silent towards Sherlock’s utterance because he is confused and does not know what Sherlock said.

**Scene 10**

JOHN : Pink. You got all that because you realized the case would be pink?
SHERLOCK : Well, it had to be pink, obviously.
JOHN : *(to himself)* why didn’t I think of that?
SHERLOCK : *Because you’re an idiot.*
JOHN : *(silent)*

The next example of giving no response can be seen on situation 28. The conversation between John and Sherlock happens in their flat when they are talking about a case. At that time Sherlock tries to attack John’s face by saying that John is an idiot person. Negative impoliteness is employed by Sherlock because he is damaging John’s face by mocking at him. John as the recipient prefers to keep silent towards the impoliteness because he does not want to make the attack from Sherlock worse. He just wants to save his face from the face attack.
that performed by Sherlock. On the other hand, John has already accustomed to
Sherlock’s habit, which is using many impolite words.

Scene 12

ANDERSON : So we can read her e-mails. So what?
SHERLOCK : Anderson, don’t talk out loud. You lower the I.Q. of the whole street. We can do much more than just read her e-mails. It’s a smartphone, it’s got GPS, which means if you lose it you can locate it online. She’s leading us directly to the man who killed her.

ANDERSON : (silent)
LESTRADE : Unless he got rid of it.
JOHN : We know he didn’t.
(Sherlock looks at the screen impatiently.)

The last example of this response happens in scene 12. It happens in a
dialogue between Anderson, Sherlock, Lestrade, and John in Sherlock’s room. In
the conversation above, Sherlock attacks Anderson’s face by saying that
Anderson has a low I.Q. Here, Anderson keeps silent towards Sherlock’s
statement because he does not have an opportunity to talk. As we can see on the
dialogue that Anderson is not reply Sherlock’s utterance because Lestrade and
John is talking to Sherlock after Sherlock attacks Anderson.
CHAPTER V
CONCLUSION

This chapter provides the conclusion of the analysis of this study. There are two findings to be presented in this chapter. The first objective of this research is to show the types of impoliteness strategies which are found in Sherlock TV-Series. From five types of impoliteness strategy, four types occur in this TV-Series. There are 43 impoliteness strategies found in Sherlock TV-Series Season 1 Episode 1. After being analysed, there are 10 utterances use bald on record impoliteness, 18 utterances use positive impoliteness, 7 utterances use negative impoliteness, 8 utterances use sarcasm or mock politeness, and no utterance use withhold politeness. From the collected data, it can be concluded that positive impoliteness is the most common strategy that are used in Sherlock TV-Series because there are many realizations of this strategy.

The second objective of this study is to describe the other characters’ responses resulted from the impoliteness. After analysing the data, there are 4 kinds of responses that occur in this TV-Series. There are 10 situations in which the other characters are accepting the face attack, 10 utterances show an offensive responses, 7 utterances show defensive responses, and 16 utterances show that the other characters are giving no response. It can be concluded that giving no response is the most frequent responses that happens in this TV-Series.

From this research, it can be concluded that there are many impoliteness strategies used in Sherlock TV-Series. By using impoliteness strategies, it can cause some effects to the other people. The recipients can show many kinds of
responses toward the person who performed the impolite act. The responses will be different based on the situation in which the impoliteness happens. The recipients can accept the face attack, countering the face attack, defending themselves, or giving no response towards the impoliteness strategies that performed by others.

For other researchers, there are many objects that can be used for the study of impoliteness such as books, movies, and songs. Besides the types and the responses, there are also some aspects which can be analyzed in impoliteness study such as the function of impoliteness strategy, the intention why someone uses the strategy, etc. For further research, the writer hopes that this thesis can be used to enrich the knowledge about pragmatic study especially in impoliteness so that other researchers can understand more about impoliteness to do a deeper analysis.
BIBLIOGRAPHY


## APPENDIX

**Appendix 1: Impoliteness Strategies and Their Responses in Sherlock TV-Series**

<table>
<thead>
<tr>
<th>Data Code</th>
<th>Utterances</th>
<th>Impoliteness Strategy</th>
<th>Hearer’s Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/S6</td>
<td>MOLLY <em>(jokingly)</em> So, bad day, was it?</td>
<td>Positive Impoliteness</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SHERLOCK <em>(Ignoring her banter as he gets out a notebook and starts writing in it):</em> I need to know what bruises form in the next twenty minutes. A man’s alibi depends on it. Text me.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>MOLLY Listen, I was wondering: maybe later, when you’re finished ...</td>
<td>Positive Impoliteness</td>
<td>Defensive Countering</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK <em>(Sherlock glances across to her as he is writing, then does a double-take and frowns at her.)</em> Are you wearing lipstick? You weren’t wearing lipstick before.</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>MOLLY <em>(nervously)</em> I, er, I refreshed it a bit.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2/S6</td>
<td>MOLLY <em>(gazing at him intently)</em> I was wondering if you’d like to have coffee.</td>
<td>Positive Impoliteness</td>
<td>Accepting face attack</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK <em>(Sherlock puts his notebook away.)</em> Black, two sugars, please. I’ll be upstairs.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>MOLLY ... Okay.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3/S6</td>
<td>MIKE It’s an old friend of mine, John Watson.</td>
<td>Positive Impoliteness</td>
<td>Defensive Countering</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK <em>(Sherlock reaches John and takes his phone)</em></td>
<td></td>
<td></td>
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</table>
from him. Turning partially away from him, he flips open the keypad and starts to type on it.)

**Afghanistan or Iraq?**

**JOHN**

(John frowns. Nearby, Mike smiles knowingly. John looks at Sherlock as he continues to type.) Sorry?

**SHERLOCK**

Which was it — Afghanistan or Iraq? (He briefly raises his eyes to John’s before looking back to the phone. John hesitates, then looks across to Mike, confused. Mike just smiles smugly.)

**JOHN**

Afghanistan. Sorry, how did you know …?

**SHERLOCK**

(Sherlock looks up as Molly comes into the room holding a mug of coffee.) Ah, Molly, coffee. Thank you.

**4/S6**

What happened to the lipstick?

**MOLLY**

(smiling awkwardly at him) It wasn’t working for me.

Really? I thought it was a big improvement. Your mouth’s too small now (He turns and walks back to his station, taking a sip from the mug and grimacing at the taste.)

**MOLLY**

... Okay.
<table>
<thead>
<tr>
<th>5/S6</th>
<th>JOHN</th>
<th>How did you know about Afghanistan?</th>
<th>Positive Impoliteness</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>(Sherlock ignores the question, wraps his scarf around his neck, then picks up his mobile and checks it.) Got my eye on a nice little place in central London. Together we ought to be able to afford it.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>We’ll meet there tomorrow evening; seven o’clock. Sorry – gotta dash. I think I left my riding crop in the mortuary. (Putting his phone into the inside pocket of his coat, he walks past John and heads for the door.)</td>
<td>Positive Impoliteness</td>
<td></td>
</tr>
<tr>
<td>6/S6</td>
<td>JOHN</td>
<td>(Turning to look at him) Is that it?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>(Sherlock turns back from the door and strolls closer to John again.) Is that what?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>JOHN</td>
<td>We’ve only just met and we’re gonna go and look at a flat?</td>
<td>Positive Impoliteness</td>
<td>No Response</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>Problem? (John smiles in disbelief, looking across to Mike for help, but his friend just continues to smile as he looks at Sherlock. John turns back to the younger man.)</td>
<td>Positive Impoliteness</td>
<td></td>
</tr>
<tr>
<td>7/S6</td>
<td>JOHN</td>
<td>We don’t know a thing about each other; I don’t know where we’re meeting; I don’t even know your name.</td>
<td>Positive Impoliteness</td>
<td>No Response</td>
</tr>
</tbody>
</table>
**SHERLOCK**  
*(Sherlock looks closely at him for a moment before speaking.)*  
I know you’re an Army doctor and you’ve been invalided home from Afghanistan. I know you’ve got a brother who’s worried about you but you won’t go to him for help because you don’t approve of him – possibly because he’s an alcoholic; more likely because he recently walked out on his wife. And I know that your therapist thinks your limp’s psychosomatic – quite correctly, I’m afraid.

**JOHN**  
*(John looks down at his leg and cane and shuffles his feet awkwardly.)*

**SHERLOCK**  
*(smugly)* That’s enough to be going on with, don’t you think?

---

**8/S7**

**MRS. HUDSON**  
What about these suicides then, Sherlock? I thought that’d be right up your street. Three exactly the same.

**SHERLOCK**  
*(Sherlock walks over to the window of the living room at the sound of a car pulling up outside.)* Four. Four. *(He looks down at the car as someone gets out of it. The vehicle is a police car with its lights flashing on the roof.)* There’s been a fourth.

| Positive Impoliteness | No Response |
And there’s something different this time.

**MRS. HUDSON**

A fourth?

*(Sherlock turns as D.I. Lestrade [who apparently must have picked the lock on the front door ... like you do ...] trots up the stairs and comes into the living room.)*

**LESTRADE**

This one did. Will you come?

**SHERLOCK**

Who’s on forensics?

**LESTRADE**

It’s Anderson.

**SHERLOCK**

*(grimacing)* Anderson won’t work with me.

**LESTRADE**

Well, he won’t be your assistant.

**JOHN**

Yeah, where are we going?

**SHERLOCK**

Crime scene. Next?

**JOHN**

Who are you? What do you do?

**SHERLOCK**

*(slowly, hesitantly)* I’d say private detective...

**JOHN**

But? ..But the police don’t go to private detectives.

**JOHN**

How can you possibly know about the drinking?

**SHERLOCK**

*(smiling)* Shot in the dark. Good one, though. Power connection: tiny little scuff marks around the edge of it. Every night he goes to plug it in to charge but his hands are shaking. You never see those marks.
<table>
<thead>
<tr>
<th>Scene</th>
<th>Character</th>
<th>Speech</th>
<th>Emotion/Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>60</td>
<td>SHERLOCK</td>
<td>on a sober man’s phone; never see a drunk’s without them.</td>
<td>(He hands the phone back.)</td>
</tr>
<tr>
<td></td>
<td>JOHN</td>
<td>you were right.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>There you go, you see – you were right.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JOHN</td>
<td>I was right? Right about what?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>The police don’t consult amateurs.</td>
<td>(He looks out of the side window, biting his lip nervously while he awaits John’s reaction.)</td>
</tr>
<tr>
<td></td>
<td>JOHN</td>
<td>That ... was amazing.</td>
<td>(Sherlock looks round, apparently so surprised that he can’t even reply for the next four seconds.)</td>
</tr>
<tr>
<td>12/S8</td>
<td>DONOVAN</td>
<td>Hello, freak.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>I’m here to see Detective Inspector Lestrade.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DONOVAN</td>
<td>Why?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>I was invited.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DONOVAN</td>
<td>Why?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>(sarcastically) I think he wants me to take a look.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DONOVAN</td>
<td>Well, you know what I think, don’t you?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>(lifting the tape and ducking underneath it) Always, Sally.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(He breathes in through his nose.) I even know you didn’t make it home last night.</td>
<td></td>
</tr>
<tr>
<td>13/S8</td>
<td>SHERLOCK</td>
<td>Ah, Anderson. Here we are again.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ANDER-SON</td>
<td>(Anderson looks at him with distaste.) It’s a</td>
<td></td>
</tr>
</tbody>
</table>

*Emotions and Actions are labeled accordingly:*  
- Offensive  
- Sarcasm  
- Countering  
- Negative Impoliteness  
- Defensive Countering
crime scene. I don’t want it contaminated. Are we clear on that?

SHERLOCK *(taking in another deep breath through his nose)* Quite clear. And is your wife away for long?

ANDER-SON Oh, don’t pretend you worked that out. Somebody told you that.

SHERLOCK *Your deodorant told me that.*

ANDER-SON My deodorant?

SHERLOCK *(With a quirky expression on his face)* It’s for men.

14/S8 SHERLOCK Ooh, and I think it just vaporized. May I go in?

ANDER-SON *(turning back and pointing at him angrily)* Now look: whatever you’re trying to imply...

SHERLOCK I’m not implying anything. *(He heads past Donovan towards the front door.)*

SHERLOCK I’m sure Sally came round for a nice little chat, and just happened to stay over. *(He turns back.)*

15/S8 SHERLOCK *(to John)* You need to wear one of these.

LESTRADE Who’s this?

SHERLOCK *(taking his gloves off)* He’s with me.

LESTRADE But who is he?

SHERLOCK I said *he’s with me.* *(John has taken off his jacket and picks up a coverall. He looks at Sherlock who has picked up a pair of gloves.)*
<table>
<thead>
<tr>
<th>Page</th>
<th>Character</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>16/S8</td>
<td>JOHN</td>
<td>(Referring to the coverall) Aren’t you gonna put one on? (Sherlock just looks at him sternly. John shakes his head as if to say, ‘Silly me. What was I thinking?!’)</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>(To Lestrade) So where are we?</td>
</tr>
<tr>
<td></td>
<td>LESTRADE</td>
<td>(picking up another pair of latex gloves) Upstairs.</td>
</tr>
<tr>
<td>17/S8</td>
<td>SHERLOCK</td>
<td>Shut up.</td>
</tr>
<tr>
<td></td>
<td>LESTRADE</td>
<td>(startled) I didn’t say anything.</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>You were thinking. It’s annoying.</td>
</tr>
<tr>
<td>18/S8</td>
<td>LESTRADE</td>
<td>Got anything?</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>(nonchalantly) Not much. (Standing up, he takes off the gloves and then gets his mobile phone from his pocket and begins typing on it.)</td>
</tr>
<tr>
<td></td>
<td>ANDERSON</td>
<td>(from where he is leaning casually against the doorway) She’s German. ‘Rache’: it’s German for ‘revenge’. She could be trying to tell us something ...</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>(sarcastically) Yes, thank you for your input. (Slamming the door shut, he turns and walks back into the room. On his phone, he has called up a menu for “UK Weather”. The</td>
</tr>
<tr>
<td>19/S8</td>
<td>LESTRADE</td>
<td>What about the message, though?</td>
</tr>
<tr>
<td>------</td>
<td>----------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td><em>(ignoring him and looking at John)</em> Doctor Watson, what do you think?</td>
</tr>
<tr>
<td></td>
<td>JOHN</td>
<td>Of the message?</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>Of the body. You’re a medical man.</td>
</tr>
<tr>
<td></td>
<td>LESTRADE</td>
<td>Wait, no, we have a whole team right outside.</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>They won’t work with me.</td>
</tr>
<tr>
<td>20/S8</td>
<td>LESTRADE</td>
<td>I’m breaking every rule letting you in here.</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>Yes ... because you need me.</td>
</tr>
<tr>
<td></td>
<td>LESTRADE</td>
<td><em>(Lestrade stares at him for a moment, then lowers his eyes helplessly.) Yes, I do. God help me.</em></td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>Doctor Watson.</td>
</tr>
<tr>
<td>21/S8</td>
<td>LESTRADE</td>
<td>Cardiff?</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>It’s obvious, isn’t it?</td>
</tr>
<tr>
<td></td>
<td>JOHN</td>
<td>It’s not obvious to me.</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td><em>(pausing as he looks at the other two)</em> Dear God, what is it like in your funny little brains? It must be so boring. <em>(He turns back to the body.)</em></td>
</tr>
<tr>
<td>22/S8</td>
<td>LESTRADE</td>
<td>She was writing ‘Rachel’?</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td><em>(sarcastically)</em> No, she was leaving an angry note in German (!) Of course she was writing Rachel; no other word it can be. Question is: why did she wait until she was dying</td>
</tr>
<tr>
<td>Scene</td>
<td>Character A</td>
<td>Dialog</td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td>--------</td>
</tr>
<tr>
<td>23/S8</td>
<td>LESTRADE</td>
<td>How d’you know she had a suitcase?</td>
</tr>
<tr>
<td></td>
<td>(Slowly Sherlock raises his head and frowns up at Lestrade.) Say that again.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>Suitcase! Did anyone find a suitcase? Was there a suitcase in this house?</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>But they take the poison themselves; they chew, swallow the pills themselves. There are clear signs. Even you lot couldn’t miss them.</td>
</tr>
<tr>
<td>24/S8</td>
<td>LESTRADE</td>
<td>Of course, yeah – but what mistake?!</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>(Sherlock comes back into view and runs up a couple of stairs so that he can be seen before he stops and yells up to Lestrade.) PINK!</td>
</tr>
<tr>
<td>25/S10</td>
<td>SHERLOCK</td>
<td>Did he offer you money to spy on me?</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>Did you take it?</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>Pity. We could have split the fee. Think it</td>
</tr>
</tbody>
</table>

**Impoliteness**

- Positive
- Negative

**Face Attack**

- Accepting
<table>
<thead>
<tr>
<th>JOHN</th>
<th>Who is he?</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHERLOCK</td>
<td>(softly) The most dangerous man you’ve ever met, and not my problem right now. (More loudly) On my desk, the number.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>26 /S10</th>
<th>JOHN</th>
<th>Jennifer Wilson. That was ... Hang on. Wasn’t that the dead woman?</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHERLOCK</td>
<td>Yes. That’s not important. Just enter the number.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JOHN</th>
<th>(Shaking his head, John gets his phone out and starts to type the number onto it.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHERLOCK</td>
<td>Are you doing it?</td>
</tr>
<tr>
<td>JOHN</td>
<td>Yes.</td>
</tr>
<tr>
<td>SHERLOCK</td>
<td>Have you done it?</td>
</tr>
<tr>
<td>JOHN</td>
<td>Yes... hang on!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>27 /S10</th>
<th>JOHN</th>
<th>That’s ... that’s the pink lady’s case. That’s Jennifer Wilson’s case.</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHERLOCK</td>
<td>(studying the case closely) Yes, obviously.</td>
<td></td>
</tr>
</tbody>
</table>

| (John continues to stare, and Sherlock looks up at him and then rolls his eyes.) |
| SHERLOCK | (sarcastically) Oh, perhaps I should mention: I didn’t kill her. |
| JOHN | I never said you did |

<p>| SHERLOCK | Why not? Given the text I just had you send and the fact that I have her case, it’s a perfectly logical assumption. |
| JOHN | Do people usually assume you’re the murderer? |
| SHERLOCK | (smirking) Now and |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>28 /S10</strong></td>
<td><strong>JOHN</strong></td>
<td>Pink. You got all that because you realised the case would be pink?</td>
</tr>
<tr>
<td></td>
<td><strong>SHERLOCK</strong></td>
<td>Well, it had to be pink, obviously.</td>
</tr>
<tr>
<td></td>
<td><strong>JOHN</strong></td>
<td><em>(to himself)</em> Why didn’t I think of that?</td>
</tr>
<tr>
<td></td>
<td><strong>SHERLOCK</strong></td>
<td>Because you’re an idiot.</td>
</tr>
<tr>
<td><strong>29 /S10</strong></td>
<td><strong>JOHN</strong></td>
<td>So why are you talking to me?</td>
</tr>
<tr>
<td></td>
<td><strong>SHERLOCK</strong></td>
<td><em>(Sherlock reaches behind the door to take his greatcoat from the hook. As he looks across towards John he notices that something is missing from the mantelpiece.)</em> Mrs Hudson took my skull.</td>
</tr>
<tr>
<td></td>
<td><strong>JOHN</strong></td>
<td>So I’m basically filling in for your skull?</td>
</tr>
<tr>
<td></td>
<td><strong>SHERLOCK</strong></td>
<td><em>(putting on his coat)</em> Relax, you’re doing fine.</td>
</tr>
<tr>
<td><strong>30 /S11</strong></td>
<td><strong>SHERLOCK</strong></td>
<td>Look across the street. Taxi.</td>
</tr>
<tr>
<td></td>
<td><strong>JOHN</strong></td>
<td><em>(John twists in his seat to look out of the window where a taxi has parked at the side of the road with its back end towards the restaurant.)</em></td>
</tr>
<tr>
<td></td>
<td><strong>SHERLOCK</strong></td>
<td>Stopped. Nobody getting in, and nobody getting out.</td>
</tr>
<tr>
<td></td>
<td><em>(In the rear seat of the taxi the male passenger is looking through the side windows as if trying to see somebody particular.)</em></td>
<td></td>
</tr>
</tbody>
</table>
|   | **SHERLOCK** | *(to himself)* Why a taxi? Oh, that’s clever. Is it...
<table>
<thead>
<tr>
<th>Scene</th>
<th>Character</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>67</td>
<td>JOHN</td>
<td>clever? Why is it clever?</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>Don’t stare.</td>
</tr>
<tr>
<td></td>
<td>JOHN</td>
<td>(looking round at him) You’re staring.</td>
</tr>
<tr>
<td>67</td>
<td>SHERLOCK</td>
<td>We can’t both stare.</td>
</tr>
<tr>
<td>31/S12</td>
<td>SHERLOCK</td>
<td>John, you probably want to shut up now.</td>
</tr>
<tr>
<td></td>
<td>JOHN</td>
<td>Yeah, but come on ... (He looks into Sherlock’s eyes. Sherlock holds his gaze for a long moment and John realises how serious he’s looking.)</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>No.</td>
</tr>
<tr>
<td></td>
<td>JOHN</td>
<td>What?</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>You?</td>
</tr>
<tr>
<td>32/S12</td>
<td>DONOVAN</td>
<td>(angrily) Shut up!</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>Are these human eyes?</td>
</tr>
<tr>
<td></td>
<td>DONOVAN</td>
<td>Put those back!</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>They were in the microwave!</td>
</tr>
<tr>
<td></td>
<td>DONOVAN</td>
<td>It’s an experiment.</td>
</tr>
<tr>
<td>33/S12</td>
<td>ANDERSON</td>
<td>According to someone, the murderer has the case, and we found it in the hands of our favourite psychopath.</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>(looking at him disparagingly) I’m not a psychopath, Anderson. I’m a high-functioning sociopath. Do your research.</td>
</tr>
<tr>
<td>34/S12</td>
<td>SHERLOCK</td>
<td>You need to bring Rachel in. You need to question her. I need to question her.</td>
</tr>
<tr>
<td></td>
<td>LESTRADE</td>
<td>She’s dead.</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>Excellent!</td>
</tr>
<tr>
<td>35/S12</td>
<td>MRS</td>
<td>(Mrs Hudson comes to the door of the living room.) Isn’t the doorbell</td>
</tr>
<tr>
<td>HUDSON</td>
<td>working? Your taxi’s here, Sherlock.</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------</td>
<td></td>
</tr>
<tr>
<td>SHERLOCK</td>
<td>I didn’t order a taxi. Go away <em>(He continues pacing as Mrs Hudson looks around the room.)</em></td>
<td></td>
</tr>
<tr>
<td>MRS HUDSON</td>
<td>Oh, dear. They’re making such a mess. What are they looking for?</td>
<td></td>
</tr>
<tr>
<td>JOHN</td>
<td>It’s a drugs bust, Mrs Hudson.</td>
<td></td>
</tr>
<tr>
<td>MRS HUDSON</td>
<td><em>(anxiously)</em> But they’re just for my hip. They’re herbal soothers.</td>
<td></td>
</tr>
<tr>
<td>SHERLOCK</td>
<td><em>(With his back to the door, Sherlock stops and shouts out.)</em> Shut up, everybody, shut up! Don’t move, don’t speak, don’t breathe. I’m trying to think. Anderson, face the other way. You’re putting me off.</td>
<td></td>
</tr>
</tbody>
</table>
| ANDERSON | What? My face is?!
| LESTRADE | Everybody quiet and still. Anderson, turn your back. |
| ANDERSON | Oh, for God’s sake! |
| LESTRADE | *(sternly)* Your back, now, please! |
| MRS HUDSON | What about your taxi? |
| SHERLOCK | *(turning to her and shouting furiously)* MRS HUDSON! |
| MRS HUDSON | *(She turns and hurries away down the stairs. Sherlock stops and looks around as he finally realises something.)* |

**Bald on Record**

**Offensive Countering**

**Negative Impoliteness**

**No Response**
<table>
<thead>
<tr>
<th>Page</th>
<th>Character</th>
<th>Line</th>
<th>Emotion</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>38/S12</td>
<td>ANDERSON</td>
<td>So we can read her e-mails. So what?</td>
<td>Negative Impoliteness</td>
<td>No Response</td>
</tr>
<tr>
<td></td>
<td>SHERLOCK</td>
<td>Anderson, don’t talk out loud. You lower the I.Q. of the whole street. We can do much more than just read her e-mails. It’s a smartphone, it’s got GPS, which means if you lose it you can locate it online. She’s leading us directly to the man who killed her.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>LESTRADE</td>
<td>Unless he got rid of it.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>JOHN</td>
<td>We know he didn’t.</td>
<td>(Sherlock looks at the screen impatiently.)</td>
<td></td>
</tr>
<tr>
<td>39/S13</td>
<td>JEFF</td>
<td>Don’t it make you mad? Why can’t people just think? <em>(He looks up again into Sherlock’s eyes. Sherlock looks back at him for a long moment, narrowing his eyes, then makes a realisation.)</em></td>
<td>Sarcasm</td>
<td>Defensive Countering</td>
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<td></td>
<td>SHERLOCK</td>
<td><em>(his voice dripping with sarcasm)</em> Oh, I see. So you’re a proper genius too.</td>
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<td></td>
<td>JEFF</td>
<td>Don’t look it, do I? Funny little man drivin’ a cab. But you’ll know better in a minute. Chances are it’ll be the last thing you ever know.</td>
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<tr>
<td>40/S13</td>
<td>SHERLOCK</td>
<td><em>(Sherlock holds his gaze for a second or two, then looks down to the table.)</em> Okay, two bottles. Explain.</td>
<td>Bald on Record</td>
<td>Accepting Face Attack</td>
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<td></td>
<td>JEFF</td>
<td>There’s a good bottle and a bad bottle. You</td>
<td></td>
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<tr>
<td>Scene</td>
<td>Dialogue</td>
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<tr>
<td>70</td>
<td>take the pill from the good bottle, you live; take the pill from the bad bottle, you die.</td>
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<td></td>
<td>SHERLOCK Both bottles are of course identical.</td>
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<td></td>
<td>JEFF In every way.</td>
<td></td>
<td></td>
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<td></td>
<td>SHERLOCK And you know which is which.</td>
<td></td>
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<td>JEFF Course I know.</td>
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<td>41/S13</td>
<td>SHERLOCK I’ll have the gun, please.</td>
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<td>JEFF Are you sure?</td>
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<td></td>
<td>SHERLOCK (still smiling) Definitely. The gun.</td>
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<td></td>
<td>JEFF You don’t wanna phone a friend?</td>
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<td></td>
<td>SHERLOCK (Sherlock smiles confidently.) The gun. (Jeff’s mouth tightens, and slowly he squeezes the trigger. A small flame bursts out of the end of the muzzle. Sherlock smiles smugly.)</td>
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<td>SHERLOCK I know a real gun when I see one.</td>
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<td></td>
<td>JEFF (Calmly Jeff lifts the pistol/cigarette lighter and releases the trigger. The flame goes out.) None of the others did.</td>
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<td>42/S13</td>
<td>SHERLOCK You’re dying, but there’s still time to hurt you. Give me a name. (Jeff shakes his head. Grimacing angrily, Sherlock lifts his foot and puts it onto Jeff’s shoulder. Jeff gasps in pain.)</td>
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<td></td>
<td>SHERLOCK A name. (Jeff cries out in pain.)</td>
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<td>SHERLOCK Now. (Still Jeff can only...</td>
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<td>whine in pain. His face intent and manic, Sherlock leans his weight onto his foot. Jeff whimpers.)</td>
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<td>SHERLOCK  (furiously) The NAME!</td>
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<td>JEFF  (agonised) MORIARTY!</td>
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<td>43 /S13</td>
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<tr>
<td>MYCROFT</td>
<td>So, another case cracked. How very public spirited ... though that’s never really your motivation, is it?</td>
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<tr>
<td>SHERLOCK</td>
<td>What are you doing here?</td>
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<td>MYCROFT</td>
<td>As ever, I’m concerned about you.</td>
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<td>SHERLOCK</td>
<td>Yes, I’ve been hearing about your ‘concern’.</td>
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<tr>
<td>MYCROFT</td>
<td>Always so aggressive. Did it never occur to you that you and I belong on the same side?</td>
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<tr>
<td>SHERLOCK</td>
<td>Oddly enough, no!</td>
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