

AN ANALYSIS OF LINGUISTIC IMPOLITENESS IN THE SELECTED AMERICAN MOVIES¹

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Abstract

This study has investigated one of the pragmatic phenomena impoliteness in the American movies based on Jonathan Culpeper's impoliteness model (1996) as a theoretical framework, also the variation of impoliteness strategies used by characters, the frequency of impoliteness utterances, and the reasons behind the impoliteness act or utterances have been researched. The present study is also concerned with the fact that whether the characters respond the impoliteness utterances by choosing offensive or defensive strategy or accept the face attack or simply staying silent and not respond to it. The hypothesis of this study is that in interactions impoliteness serves to achieve certain goals and there are reasons behind the use of every impolite act. This study is descriptive and qualitative type of research. However, the study also incorporated a simple quantitative method. The data have been collected from four movies of different genres. All movies have been produced by USA. The researcher concluded that all impoliteness strategies listed by Jonathan Culpeper (1996) were used by main characters in movies and there are reasons for every impolite act or utterance. The study is one of the first studies to analyze impoliteness strategies in several movies of different genres.

Keywords: *Pragmatics, impoliteness, impoliteness strategies, power relations, offensive strategies, defensive strategies.*

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SEÇİLİ AMERİKAN FİMLERİNDE DİL DÜZEYİNDE KABALIK ÇÖZÜMLEMESİ

Öz

Bu çalışmada, Jonathan Culpeper'in (1996) kabalık modeli kuramsal çerçevesine dayanarak Amerikan filmlerindeki edimsel olgulardan biri olan kabalık kavramı ve karakterlerin kullandığı kabalık stratejilerinin çeşitliliği, kabalık ifadelerinin sıklığı ve kabalık ediminin veya ifadelerinin arkasındaki nedenler araştırılmıştır. Çalışma aynı zamanda karakterlerin kabalık ifadelerine saldırgan veya savunmacı bir strateji seçerek yanıt verip vermediği, bu saldırıları kabul edip etmediği veya sadece sessiz kalıp buna yanıt vermediği gerçeğini de ele almaktadır. Bu çalışmanın hipotezi, etkileşimlerde kabalığın belirli hedeflere ulaşmaya hizmet ettiği ve her kabalık ediminin kullanılmasının arkasında nedenler olduğudur. Betimleyici ve nitel bir araştırma deseninin olmasının yanı sıra, çalışma aynı zamanda basit bir nicel yöntem de içermektedir. Veriler, ABD'de üretilen farklı türlerdeki dört filmden toplanmıştır. Çalışmada, Jonathan Culpeper'in (1996) öne sürdüğü tüm kabalık stratejilerinin filmlerdeki ana karakterler tarafından kullanıldığı ve her kaba edim ya da sözün bir nedeni olduğu sonucuna varılmıştır. Bu çalışma, farklı türlerdeki filmlerde kullanılan kabalık stratejilerini çözümleyen ilk çalışmalardan biridir.

Anahtar kelimeler: Edimbilim, kabalık, kabalık stratejileri, güç ilişkileri, ofansif stratejiler, defansif stratejiler.

1. Introduction

Since language is a means of communication, the use of language is bounded by social norms in society. People use language in the society in order to keep good social interactions with others. Maintaining interpersonal relationship is important and in order to keep the harmony with other members in the society people need to follow the social norms by performing good attitude or behave politely. There are other times in which people use linguistic strategies to attack face. According to Culpeper, they do not indicate their polite acts because they want to attack other people's identities or rights (Culpeper, 2010, as cited in Ratri & Ardi, 2019).

Even though politeness is an important aspect of social interaction, the opposite phenomenon 'impoliteness' is inevitable and highly salient in public life and is as important as politeness in pragmatic literature. Verschueren (1999) claims that politeness should not be treated as center of social interaction, nevertheless impoliteness may be functional as politeness in interaction. According to Culpeper, impoliteness is a negative attitude towards specific behaviors that occur in specific contexts. Compared to

politeness that has been discovered for years, impoliteness has been explored quite recently, because it has been ignored and considered as an offensive linguistic behavior. (Culpeper, 1996) Concisely, the reason behind the recent interest in impoliteness was the inability of politeness approaches to explain fully the confrontational interaction in impolite discourses (Bousfield, 2008, as cited in Wijayanto, Hikmat, &Prasetyarini, 2018).

Impoliteness phenomena do not only occur in daily interactions, but also occur in the dialogues found in various media such as movies, books, novels, political debates, TV shows, etc. Movies describe certain stories by presenting actions, images, utterances as in the real life. As movies give insight into the real life, the events, utterances, stories in the movies are produced naturally. Thus, it enables people to observe how languages are used. For this reason, the researcher has selected movies in order to investigate impoliteness phenomena.

The American film industry, also referred to as Hollywood is the industry leader in the form of artistic expression that began to dominate in the twentieth century. American movie industry also continues to develop as a popular art form at the beginning of the twenty-first century. Hollywood has a lot of impact on the other world's film industries, this is related to the fact that it tends to relate globally with other cultures and nations. The American movie industry has taken the shape of not only being for the American people but it has formed itself to be the global film industry of the world (Adebowale, 2019).

The success of Hollywood as global brand did not come unexpectedly, it was something that has developed over a long period of time. Burrowes (2011) stated that “they are good at making movies and more importantly, they are really good at selling them. Hollywood's success didn't happen because they were making movies for everyone, it happened because they could convince you that the movie was for you” (Andrew, 2013, p. 97).

The object of the research work is to investigate the impoliteness strategies and responses to impoliteness in the American movies. The subject of this study is the analysis of the reasons and intentions of impolite acts in the movies.

This study hypothesized that function of impoliteness in interactions serves to achieve certain goals and there are reasons behind the use of every impolite act. The aims and objectives of the study are as following:

- To explore variation and frequency of impoliteness strategies used by main characters in the American movies.
- To describe in which context it takes place and to determine the reasons why these strategies are used in the certain context and characters' intention for utilizing them.
- To identify whether the responses to impoliteness are defensive or offensive.

Theoretically this study is expected to enrich studies in linguistics field, especially in pragmatics. The theoretical significance of the study is a view to variations of impoliteness super-strategies, types, theory of impoliteness phenomena, to study the reasons behind impolite acts. Practically, the study may be a valuable material for other researchers who investigate impoliteness strategies and theory in the movies as well as in literary works. It presents that impoliteness does not mean only swears or taboo words and goes beyond them. Sometimes just one action that we do not pay attention can be impolite. The study has tried to find answer to following research questions throughout the study:

1. What kind of impoliteness strategies are mostly used by characters in the American movies?
2. Why are these strategies used in the certain context and what are characters' intention for utilizing them?
3. Do the participants accept face attack or respond to impoliteness by using offensive or defensive strategies?

2. Literature review: Theoretical framework of linguistic impoliteness and issues closely linked

Impoliteness is a negative attitude towards specific behaviors that occur in specific contexts. Brown and Levinson's model of politeness (1987) paved the way for linguists to explore the phenomenon of impoliteness. Linguists Culpeper, Bousfield and Eelen have studied the communicative situations in which the purpose of speaker is to damage a hearer's face rather than softening face threatened acts as in politeness (Mohammed & Abbas, 2016). Thanks to Culpeper's 1996 article "Towards an Anatomy of Impoliteness", the notion of impoliteness has developed into an independent field of investigation with regard to politeness studies.

Although the notion of impoliteness can be approached from different disciplines, it is grounded in linguistic pragmatics. Generally speaking, pragmatics is the study of language in use. The modern concept of pragmatics was first introduced by the philosopher, Charles Morris, in 1938. He stated that pragmatics is the branch of semiotics which studies the origin, the uses, and the effects of signs. Pragmatics includes the study of deixis, presupposition, speech acts, implicative, cooperative principle, politeness, and impoliteness (Mohammed & Abbas, 2016). According to Yule (1996), pragmatics is the study about the speaker intention, and it is the study of contextual meaning. Yule (1996) stated that pragmatics is a branch of linguistics study and deals with how the meaning communicated by speakers or writers and how it is interpreted by listeners or readers (Eriek, 2015, p. 3).

In spite of the fact that the present study deals with the theory of impoliteness and impoliteness strategies, before defining this concept we start with defining its opposite phenomenon politeness briefly as the impoliteness theories have been developed based on the politeness. The concept of politeness was first introduced by Brown and Levinson. Brown and Levinson's theory (1987) is based on Goffman's face notion and Grice's maxims, they state that any behavior that attempts to protect the face of the addressee is polite

and any behavior that attacks the face of the addressee is impolite (Aydinoglu, 2013, p. 473). Before discussing and analyzing Culpeper's models of impoliteness and impoliteness strategies the concept of "face" needed some explanations and definitions. During interaction every individual presents *an image of self (face)* which is intended to be internally consistent and supported by the other participants' judgements. According to Goffman (1959), self-presentation composes one of the most important elements of communicative behavior, which is aimed at establishing and maintaining an image of the individual in the mind of others. The result of self-presentation activity is self-image (face). Face was originally proposed by Goffman in the 1960's and later Brown and Levinson (1987) utilized it for their face-saving theory which is regarded as the most well-known politeness theory. Brown and Levinson distinguished two aspects of face: negative face and positive face. Positive face represents person's desire to be liked, appreciated and approved by others (Brown & Levinson, 1987, as cited in Al-Dilaimy & Khalaf, 2015). Negative face represents person's desire to be independent and not to be imposed on (Al-Dilaimy & Khalaf, 2015). A face-threatening act is a speech act that can damage hearers' positive or negative face (Brown and Levinson, 1987, as cited in Laitinen, 2010). In other words, face-threatening act is a verbal or non-verbal act against hearer's positive or negative face. A request, for example, is seen as face-threatening act to the hearer's negative face, as the hearer will be impeded by the speaker to do what the speaker wants rather than what he/she wants (Mohammed & Abbas, 2015).

Face is the main reason for impoliteness. As mentioned by Culpeper (1996), impoliteness happens when there is an imbalance of power between participants, also when it is not in the participant's interest to maintain the other's face. In close relationship impoliteness is quite complex.

2.1. Definitions of impoliteness

Locher and Bousfield claim that impoliteness is behavior that is face-aggravating in a particular context. (Bousfield & Locher, 2008) According to Terkourafi, "impoliteness occurs when the expression used is not conventionalized relative to the context of occurrence" (Terkourafi, 2008, p.70). Bousfield (2008) and Culpeper(2005) argued that speakers' intention and hearers' recognition of these intentions are both main factors in determining impoliteness, whereas, Terkourafi (2008) claimed that an utterance can be impolite even if the speaker's intention was not to be impolite, but the hearer perceived it as such (Osmanovic, 2018, p.16). Bousfield (2008) defined impoliteness as the issuing of intentionally gratuitous and conflictive face-threatening acts (FTAs). Mills (2005, as cited in Mirhosseini, Mardanshahi & Dowlatabadi, 2017) has defined that impoliteness is a linguistic behavior which intends to threaten the hearer's face or social identity. According to Sarah Mills, impoliteness can only be understood and analyzed pragmatically in terms of community's understanding of utterances, and also long-term discourse strategies of interlocutors. She claims that there are many factors that influence our perception of whether the person can be judged as impolite or not. These factors are gender, race, ethnicity, etc. (Mills, 2005).

2.2. Culpeper's theories of impoliteness

The most remarkable model of impoliteness has been introduced by Jonathan Culpeper (1996). In spite of the fact that his model is based on Brown and Levinson's politeness theory (1987), Culpeper rejects their view of impoliteness as "marginal" to everyday conversation, and he claims that understanding the notion of politeness is impossible without comprehending impoliteness phenomenon. Hence, the analytical framework of impoliteness needs to be improved (Mullany and Stockwell, 2010, as cited in Mohammed & Abbas, 2015). His first definition (1996) is more general in which he described impoliteness as "the use of strategies designed to attack face, and thereby cause social conflict and disharmony" (Mohammed & Abbas, 2016). In 2003, Culpeper, Bousfield and Wichmann reformulated the original definition of impoliteness into a more concise one, however this definition centered on speaker and does not consider the role of hearer (Osmanovic, 2018). For this reason, in 2005 Jonathan Culpeper develops his (1996) model, revised this definition and produces the following definition of impoliteness:

"Impoliteness comes about when: (1) the speaker communicates face-attack intentionally, or (2) the hearer perceives and/or constructs behavior as intentionally face-attacking, or a combination of (1) and (2)". (Culpeper, 2005, p. 38) Culpeper argues that the crucial element in this definition is that it designates the importance of both interlocutors (Culpeper, 2005). Culpeper (2005) mentions his revised definition and claims that intention is the central point of this definition, and the concept of face presents the understanding offence. However, to recognize intention is not an easy task, it can be evoked through communication (Mirhosseini, Mardanshahi & Dowlatbadi, 2017). As defined by both Bousfield and Culpeper hearer's understanding of the speaker's intention is the key for impoliteness, therefore, context and interpretation of both speakers and hearers are important. In some cases, behavior is not intentional but is taken as impoliteness by people and causing offence.

In order to include all the aspects, in 2011 Culpeper introduced his last definition of impoliteness:

"Impoliteness is a negative attitude towards specific behaviors occurring in specific contexts. It is sustained by expectations, desires and/or beliefs about social organization, including, in particular, how one person's or a group's identities are mediated by others in interaction. Situated behaviors are viewed negatively considered "impolite" when they conflict with how one expects them to be, how one wants them to be and/or how one thinks they ought to be" (Culpeper, 2011a, p.23). Culpeper's model has gained more interest, since it is built on real data. It handles with different types of discourses, such as conflictive illocutions in US army training camp, analyze of impolite interaction within bilingual Spanish/English children's discourse. In order to testify how his impolite model functions, he analyzed media data in general and television programs.

2.3. Impoliteness strategies

The list of Culpeper's impoliteness super-strategies is the opposite of Brown and Levinson's (1987) list of politeness strategies since politeness strategies meant to save the other person's face. However, according to Culpeper, impoliteness super-strategies are 'opposite' in terms of orientation to face (i.e. instead of maintaining or enhancing face, they are designed to attack face). In these sub-strategies Culpeper also has taken nonverbal communication much into account. (Culpeper, Bousfield & Wichmann, 2003) Culpeper's (1996) list of impoliteness super-strategies listed below:

Bald on record impoliteness- the FTA is performed in a direct, clear, unambiguous and concise way in circumstances where face is not irrelevant or minimized (Culpeper 1996, p. 356).

Positive impoliteness- the use of strategies designed to damage the addressee's positive face wants (Culpeper 1996, p. 356). A person's positive face appeared in his/her desire to be liked or respected by other persons.

Negative impoliteness- the use of strategies designed to damage addressee's negative face wants (Culpeper 1996, p. 356). A person's negative face is shown through his/her desire not to be accepted or urged.

Sarcasm or mock politeness- in this strategy, the FTA is performed with the use of politeness strategies that are obviously insincere (Culpeper 1996, p. 356). In order to be effective sarcasm needs context in addition to insincere politeness.

Withhold politeness- here we may observe the absence of politeness work where it would be expected. For example, failing to thank someone for a present may be considered as an intentional impoliteness (Culpeper 1996, p. 357). This strategy is about the avoidance of performing politeness strategy in the expected time.

Culpeper (1996, pp. 357-358, as cited in Kantara, 2010) goes on to suggest a provisional list of output strategies for positive and negative impoliteness.

Positive impoliteness output strategies include ignore or snub the other, exclude another person from an activity, being unconcerned or disinterested, the use of obscure or secretive language, the use of taboo words, calling the other names and so on. Negative impoliteness output strategies include to condescend, scorn or ridicule the other person, do not treat the other seriously, belittling the other, invading the other's space (literally or metaphorically), explicitly associate the other with a negative aspect. In their study Culpeper, Bousfield and Wichmann (2003) come to the conclusion that impoliteness strategies rarely occur as single realizations and they are usually combined as multiple strategies, so one strategy can be used with other strategies in one sentence. For example, one speaker can use negative impoliteness strategy in combination with "taboo word" which is considered positive impoliteness.

2.4. The reasons for employment of impoliteness

Studies by Bousfield and Culpeper have revealed that impoliteness can be generated by different reasons, such as social power, intimacy, and conflict of interest can cause the occurrences of impoliteness. Culpeper (1996: 353-355) accounted for several reasons why people are impolite. The most obvious one is a personality trait (Infante and Wigley 1986). Also impoliteness may be employed in cases where there is a conflict of interest, and to maintain the other's face is not in a participant's interests and one of the participants might benefit from the fact that the other participant loses their nerves. Other reasons might be using a short-term impoliteness strategy to achieve a long-term goal. As reported by Lakoff (1989), impoliteness may be employed as a means to achieve a particular goal, by attacking the other's face. Culpeper quotes Birchler, Weiss and Vincent (1975), who have indicated that impoliteness may occur in extremely intimate relationships. According to them, one may know which aspects of face are particularly sensitive to attack, and one can better predict or cope with counterattack that may occur. However, Culpeper considers this quite absurd (Kantara, 2010). In his study Kienpointner stated that participants' emotional state also influences the impoliteness and he claimed that emotions play a big role in the realization of impoliteness (Kienpointner, 2008). Additionally, the loudness of voice can be indicated as a sign of impoliteness, when two speakers are talking to each other while one of them speaks more loudly than the other it means that s/he wants to show his or her power over the other one by speaking loudly (Mirhosseini, Mardanshahi & Dowlatabadi, 2017). Culpeper investigated the relationship between prosody and impoliteness, and he argued that sound effects, such as pitch, tone of voice, and loudness may affect the interpretation and perception of utterance as being impolite or polite. He claimed that an utterance can be considered impolite not only because of what the speaker says, but also because how he or she says it (Culpeper, 2011b).

Power has a close relationship with politeness, and it is one of the factors that influence impoliteness. In Culpeper (1996), he argued that a powerful participant has more freedom to be impolite, because he or she can reduce the ability of the less powerful participant to counterattack with impoliteness (e.g. through the denial of speaking rights). Thus, impoliteness is "more likely" to occur in situations where there is an imbalance of social structural power.

2.5. Responses to impoliteness

Responding to impoliteness is also essential in communicative situation and parallel to impoliteness strategies of producers this study also focuses on the responses of hearers. In general, when faced with an impoliteness act or face threatening act (FTA), recipients have the option either to respond or not respond to the utterance. Staying silent may have different functions and meanings, or may signal intended participant aims within a conversational exchange. Defending the person's own face is one of the reasons for staying

silent when facing with impoliteness. Other reasons include the participant does not hear the content of utterance of one's interlocutor or simply does not understand the content of utterance. Staying silent can indicate that the participant cannot say anything on subject. In situations where there is imbalance of power individuals may choose not to respond in order to reduce or avoid conflict. In some cases, hearer is constantly interrupted by the speaker and fails to respond (Bousfield, 2008). If they decide to respond, they can accept (by apologizing for instance) or counter the attack. Taking responsibility for the impolite act is one of the ways of accepting face attack. In the case of an impolite act the hearer might decide to respond with an apology, thus he/she accepts the face threat. Agreement is also considered accepting a face attack. However, these kinds of responses cause increased face damage to hearer (Culpeper, Bousfield & Wichmann, 2003, p. 1562). If recipients counter the face attack, they can use counterstrategies which can be either offensive or defensive (Kantara, 2010, p.310).

Offensive strategies mean that one attacks face attack with another face attack. These strategies are listed in Culpeper's (1996) impoliteness super-strategies. Hence, in offensive responses addressees use Culpeper's impoliteness strategies to respond the face attack. However, defensive strategies deal with face attack by defending person's own face or that of a third party (Bousfield, 2008:208). The list of defensive counter-strategies was proposed by Bousfield (2007). In his study Bousfield gave defensive strategies as *direct contradiction, abrogation, dismissal, ignoring the face attack, offering an explanation, opting out on record, treating the situation as a different activity type* (Aydinoglu, 2013, p.476).

3. The Methodology and data analysis

3.1. Methodology applied to conduct the research

In research design the researcher used descriptive method with the qualitative approach, thus the study is descriptive and qualitative type of research. Qualitative research involved analysis of data such as impolite words, expressions used in dialogues in movies in order to give the answers to research questions. This study mainly focuses on verbal impoliteness, also non-verbal impoliteness, such as prosody and gestures haven't been ignored. However, this study also incorporated a simple quantitative method to calculate the number of each type of impoliteness strategies and its percentages. This study is a pragmatic case study as context is important. Contextual factors play a great role in finding impoliteness strategies utilized by the participants in the study and impoliteness was investigated from the pragmatics point of view. American movies made up the corpus of the research study represent impoliteness. The data of this study were utterances which contain impoliteness used by characters. Four movies were chosen for analysis. They are "Whiplash" (2014), "The Bucket List" (2007), "Hidden Figures" (2016), and "Gattaca" (1997). The genres of movies are drama, biographical drama, comedy-drama and science-fiction. The main data sources were scripts and subtitles of movies. The excerpts are formed based on scripts from <https://www.dailyscript.com> and <https://www.scripts.com>.

3.2. Data analysis

In the present study frequencies and means of impoliteness super-strategies and responses to them have been analyzed. Impoliteness strategies were classified based on Culpeper's (1996) four main strategies and sub-strategies included under them which are explained in the literature review. The responses to impoliteness were classified according to Culpeper's, et al. (2003) model, and their framework of offensive responses was adopted by the researcher as the offensive strategies are the same impoliteness strategies presented by Culpeper (1996). Concerning the defensive responses, they have been analyzed based on defensive counter-strategies proposed by Bousfield (2007).

Excerpts from Whiplash- American music drama film (2014)

Excerpt 1

Fletcher: Then why did you stop playing?

Andrew plays again. FLETCHER (CONT'D)

Fletcher: *Did I ask you to start playing again? (negative impoliteness)*

Andrew: I thought-(then, blanching,) *I'm sorry, I misun- (accept the face attack)*

Fletcher: *I asked you why you stopped playing. Your version of an answer was to turn into a wind-up monkey. (positive impoliteness)*

Andrew: *I'm sorry -- I--I stopped playing becau-- (accept the face attack)*

In this example, after meeting Fletcher, Andrew tries to answer his question without knowing that Fletcher ridicules him. When Fletcher asks "Did I ask you to start play again", the mocking smile appears on his face, so he ridicules Andrew. In this utterance he has used **negative impoliteness strategy** by ridiculing the other person and damages Andrew's negative face wants and emphasizes his relative power over the student. In the face of this utterance, Andrew apologizes, so he responds to this impoliteness act by accepting it. Then Fletcher again interrupts him, it is **positive impoliteness** act and resembles Andrew's performance "a wind-up monkey". In this utterance he uses **positive impoliteness strategy** by answering with an obscure and confusing language. In the 1950's and 60's, there was a toy called a "wind-up monkey". The professor means that Andrew responds to his question, in the same way just as a "wind-up monkey" performs without thinking. Andrew again responds to this impolite act by saying "sorry" as he accepted the face attack directed to him.

Context: On the day of Dunellen competition, Andrew is late for the musical competition and is replaced by other drummer.

Excerpt 2

Fletcher: *Well, glad you could fit us into your schedule, darling. (sarcasm)*

Andrew: I'm sorry I'm late. But I'm here. I'm ready to go. *(accept the face attack)*

Fletcher: Connolly's playing the part.

Andrew: Like fucking hell he is playing my part. (response with offensive strategy)

Fletcher: What the fuck did you say to me? (*positive impoliteness*)

Andrew: It's my part. (*defensive strategy*)

Fletcher: It's my part and I decide who I lend it to.

In this dialogue, Fletcher firstly uses *sarcasm or mock politeness*, he utilizes face threatening act with the use of insincere politeness strategy. Indeed he is very annoyed because of Andrew's being late. In his response Andrew accepts this impolite act by apologizing, however when he knows that other student replaced him in the competition he used *positive impoliteness* against Fletcher, which is in turn *offensive strategy* that is used to response to impolite utterance. His response surprised Fletcher and triggers further impolite utterance. In the face of this utterance Andrew uses defensive strategy by saying "It's my part". This defensive strategy suggesting by Bousfield (2007) is offering an account, and it is used when an explanation is offered in regards to the triggering event.

Excerpts from Hidden Figures-American biographical drama film (2016)

Context: Since Katherine notices that Ruth is the only woman here, walks towards her and explains her work here. Ruth barely looks up her and points the desk in the corner and makes her to take it.

Excerpt 1

Ruth: (CONT'D) *Mr. Harrison won't warm up to you, don't expect it. Do your work, keep your head down. (bald on record impoliteness)*

Katherine: Thank you. (*accepting the face attack*)

In this example, Ruth has used *bald-on record impoliteness*, furiously emphasizes her power over Katherine and orders her what she must do. Ruth shows her aversion through her utterances in a direct, clear, and unambiguous way. Bald-on record impoliteness strategy is used when the powerful speaker has intention to attack the face of less powerful one. In the face of this impolite act Katherine accepts it by saying "thank you".

Excerpt 2

Vivian Mitchell: Our runner can pick up your work, Dorothy. *You need to be working, not walking. (negative impoliteness)*

Dorothy: It's break time, ma'am. No trouble at all. (*responds by using defensive strategy*)

Vivian Mitchell: *Since you made the trip...you can take that batch over there. (negative impoliteness)*

Dorothy: Sure thing, Mrs. Mitchell. (*accepting the face attack*)

In this example, firstly Mitchell impedes over Dorothy's actions and indicates her dislike about Dorothy's coming into the East Computing Room. So she attacks Dorothy's negative face wants, condescends her and uses *negative impoliteness strategy*. Regarding this impolite utterance, Dorothy responds it by using a defensive strategy and explains that it is break time. Mitchell even doesn't say "thank you" or any polite utterance for Dorothy's bringing the worksheets. It is considered *withhold politeness* strategy in which we

observe the absence of politeness work where it would be expected. Then she orders Dorothy to take a lot of worksheets within several boxes to the other building and doesn't treat Dorothy seriously, which is also *negative impoliteness* output strategy. Dorothy doesn't counterattack to this face threatening act and accepts it.

Excerpts from The Bucket List-American comedy-drama film (2007)

Excerpt 1

Edward: I run hospitals, not health spas. Two beds to a room, no exceptions. Look, I passed up a lunch with Michelle Pfeiffer to be here. So can we desist from all of this inane posturing? *Boys and girls, you need me.* I do not need you. (positive impoliteness; negative impoliteness)

Here Edward is annoyed by others and interrupts them, takes turn. In this example, he is speaking furiously and loudly. He calls the persons in a court room as "boys and girls". At this point he diminishes others by attacking their positive face wants, calls the others with names where the distant relationship is appropriate and has used *positive impoliteness output strategy*. In the same utterance he also employs *negative impoliteness strategy* by frightening others that they need him. In the face of this face threatening act they do not respond Edward.

Excerpt 2

Dr. Hollins: Six months. A year if we're lucky. There's an experimental program that we're conducting, and, I don't want to get your hopes up, but I think you'd be an excellent candidate...

Edward: Hey, Doc.

Dr. Hollins: Yes?

Edward: *You're blocking my view.* (positive impoliteness)

Dr. Hollins: Oh. Sorry. (accepts the face attack)

In this example, Dr. Hollins comes to say the test results to Edward and he is watching TV. While doctor uttering the information regarding his health issue, Edward behaves as if he doesn't see the doctor and watches something, fails to acknowledge the presence of doctor. By ignoring doctor Edward has used *positive impoliteness strategy* and attacks his positive face. In his response doctor says "sorry", so he accepts the face threatening attack.

Excerpts from Gattaca- American science fiction film (1997)

Excerpt 1

Jerome: *What makes you think you can be me at all? Look at this. Look at it.* (negative impoliteness)

Vincent: It's nice. I am impressed. Is it real?

Jerome: Are you color-blind too, Vincent? It's silver.

Vincent: *So?* (positive impoliteness-offensive strategy)

Jerome: Jerome Morrow was never meant to be one step down on the podium. With all I had going for me...I was still second best. So how do you expect to pull this off?

In this excerpt Jerome firstly has utilized *negative impoliteness output strategy* and attacks Vincent's negative face by condescending him. Vincent does not respond to this impolite act. Jerome explicitly said that Vincent cannot be intelligent like himself, and indicated Vincent his silver medal. However Vincent said "so" which means he is disinterested about it, which is in turn *positive impoliteness strategy*. In his response Jerome condescends Vincent and used negative impoliteness strategy. He doesn't believe Vincent's ability because of his genetic identity and some health problems.

Excerpt 2

Vincent: What are you doing here, Anton?

Anton: *I should ask you that question. I have a right to be here. You don't. (negative impoliteness)*

Vincent: You almost sound as if you believe that. I committed no murder. You must be disappointed.

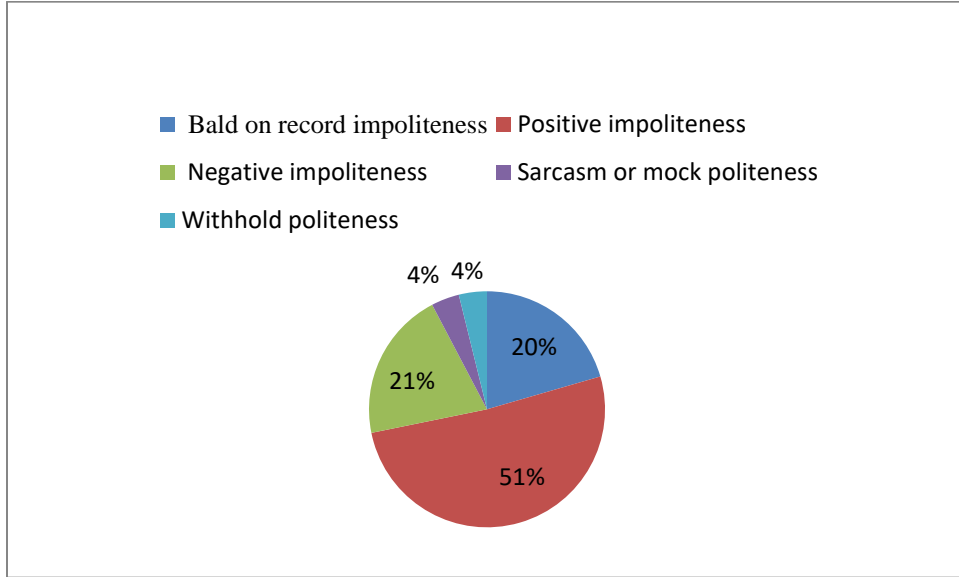
After finding the murder, Anton revealed that Jerome is his native brother Vincent, but firstly Vincent does not recognize him, as he left home years ago. In this excerpt Anton has utilized *negative impoliteness strategy* by saying that his brother has no right to be at "Gattaca". He attacked his brother freedom of action and explicitly emphasized that because of Vincent's genetic identity and he considered his brother as "invalid". In his response Vincent has used defensive strategy.

4. Results of the study and discussion of the data

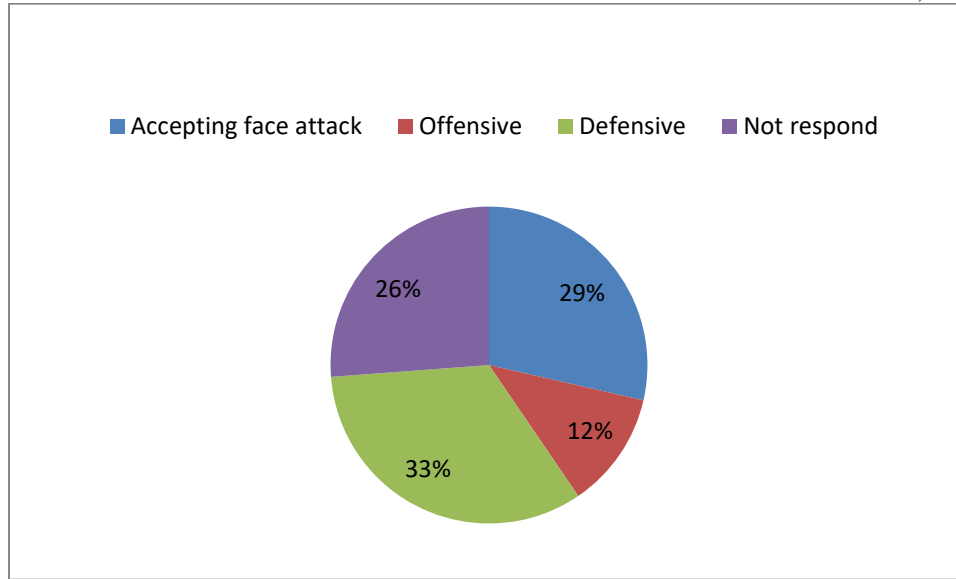
4.1. The presentation of the results of the study

In this section, the results and findings from the research study are presented.

No.	Types of Impoliteness Strategies	"Whiplash"	"Hidden Figures"	"The Bucket List"	"Gattaca"
1.	Bald on record impoliteness	7	3	4	2
2.	Positive impoliteness	13	8	13	6
3.	Negative impoliteness	3	7	3	3
4.	Sarcasm or Mock politeness	1	0	0	2
5.	Withhold politeness	1	1	1	0
	Total	25	19	21	13



The data have been collected from four movies of different genres. The data were presented in different figures for visual analyses. It was found out that all the impoliteness strategies listed by Jonathan Culpeper (1996) were used in the movies: “Whiplash”, “Hidden Figures”, “The Bucket List” and “Gattaca”. These impoliteness strategies are bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness, withhold politeness. However, the frequency of impoliteness strategies varies in each movie. As it is shown in the table, the most dominant type of impoliteness strategy used in the movies is positive impoliteness and the second mostly utilized strategy is negative impoliteness. Bald on record impoliteness was the third most common strategy throughout the study and was found all movies. In this strategy characters attack the face of less powerful addressee in a clear and direct way without having interest to hide their feelings. Sarcasm and withhold politeness strategies were rather infrequent, even if the researcher did not come across them in some movies. The instances of sarcasm or mock politeness involved using insincere politeness, whereas the examples of withhold politeness involved the absence of manners that are expected from everyone in normal interactions.



Regarding the responses to impoliteness strategies, the findings of the study revealed that in the movies when facing with impolite utterances characters in most cases accepted the face attack either by apologizing or agreeing with the speaker and staying silent or not responding to the impoliteness. When they counter attack they utilize whether defensive or offensive strategies, and in these movies defensive strategies have been commonly used by characters in order to reduce the face attack. Offensive strategies are less common in responses.

4.2. Discussion of the data

In this study frequencies and means of impoliteness super-strategies and responses to them have been analyzed. In this study a great attempt has been made forward to the instances of impoliteness strategy. The analysis of the data gave us a variety of results and in this section the researcher will summarize and discuss them from different viewpoints. Considering the first research question about which impoliteness strategies the characters mostly used in the movies, it was found out that all the impoliteness strategies listed by Jonathan Culpeper (1996) were used in the movies: “Whiplash”, “Hidden Figures”, “The Bucket List” and “Gattaca”. These impoliteness strategies are bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm, or mock politeness, withhold politeness. However, the frequency of impoliteness strategies varies in each movie.

The investigation of the data revealed that firstly positive and then negative impoliteness strategies were the most frequently used strategies in movies. In the movie “Whiplash”, instructor Fletcher who is known for his abusive teaching methods towards students, in “Hidden Figures” Mitchell, Ruth and Stafford who look very annoyed and frustrated and used hate speech, are known for their segregative behavior against three African-American women at NASA’s Langley Research Center, and in “The Bucket List” the owner

of hospital Edward against Carter, his assistant, his doctor, in the movie “Gattaca” the main character Jerome have frequently used positive and negative impoliteness strategies. These main characters have utilized positive impoliteness strategy by belittling the other person, screaming, calling with other name, being unconcerned and unsympathetic, ignoring, failing to acknowledge the other person’s presence, denying common ground with other, etc. As the sub-strategy of positive impoliteness, the use of taboo language has been found in three movies, accept the movie “Hidden Figures”. In “Hidden Figures” the display of impoliteness especially targeting three African-American women and other “black” people work in the segregated area of research center. Particularly, in the movie “Whiplash” the main character Fletcher uses a great deal of taboo words in the film in general. They also used negative impoliteness strategy by ridiculing, condescending the other person, imposing somebody’s freedom of action, not treating the other seriously, explicitly associating the other with a negative aspect, etc. In the science-fiction film “Gattaca”, some characters such as Anton, Jerome have used negative impoliteness and preferred to undermine Vincent by personalizing him with negative characteristics and unfavorable aspects. As he faced genetic discrimination, his freedom to work wherever he wants was impeded by others. The reason for the high frequency of these impoliteness strategies is that positive and negative are only two strategies with a long list of sub-strategies.

The other research question examined the reasons of the use of impoliteness strategies and characters’ intention for utilizing them. The researcher of the current study agrees with Culpeper (2005) and Bousfield (2008) that speaker’s intention and hearer’s recognition of these intentions are both main factors in determining impoliteness and intention is the central point of the mentioned definition. In almost all movies, characters did not use impoliteness by accident, moreover they have utilized impoliteness intentionally with the aim of attacking and offending addressees. For this reason, impoliteness is intentional and instrumental. As Culpeper (1996) stated impoliteness may be used in cases where there is a conflict of interest. This factor is mostly observed in the movie “Hidden Figures” where there is racist behavior against three African American women who began to work at NASA’s research center and other workers such as Ruth, Stafford, Mitchell behaves hostilely towards them and fail to acknowledge their presence, their knowledge and do not want them work with Space Task Group. In cases, where there is a conflict of interest, it is not in person’s interest to maintain the other’s face. The results of the study indicate that characters in movies sometimes deliberately performed impoliteness in order to achieve a long-term goal. This is in line with Lakoff’s (1989) statement that impoliteness may be employed as a means to achieve a particular goal by attacking the other’s face. We can observe it in the movie “Whiplash”. In this movie the instructor Fletcher who is known for his abusive and terrifying teaching style, believed that he pushed the students to be the best and helped them to become great musicians. Since he is the leader of jazz band, his reason behind employing impoliteness seems to achieve a long-term goal.

The results of the study indicated that there is a relationship between impoliteness and power. The result on possible relationship between power and impoliteness in this study is in line with Culpeper's (1996) and Bousfield's (2008) studies. It is worth mentioning that in four movies we can observe this relationship, for instance in the movie "Whiplash", Fletcher expressed his legitimate and expert power over Andrew by impolite act, in "Gattaca" Jerome did such kind of impoliteness against Vincent, in "Hidden Figures" Stafford, Ruth and Mitchell did it since they want to gain status within a less powerful group by challenging mainly Katherine, Mary and Dorothy. In the same movie, Mitchell, Ruth, Stafford, Sam Turner and others working in in East Computing Group possess legitimate power (owing to their status and roles at the center) and they use impolite language to be superior to other African-American people work in the segregated area of the building and who are in positions of very low relative power. In "The Bucket List" Edward expressed his power over his assistant, people in the courtroom and in some cases on Carter. In movies characters emphasized power by belittling other, condescending, not treating the other person seriously, or they make less participants do what they intend, such as enforcing disciplines, demanding responsibilities, etc. The study is not in line with the statement according to which impoliteness is more likely to happen in close relationship. However, in present study impoliteness mostly occurred in distant relationship and some characters do not know each other at all.

This study mainly focuses on verbal impoliteness, also non-verbal impoliteness, such as prosody, gestures cannot be ignored. Nonverbal communication played crucial role in creating impoliteness in negative and positive impoliteness. In movies some characters employed nonverbal impoliteness represented by loud tone, facial gestures, as well as annoyed and aggressive mood. Thus, the study is in line with the statement of Culpeper (2011) according to which 'It is not what you said, it's how you said it', which means that how the tone of voice or way of articulation of words may change the meaning and shift it from politeness to impoliteness. For this reason, the researcher also paid attention to nonverbal impoliteness. The findings revealed that in the movie "Whiplash" the main character Fletcher has mostly used nonverbal impoliteness, not only his utterances are impolite, but also his prosody, intonation, facial expressions reveal impoliteness. Also, there are some scenes in which he slams the door, screams, shouts to students, hurls the drum through the air, throws chair to student, etc. The researcher also came across examples of nonverbal impoliteness in other movies as well. In "Hidden Figures", for instance, Ruth and Stafford talked to African-American woman Catharine loudly, threw reports and looked her in a hostile mood. Therefore, loudness can be regarded as one of the tools for representation of power and impoliteness. In agreement with Culpeper, Bousfield and Wichmann (2003), this study also indicates that the prosodic aspect, high intonation, for instance can cause and produce impoliteness. Some excerpts indicated that impoliteness can be generated negative emotions such as anger, annoyance, hatred, etc. The findings support

to the Kienpointner (2008) who has reported that participant's emotional state can also cause impoliteness and emotions play a crucial role in the realization of impoliteness.

The other research question examined the responses of the participants in the face of impoliteness. When faced the impoliteness act or FTA, participants have the option either to respond or not respond to the utterance. The findings of the study revealed that in movies there was no case that characters did not understand the impoliteness strategy. Their facial expressions showed that they have caught the impoliteness at least on some level. However, they decide not to respond it. In this study mainly in "Hidden Figures" and "Whiplash" when facing impoliteness, participants did not respond it since they are lost for words and cannot say anything on subject. Where there is imbalance of power the characters did not respond it in order to avoid conflict.

The findings in this study show that there are two types of responses in the movies. They are accepting face attack and countering face attack. In the movie "Whiplash" Andrew and other students, in "The Bucket List" Edward's assistant, his doctor accepted the face attack by apologizing or agreeing with the speaker or taking responsibility for the impoliteness. If recipients counter the face attack, they can use counterstrategies which can be either defensive or offensive. Offensive strategies are listed in Culpeper's (1996) impoliteness super-strategies, whereas the defensive strategies were proposed by Bousfield (2007). The study agrees with Bousfield (2008) that defensive strategies deal with face attack by defending person's own face or that of a third party, so they reduce the face damage and avoid conflict. For instance, the characters explained their actions after they had been ridiculed or mocked by another more specifically the more powerful character. Also, the hearer who maintains a friendly attitude in his responses to the speaker's impolite strategies, do not want to threaten the speaker's face and simply saving his/her own by using defensive strategy. Based on the results, the defensive strategies employed by characters were somewhat diverse as the prominent strategies were offering an account, pleading, in some cases directly contradiction to the face attack. In this study impoliteness has been analyzed in four movies, in drama, comedy-drama, science-fiction and biographical drama. Having written the analysis the researcher observed that impoliteness strategies were less common in science-fiction film. The researcher has watched several science-fiction films for analysis and impoliteness strategies were not a lot in those films as well.

According to this study, impoliteness is not always indicated by linguistic structures, and it also depends on participants' interpretation in verbal interaction. Thus, the participants can determine whether the linguistic structure is impolite or not. Therefore, the interpretation of linguistic behavior, whether it is polite or impolite depends on the cultural norms, social norms and the context in which interaction takes place. The study supports the hypothesis that in interactions impoliteness is utilized in order to achieve certain goals and there are reasons behind the use of every impolite act.

One of the difficulties in analyzing data is that impoliteness is a very subjective phenomenon, and it is hard to evaluate whether an utterance hurts the addressee's feelings or not. For this reason, it is possible that another viewer could analyze the same data differently. Also, as there are not a lot of instances of bald on record impoliteness, in some cases to differentiate negative impoliteness and bald on record impoliteness was difficult. This study will enrich studies in linguistic field, especially in pragmatics. Impoliteness strategies have been analyzed mostly in one film or TV shows, and this study is one of the first studies that analyze impoliteness strategies and impoliteness theory in multiple films from different genres. This study may be applicable for literary writers, discourse analysts, film critics and those who may concern.

5. Conclusion

The findings of the study can be concluded as follows:

- It was found out that all impoliteness strategies have been used in movies, whereas positive and negative impoliteness strategies were frequently used in movies.
- As the sub-strategy of positive impoliteness, the use of taboo language has been found in three movies, except the movie "Hidden Figures".
- The reason for the high frequency of the negative and positive impoliteness strategies is that positive and negative are only two strategies with a long list of sub-strategies.
- Bald on record impoliteness was the third most common strategy and was found in all movies. Sarcasm and withhold politeness strategies were rather infrequent, even if the researcher did not come across them in some movies.
- In almost all movies, characters did not use impoliteness accidentally, and they have used impoliteness intentionally with the aim of attacking and offending addressees. For this reason, impoliteness is intentional and instrumental.
- There are several reasons why impoliteness happened, and impoliteness is triggered by a number of factors. One of the reasons is conflict of interest. Secondly, impoliteness deliberately employed by characters in order to achieve a long-term goal. The study also concluded that there is a relationship between impoliteness and power as a more powerful character was more likely to be impolite.
- According to the present study impoliteness mostly occurred in distant relationship and some characters did not know each other at all.
- Though the present study mainly focused on verbal impoliteness, but it also concluded that non-verbal impoliteness played a crucial role in analyzing impoliteness phenomena.
- Regarding the responses to impoliteness, mainly in "Hidden Figures" and "Whiplash" when facing impoliteness, participants did not respond it as they cannot say anything on subject, also when there

is an imbalance of power the characters did not respond to impolite utterance in order to avoid conflict.

- The findings in this study indicated that there are two types of responses in the movies: accepting face attack and countering face attack. In most cases, characters in the movies responded to the impoliteness by using defensive strategies, and the most frequent defensive strategies were offering an account, pleading, in some cases directly contradiction to the face attack.
- Having analyzed impoliteness strategies in drama, comedy-drama, science-fiction and biographical drama, the researcher concluded that impoliteness strategies were less common in science-fiction film.
- According to this study, impoliteness was not always indicated by linguistic structures, however participants' interpretation of it, also the cultural norms, social norms and the context in which interaction takes place affected the utterance is impolite or not.

This study mainly focused on impoliteness theory in movies of different genres, and it would be interesting for future studies to investigate the relationship between humor and impoliteness in comedies. It is also recommended that further studies attach great importance to the non-verbal communication and impoliteness, as it has been studied very little.

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