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**Department of English**



**A Socio-pragmatic Study of Impolite  
Expressions in Selected American Action  
Movies**

**A THESIS**

**SUBMITTED TO THE COUNCIL OF THE COLLEGE OF  
EDUCATION FOR HUMANITIES-UNIVERSITY OF ANBAR,  
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LANGUAGE AND LINGUISTICS**

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**1444 A.H**

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

﴿وَمَثَلُ كَلِمَةٍ خَبِيثَةٍ كَشَجَرَةٍ خَبِيثَةٍ اجْتُثَّتْ مِنْ فَوْقِ الْأَرْضِ مَا لَهَا مِنْ قَرَارٍ﴾

(سورة ابراهيم ٢٦)

(صدق الله العظيم)

*In the Name of God, Most Beneficent, Most Merciful*

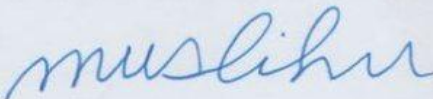
﴿And the similitude of a bad saying is as a bad tree, uprooted from upon  
the earth, possessing no stability﴾

Almighty Allah says the truth

Translated by Pickthall, M. (1930)

### **Supervisor and HOD's Declaration**

I certify that this thesis entitled (**A Socio-pragmatic Study of Impolite Expressions in Selected American Action Movies**) has been prepared under my supervision at the University of Anbar as a partial requirement for the degree of Master of Arts in English Language and Linguistics.

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*TO  
MY  
PARENTS  
AUNT MAY ALLAH HAVE MERCY ON HER SOUL  
PROTHERS AND SISTERS  
FRIENDS AND COLLEAGUES  
WITH LOVE AND GRATITUDE*

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## ABSTRACT

This study investigated impoliteness phenomenon from a sociopragmatic perspective in two American Action movies, namely “Home of the Brave” (2006) and “The Kill Team” (2019). It is conducted for filling a gap that the impoliteness strategies have not yet been explored from a sociopragmatic perspective in American action movies. The study aims at; investigating the most frequent use of impoliteness strategies in American action movies, finding out how characters’ use of impoliteness is affected by social power and solidarity, and investigating the functions of impoliteness strategies used by the characters in these movies. To achieve these objectives the researcher adopted Culpeper’s (1996) model in identifying the types of impoliteness strategies, whereas Brown and Gilman’s (1960) theoretical framework of power and solidarity was used to investigate the extent to which power and solidarity influence characters’ use of impoliteness strategies. Additionally, Culpeper’s (2011a) model is adopted in investigating the functions of impoliteness strategies used by the characters in American action movies. A qualitative content analysis was implemented in analyzing every impolite situation extracted from the data of the two movies. The study found that, four of the impoliteness strategies proposed by Culpeper (1996) were used by the characters of each movie. They were bald on record impoliteness strategy, positive impoliteness strategy, negative impoliteness strategy and sarcasm or mock politeness strategy. The most frequently used strategy was positive impoliteness which formed (56.4516) percent of the total data. Negative impoliteness ranked second with a percentage of (20.9677), then bald on record impoliteness took the third position with (11.2903) percent. Sarcasm politeness ranked fourth among Culpeper's (1996) strategies and comprised only (4.8387) percent of the total data. Meanwhile, withhold politeness was not used by any character of the two movies. Additionally, in the two movies a strategy that is not mentioned by Culpeper (1996) was reported in the data. This strategy is more appropriately to be named as challenges, it comprised (6.4516) percent of the total strategies. Regarding the social variables ‘power and solidarity’, the results of the analysis revealed that powerful characters tended to use impoliteness strategies over the less powerful characters, as 50% percent of the total number of the strategies were used by powerful characters. And that (40.322) percent of the total strategies, were used by characters who were equal in power in relation to the addressees. As for the characters who were less powerful to the addressees, the findings showed that only (9.677) percent of the

total strategies were used by characters who were less powerful than the addressees. Regarding the solidarity factor, the findings revealed a perfect match in using impoliteness strategies between the contexts in which interlocutors were solidary and the contexts in which interlocutors were not solidary, as (31) strategies, i.e. 50% percent of the strategies were used in each context. Finally, in terms of the function of impoliteness, all the functions were used in the selected American action movies. The 'affective function' was the most frequently used function among the others which formed (51.612) percent of the total functions. Followed by the 'coercive function' which comprised (32.258) percent of the total. Finally, the 'entertainment function' took the last position with only (10) occurrences with a percentage of (16.129) of the total number of the impoliteness strategies used in the data analysis.

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## List of Abbreviations

Abbreviated Forms	Full Forms
CP	Cooperative Principle
FAA	Face Attack Act
FTA	Face Threatening Act
PP	Politeness Principle

# CHAPTER ONE

## INTRODUCTION

### 1.1 Statement of the Problem

Wang and Fussell. (2010) declare that there are different communicative strategies which have to be followed by speakers to achieve a good relationship between speaker and addressee. Therefore, speakers need to follow these strategies and preserve a strong relationship with the other members of the community. In order to achieve and maintain good relationships, people must be aware of their words and behaviour, i.e. they need to treat their addressees with respect, take into account their faces and be polite to them whenever they speak. In contrast there are other impolite strategies that may occur in some negative communicative situations.

Impoliteness as a social behaviour, occurs frequently in everyday interactions and may lead to social conflict and disharmony between interlocutors. However, communication is governed by societal norms, which people should adhere to in order to achieve a good social interaction, but breaking these conventions causes misunderstanding and, in some cases, leads to a physical conflict.

Typically, every person has his/her own style to express impoliteness acts. Impoliteness acts are different from one person to another due to the fact that conducting such expressions is affected by certain social factors. People are typically bound to the norms, conventions and values of their societies; therefore impolite expressions are expected to be expressed and perceived differently based on the culture. This causes a problem in identifying such expressions of impoliteness. Cutting (2008), states that the whole issue of language and politeness seems to be quite culture-dependent. Since there is a contrast in using language, being polite or the act of politeness may differ from one culture to another. What is regarded as an act of politeness in one culture is not necessary to be the same in another culture. For example, it is common and considered polite for Japanese to ask their neighbours about what they are up to when they met in the streets or when they passed in front of their houses. However, for Americans, it can be considered rude, so this study is intended to examine the impoliteness phenomenon from American culture perspective. Additionally, most of the previous studies conducted on impoliteness, focused on the purely pragmatic

aspects and neglected what is called by Culpeper (2011a) as the main home of impoliteness, namely the sociopragmatic aspects. This study is also distinguished by concentrating on how the theory of impoliteness is used in virtual contexts (American action movies) rather than how it works in real life interactions. Thus, this study is conducted to fill a gap that according to the researcher's knowledge impoliteness strategies have not yet been adequately explored from a sociopragmatic perspective in American action movies. This genre of movies is particularly chosen because there are a lot of interactions and conflict among the characters, so it is hoped to be full of impolite expressions and because movies in general can portray various phenomena such as thoughts, feelings, ideas, culture, history, or relations among people in a more realistic way or more accurately in ways that are closer to reality.

## **1.2 Objectives**

The objectives of this study are stated as follows:

- 1-Identifying the most frequent types of impoliteness strategies in American Action movies.
- 2- Examining the extent to which impoliteness strategies are affected by the two social factors power and solidarity.
- 3- Investigating the functions of impoliteness strategies used by the characters in American action movies.

## **1.3 Research Questions**

- 1-What are the most frequent impoliteness strategies used by the characters in American action movies?
- 2-To what extent the use of impoliteness by the characters of American action movies is affected by the two social factors power and solidarity?
- 3-What are the functions of impoliteness strategies used by the characters in the American action movies?

## **1.4 Procedures**

The procedures followed in this study can be illustrated in the following steps:

- 1-Providing comprehensive definitions and explanations regarding impoliteness with a focus on its sociopragmatic nature.
- 2-Choosing two American action movies to investigate the impoliteness expressions employed by the characters of these movies.
- 3- Collecting data about the impolite expressions used by the characters in the selected movies.

4-Adopting Culpeper's (1996,2011a) models in analyzing the data to determine the types of impoliteness strategies and their functions.

5-Adopting Brown and Gilman's (1960) framework to examine how characters' use of impoliteness is affected by social power and solidarity.

6-Analyzing the data and comparing the results by providing the percentage and frequencies of occurrences for each strategy in both movies.

7-Drawing conclusions, recommendations and suggestions based on the results of the analysis.

### **1.5 Limits of the Study**

1-This study confines itself to the study of impolite expressions and will exclude any polite ones

2-This study will be restricted only to the action movies and any other types of movies such as pure Comedy, Drama, Fantasy, Horror, Mystery, Romance... etc. will be excluded.

3-This study will only be confined on investigating the impoliteness strategies and their functions without examining the expected responses from the recipients.

### **1.6 Value of the Study**

It is expected that investigating impolite expressions will be helpful for literary critics to identify the intended meaning behind using such expressions. Moreover, the phenomenon of impoliteness adopted in this study can give some information about impoliteness in daily communication. Thus, people will be more cautious in choosing certain strategies in order to maintain good communication with others and to gain their goal through that communication. It is also expected that this work will be of benefit to postgraduate students of linguistics in general and pragmatics and sociolinguistics in particular.

# CHAPTER TWO

## LITERATURE REVIEW

### 2.0 Introduction

For many years, language has been examined from various angles. It began with a study of language's structure and progressed to pragmatics, which is concerned with how language is produced and comprehended as well as how it is utilized in social contexts. However, the emergence of sociolinguistics has shed greater light on the relationship between language and the culture that uses it. This may be seen in the differences in the use of impolite expression across many communities and cultures, since each has its own perspective on language that is mirrored in its use.

Since impoliteness is a rational divergence or deviation from concepts connected to both sociolinguistics and pragmatics, it is crucial to address these topics in order to introduce an accurate and thorough analysis of the phenomenon. The chapter consists of five main sections. The first one is mainly concerned with sociolinguistics which includes its definitions, the scope of sociolinguistics, language and community, ethnography of communication, speech community and then the social dimensions. The second section sheds light on pragmatics, sociopragmatics, speech act theory and its taxonomies, pragmatic principles, cooperative principle (henceforth CP), implicature, politeness principle (henceforth PP), the concept of face and Brown and Levinson's theory of politeness. The third part is devoted to the phenomenon of impoliteness and some important related theories and concepts. The fourth sheds light on the American action movies and the language used in films. The last section provides an overview on the most relevant studies.

### 2.1 Sociolinguistics

Before the emergence of sociolinguistics, some linguists such as Ferdinand de Saussure concentrated on the structural complexity of language and studied language-system, as Lyons (1981) explains, “in abstraction from the society in which it operates” (p. 221). However, Hymes (1974) among other linguists argues that the complexity of using language lies not only in the linguistic system, but can be attributed to different uses due to the different contexts in which the language operates. Furthermore, William Labov (1972a as cited in Hudson, 1996) states that studying language without taking into account the society in which it is

used, is to eliminate the potential of discovering social justifications for the structures that being used.

Therefore, the interest in sociolinguistics or the social aspects of language increased rabidly at the end of the 1960s, and linguists had been stimulated to look beyond the mere structures and pure linguistic features of languages (Hudson, 1996). Meyerhoff (2006) points out that sociolinguistics is a wide field, that may be used to cover a variety of approaches in studying language.

### **2.1.1 Definition of Sociolinguistics**

Hudson (1996) defines sociolinguistics as studying language in relation to its social context. Wardhaugh (2010) provides a more detailed definition, referring that sociolinguistics is dedicated to studying the connections between language and society in order to have a better understanding of language structure and of how language functions in communication. Moreover, Forsyth and Copes (2014) add that sociolinguistics is a sub-discipline whose major goal is to investigate both language and social life through the prism of language. It concentrates on the questions that revolve around how language contributes to the formation and preservation of community, as well as how a community influences language usage through beliefs and social traits.

Additionally, Spolsky (2010) points out that sociolinguistics is the study of the relationship between language and society, specifically the relationship between language uses and the social structures in which language users live. It is an area of investigation that claims that human society is made up of a variety of interconnected patterns and behaviors, some of which are linguistic in nature. Furthermore, Radford, Atkinson, Britain, Clahsen and Spencer (2009) declare that sociolinguistics is the study of the link between language usage and the societal structures. It takes into consideration such factors as the speaker and addressee's social backgrounds (gender, age, power, ethnic background, social class, etc.), the speaker's and addressee's relationship (intimate friends, teacher–pupil, doctor—patient, employer—employee, grandmother—grandchild, etc.), and the manner and context of the interaction (in a supermarket, in mosque or church, a government office, in a TV studio, whispering, loudly, etc.). They also maintain that these factors are vital in understanding of the structure and function of the language employed in a situation.

In reference to the above elaboration, sociolinguistics can be regarded as an interdisciplinary field, in which language and society are mutually related. It investigates the relationship between language and society and provides explanations about why people speak differently. It focuses on how language is used by an individual speaker or group of speakers in a social context.

### **2.1.2 Scope of Sociolinguistics**

According to Fishman (1972), sociolinguistics has two major scopes of divisions, they are micro and macro sociolinguistics. Wardhaugh and Fuller (2015) state that micro-sociolinguistics is centred to investigate the connection between language and society with the aim of getting a better understanding about the structure of language as well as investigation the function of language in communication. Furthermore, Forsyth and Copes (2014) point out that micro-sociolinguistics, as the name implies, concentrates on research in the narrow sense. Hence, the focus is on how social factors influence the way individuals communicate and interact; how social variables influence language patterns, codes and varieties; and which social variables (e.g. age, socioeconomic class, or sex) most closely connect with language use patterns.

Macro-sociolinguistics on the other hand deals with wider social issues that are very often the concern of both social psychologists and sociologists. The main questions in macro-sociolinguistics are centred around language as a societal institutional system, how attitudes and attachments contribute to the distribution and function of speech forms in society, the role of language in limiting and/or expanding mobility in communities, how language change occurs, and how language users are affected by these issues (Forsyth & Copes, 2014).

### **2.1.3 Language and Community**

Lyons (1981) declares that “there is no human society known to exist or to have existed at any time in the past without the capacity of speech” (p. 12). Similarly, Chaika (1994) states that every human society depends on, and it is shaped by language. She adds that language and society are so linked and understanding one without the other is impossible.

However, Darquennes, Salmons and Vandebussche (2019) point out that language is used as strong markers of social identities and groups membership. Therefore, the members of specific society share various aspects and features, and these shared aspects are taken as a characteristic to describe that society. Additionally, Mesthrie (2009) states that language is not merely denotational, i.e.

referring to ideas, conveying meaning, indicating to entities or events that exist outside the range of language. When a speaker uses language primarily for this purpose, he or she will invariably give off hints about his or her personal and social background. Hence, language is believed to be indexical of one's place of origin, status, age, gender and so on. Wardhaugh (2010) proposes that language and society can have a number of possible relationships. The first is that language structure and/or behavior may be influenced or determined by social structure. That is to say, various styles and varieties of language that different speakers reflect factors such as their social, ethnic origin, or regional, and maybe even their gender, thus the choice between being polite or impolite is heavily influenced by specific social requirements. The second proposed relationship is completely opposed to the first: social structure may be either determined or influenced by language structure and/or behavior. This is the view adopted by Sapir and Whorf in what is known as Whorfian hypothesis or Sapir–Whorf hypothesis. The third option suggests that the impact is bidirectional: language and society may affect each other. The last possibility is that there is no connection between linguistic structure and social structure and that they are both independent of one another.

#### **2.1.4 Ethnography of Communication**

Wardhaugh (2010) points out that Hymes, in his speaking formula, provides us with an essential reminder that speaking is a complicated activity, where every particular bit of speech is indeed a piece of skilled activity. To this end, Hymes (as cited in Wardhaugh, 2010) presents an ethnographic framework that considers the numerous aspects that influence how people communicate. Hence an ethnography of a communicative event is a descriptive statement of all the relevant factors that are important in understanding how that specific communicative event meets its goals. According to Crystal (2008), sociolinguists use the term ethnography of speaking or ethnography of communication to describe the study of language in connection to the entire spectrum of extra linguistic variables that identify the social substrates of communication, with the emphasis on the descriptions of linguistic interaction.

Furthermore, Trudgill (1992) states that ethnography of communication is a branch of sociolinguistics which investigates the norms and rules of communication in different cultures. Finch (2000) points out that the ethnography of communication is about the relationship between language and the cultural and social factors that affect communication. Hence, every society has its own set of conventions, or norms, for how language is used in social situations.



Holmes and Wilson (2017, p. 9) refer that in every community, individuals are provided with a level of varieties from which they choose according to the situation in which they are engaged. Hence, they propose four social factors that have a role in the selection of a particular variety. They are as follows:

- A-** The participants or the users of language, including (who is the person speaking and who is the person speaking to)
- B-** The setting of the interaction or the social context in which it happens: where are the participants speaking.
- C-** The topic in which the participants are engaged.
- D-** The function: the purpose of the interaction.

### **2.1.5 Speech Community**

Hudson (1996) refers that the interest in the study of speech communities has increased, particularly after Leonard Bloomfield devoted the third chapter from his book 'Language' on speech communities. Bloomfield (1933) defines speech community as "a group of people who interact by means of speech" (p. 42). For Hockett (1958), speech community is the entire group of people who interact with one another through a common language, both directly and indirectly. Commenting on Hockett's definition, Hudson (1996) clarifies that the addition of the criterion of communication within the community makes every two societies that speak the same language, but there is no connection between them at all, two different speech communities.

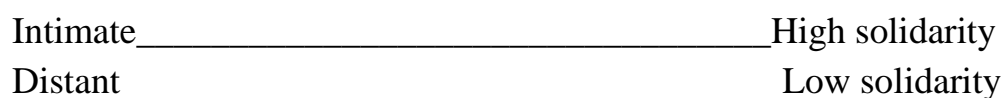
However, Spolsky (1998) defines speech community as "any human aggregate characterized by regular and frequent interaction by means of a shared body of verbal signs and set off from similar aggregates by significant differences in language usage" (p. 90). That is to say most permanent groupings, whether small bands bonded by face-to-face interaction, modern nations divided into smaller sub-regions, or even occupational associations or neighbourhood gangs, can be classified as speech communities if they exhibit linguistic features that merit further investigation. Additionally, Mesthrie (2009) after surveying different definitions for different scholars, point out that the most basic interpretation we can deduce from these definitions is that a speech community includes people who communicate with one another frequently through speech, which entails either a common language variety or shared ways of understanding the various language varieties regularly used in the area.

According to Spolsky (1998), the notion that members of a speech community have common norms concerning variety selection is significant. Though they may not know and employ each variety, they are aware of the circumstances in which other members of the community believe it is appropriate to employ each type of them. Furthermore, Saville-Troike (2003) states that an individual may be a member of more than one speech community, thus he or she may participate in a several overlapping or discrete speech communities, just as he or she participates in various social settings as a part of the communication strategies and this is due to the fact that every individual as a community member possesses a repertoire of social identities and each identity in a particular context has its own number of appropriate verbal and non-verbal expressions and forms.

### 2.1.6 Social Dimensions

Ong (2015) mentions that sociolinguists employ the so-called social dimension scales to assess the many speech components of a speech event, including the participants, topic, setting and purpose. However, Holmes (2013a) mentions that there are four different social dimensions which relate to the social factors that mentioned earlier in section 2.2.4. These dimensions are critical in determining the language used in social interactions. They are as follows:

1- The scale of the social distance. It is also referred as the scale of solidarity social distance. It is related to the relationship between participants. This scale is excellent for emphasizing that our level of familiarity with someone influences our linguistic choices. Thus, Ong (2015) points out that the language that will be used is determined by which form is most comfortable for the participants. The scale of the social distance can be illustrated as in Figure (2.1).



**Figure (2.1) Solidarity -Social Distance Scale (Holmes, 2013, p. 9)**

2-The scale of status. Ong (2015) states that this dimension scale is used to examine the relationship between participants with varying degrees of social status. Holmes (2013a) indicates that the scale of status is also concerned with the relationship between participants. This scale emphasizes the importance of relative status in linguistic selections. The scale of the status can be illustrated as in Figure (2.2):



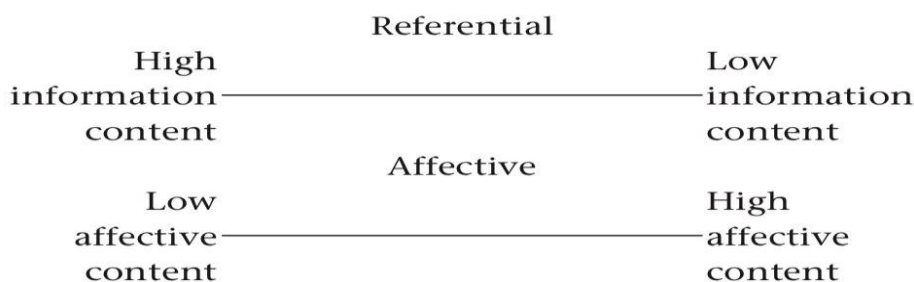
**Figure (2.2) Scale of Status (Holmes, 2013, p. 10)**

3-The scale of formality. According to Ong (2015), this scale measures whether the conversation is formal or informal, thus it relates to the setting of a speech event and may be influenced by the topic, end, genre and/or key of the conversation. Holmes (2013a) states that this scale is important in assessing the impact of the social sitting or nature of interaction on linguistic choices. It can be illustrated as in Figure (2.3).



**Figure (2.3) Scale of Formality (Holmes, 2013, p. 10)**

4- The scale of function (referential and affective). Holmes (2013a) states that the purpose of communication can have a significant impact on its linguistic forms. In this case, the dimension of function encompasses both referential and effective social meaning. Ong (2015) points out that the referential scale measures whether a conversation has low or high message content. A conversation is supposed to have a high message content, when the topic of discussion does not involve personal issues, when the topic of discussion negotiates acquisition of certain kinds of information, and when the goal is to acquire the requested information or the achievement of the required action. From a cultural perspective, conversations that occur in government, education, or religion have more information content than those that occur between family members and friends. On the other hand, the affective scale is inversely proportional to the referential scale and assesses the level of emotive content (i.e., intimate relationship) in a conversation. A dialogue with strong affective content will include endearment and encouragement language, as well as more intimate language (Ong, 2015). This scale is illustrated in Figure (2.4).



**Figure (2.4) Scale of Function (Referential and Affective) (Holmes, 2013, p. 10)**

## 2.2 Pragmatics

The aim of communication is to deliver a message from one participant to another. This communication happens primarily by language, so language is the main medium of communication in society. However, language user, as a social being, interacts and uses language in accordance with society's premises; society governs his/her access to the communicative and linguistic means. Hence, pragmatics as a branch of linguistics studies the way people use their language in the process of communication, and it is based on a study of these premises determining how they effectualize and affect human language use, in other words pragmatics is the study of language use in communication as it is bound by the norms of society (Mey, 2001). However, Huang (2007) states that "Pragmatics is the systematic study of meaning by virtue of, or dependent on, the use of language" (p. 2). Levinson (1983) simply defines pragmatics as the study of language in use. He thinks that pragmatics is concerned with the relationship between language and context. Context is an important factor that contributes in formulating and understanding speech. Furthermore, Birner (2013) draws attention to the fact that knowing the meanings of words and how they have been arranged and combined together, are not enough to interpret what someone meant by what they said. We almost need to know who is the speaker and the context in which he or she speaks as well as making inferences concerning why he or she said so, and what he or she intended to convey to the listeners.

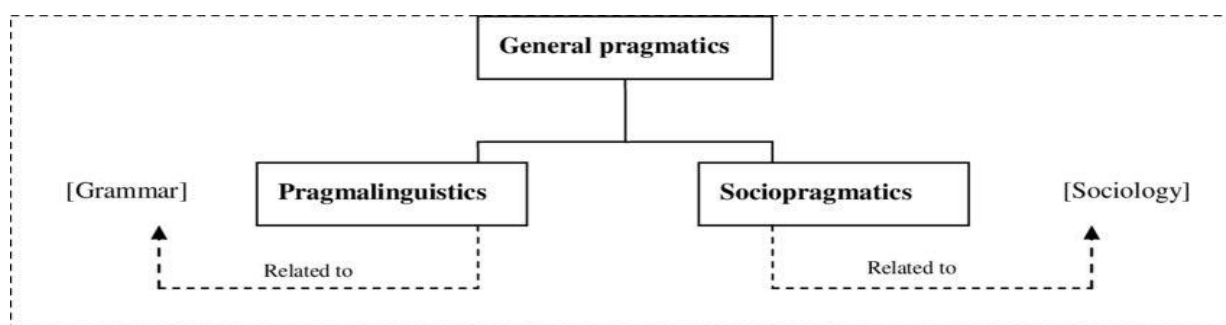
Yule (1996, p. 3) on the other hand displays four definitions of pragmatics. Firstly, he defines pragmatics as "the study of speaker meaning" (p. 3) in this regard pragmatics concentrates on studying meaning as communicated or delivered by a speaker (or writer) and understood by a listener (or reader). It is more interested in the analysis of what the speakers intend by their speech rather than what the words mean by themselves in that speech. Secondly, he defines pragmatics as "the study of contextual meaning" (p. 3), this definition is concerned with interpreting of what the speaker means in a certain context and how that context influences on what is said. Here, people must take into their account how to organize their speech in accordance with who they are speaking with, when, where, and under what conditions. Thirdly, pragmatics is defined as "the study of how more gets communicated than is said" (p. 3), it investigates how hearer can make inferences to grasp what is intended by the Speaker in his/her utterances. It investigates the hidden messages that are implied in the utterances. Lastly, Yule focuses on the notion of distance and how it contributes to determining the choice between what is said and what is not said. It concerns

with how relative distance is expressed. The speaker decides how much needs to be said on the basis of how distant or close the hearer is.

Moreover, Birner (2013) approaches pragmatics from a semantic perspective, saying that pragmatics is a field that is rooted in semantics in many ways and many of its basic ideas were created in response to semantic principles or issues in semantic analysis: Grice, for example, created his implicature theory to handle the semantic analysis of natural language equivalents of logical operators (such as *and* and *or*). Conversely, Ruhlemann (2019) states that in semantics, meaning is defined as existing independently of the context in which words, phrases, and sentences are used, whereas, in pragmatics meaning is interpreted and developed in relation to its social context. In other words, pragmatics is not something that tackles only the meaning of lexemes as in semantics. It looks beyond the literal meaning of an utterance and considers how the implied meaning is constructed and understood. Pragmatics means how people use language and how they communicate and understand each other in actual situations. As one of the branches of linguistics studies, pragmatics covers quite wide scopes which include some central concepts such as deixis, speech act, implicature, CP and politeness.

### **2.2.1 Sociopragmatics**

After presenting an illustrative account of sociolinguistics and pragmatics, it is critical to demonstrate how they are linked under a single term, namely sociopragmatics. Leech (1983) is one among other linguists who identifies sociopragmatics as an important component of general pragmatics. Leech (1983) defines general pragmatics as “the general conditions of the communicative use of language” (p. 10). He subdivides it into two areas, pragmalinguistics and sociopragmatics (as they are arranged in Figure (2.5) below, taken from Leech (1983, p. 11). Pragmalinguistics means the specific resources (lexical, syntactic or prosodic resources) provided by a particular language to their users for conveying specific illocutions. While, sociopragmatics refers to the specific conditions on language use. These conditions determine how people produce and interpret language.



**Figure (2.5) General pragmatics, pragmalinguistics and sociopragmatics. Adopted from Leech (1983: 11).**

However, these two areas are elaborated by many other linguists. Haugh, Kádár and Terkourafi (2021) state the difference by saying that pragmalinguistics is the study of how meanings are communicated by various forms and strategies, whereas sociopragmatics is the investigation of how language users perceive the contextual factors, such as the social and cultural norms, which underlay how people produce and understand language. According to Culpeper (2009), sociopragmatics is a part of pragmatics that deals with aspects relate to social context. Similarly, Holmes (2018) declares that sociopragmatics is involved with identifying and analysing evidence that supports social conventions in actions, and determining if they are accepted or not. However, Aijmer (2014) indicates that sociopragmatics in its broad meaning refers to the study of language and communication in relation to the cultural and social context. The goal of sociopragmatics is to investigate how social and cultural factors influence linguistic practices and choices. Thus, sociopragmatics as a field of study includes a wide range of pragmatic phenomena that rely on contextual factors in their interpretation. Furthermore, Trosborg (1995) clears that sociopragmatics studies those fundamental patterns of interaction in specific social settings and/or social systems. Impoliteness, for example, may be performed and perceived differently in various social contexts and situations, and among various social groups. Culpeper (2011a) declares that “the main home for impoliteness studies is sociopragmatics” (p. 5), a subfield of linguistic pragmatics and a field that overlaps with several others, the most notable of which are communication studies and interactional sociolinguistics. Additionally, he justifies studying impoliteness within sociopragmatics rather than pure pragmatics, saying that one of the reasons why sociopragmatics is the ideal place to study impoliteness is that most work on politeness has been done here, so it seems only right that its apparent opponent should be here as well. That is why the current study has adopted a sociopragmatic approach rather than a pragmatic approach, since pragmatics alone is thought to be insufficient for its objective.

### **2.2.2 Speech Act Theory**

Bublitz and Norrick (2011) declare that John Langshaw Austin (1911–1960), an Oxford philosopher of ordinary language, originated speech act theory. Austin originally presented the major ideas of his theory in the lectures he delivered at Oxford university during the period from 1952- 1954 under the heading “words and deeds”, and then in the William James Lectures which he gave at Harvard University in 1955. However, Austin himself indicated that those ideas had been formulated as early as 1939. Mey (2009) refers that Austin’s lectures were eventually refined and published posthumously in a book entitled “How to do Things with Words” in 1962. Brinton (2000, p. 301) refers that Austin’s student John Searle, took it upon himself to carry on Austin’s ideas, first in a book under the heading “Speech Acts” in 1969 and then in subsequent work. Cutting (2002) says that "Austin defines speech acts as the actions performed in saying something" (p. 16). However, Searle (1969) defines speech acts as “the basic or minimal units of linguistic communication” and states that language is a form of rule-governed behaviour, (p. 16), he indicates that by uttering a linguistic form, one creates speech acts, such as giving commands, making statements, apologizing, promising, asking questions, and so on. He also refers that these acts are generally made possible by and are carried out according to certain criteria governing the use of linguistic elements. Huang (2007, p. 119) mentions that the basic concept of speech act theory is that the uttering of a linguistic expression is an action, or a part of, an action within the social institutional framework and convention or as he said in a slogan form, “saying is (part of) doing, or words are (part of) deeds”.

However, Brinton (2000) states that speech act theory which established within the philosophy of language, has an important role in explaining how language is used in context. Similarly, Senft (2014) points out that anthropological linguists and sociolinguists have verified that speech acts are highly culture-specific, hence speech acts uttered by a Muslim husband to his wife will constitute a divorce, but not by a Christian one. Thus, Brown and Levinson (1978) and Leech (1983) (as cited in Klimczak-Pawlak, 2014) mention that, on the one hand, the universal principles of politeness and cooperation appear to rule the realization of speech acts, and on the other hand different cultures, due to the differences in their conversational style, may practice different modes of speech act behaviors, which leads to differences in their politeness orientations (negative or positive).

Additionally, Brinton (2000) refers that Austin opposed the position of logicians by stating that not all utterances have “truth value”. Thus, he distinguishes between constatives, which are statements that might be true or false, and performatives, which cannot be classified into true or false but as Austin referred either "felicitous" or "infelicitous". Furthermore, Levinson (1983) states that Austin introduced a typology of requirements that performatives must achieve in order to be happy or to succeed. He named these conditions as felicity conditions, and he divided them into three categories:

1- A- It is required to be a conventional procedure that has a conventional effect.

B- There should be appropriate circumstances as well as appropriate person for performing the act.

2- The procedure should be carried out accurately and completely.

3- A- The individual must possess the required thoughts, intentions and feelings as stated in the procedure.

B- “if consequent conduct specified, then the relevant parties must so do”

(Levinson, 1983, p. 229)

In this regard Klimczak-Pawlak (2014) mentions that the separation between performatives and constatives, and their additional categorization into “happy” and “unhappy” appears to be quite helpful in discourse analysis. Therefore, when a boy says to his colleague I pronounce you guilty of stealing a bike and I sentence you to five months in prison, is regarded as an unhappy performative. It should be uttered by a judge, in court, in the presence of the accused person, defence and prosecution, in order to be regarded as performative. Austin (1962), introduces a three-part categorization for speech acts, which are as follows

1- The locutionary act refers to what is literally uttered by speaker with both sense and reference. The locutionary act could be subdivided into a phonetic act, which is merely the act of making specific noises), a phatic act refers to the producing sounds that have both “sense and reference”, and a rhetic which refers to the act of making noises that are part of vocabulary and grammar of a certain language (Bublitz & Norrick, 2011).

2-The illocutionary: According to Brinton (2000) the illocutionary act is the communicative intention that the utterance has, the intended purpose behind producing an utterance or what the speaker attempts to do with his/her locutionary act, such as commanding, apologizing or promising. Austin (1962, p. 99) explains that illocutionary act is the "performance of an act **in** saying something, as opposed to the performance of an act **of** saying something”. In this



regard Birner (2013, p. 187) points out that Austin differentiates between locutionary and illocutionary where locutionary is identified “with the performance of an act **of** saying something, whereas an illocutionary act is the performance of an act **in** saying something”.

3-The perlocutionary act: Huang (2007, p. 103) illustrates that perlocutionary act as the effects or consequences on the addressee by virtue of the utterance being produced. Consequences or effects are special to the circumstances of the utterance. In more technical term, the perlocutionary “is the act by which the illocution produces a certain effect in or exerts a certain influence on the addressee” (Huang, 2007, p. 103).

### **2.2.2.1 Direct and Indirect Speech Acts**

Huang (2007) refers that there are three main sentence types in most languages of the world, which are A-declarative, B-interrogative, and C-imperative. These three types are distinguished syntactically and/or morphologically. Yule (1996) states that in these types there is an obvious relationship between the structural forms and the communicative function “(statement, question, command/requests)” (p. 54), performed by these forms. He (1996) also states that if there is a direct match between a structure and a function, the speech act is direct, whereas if there is an indirect match between a structure and a function, the speech act is indirect. Thus, a statement which is performed by using a declarative form is a direct speech act, but a request that is performed by using a declarative form is an indirect speech act.

Additionally, Allan and Jaszczolt (2012) point out that direct speech act is more explicit than indirect speech act and hence it is less context-dependent. It requires speech act felicity condition, i.e. a specific context to be felicitous. On the other hand, indirect speech act is less explicit than direct speech act, therefore it is more context dependent. It usually refers to a single felicity condition and inquires about or proclaims its validity, triggering an inference process to determine the speaker's communicative purpose.

However, Brinton (2000) states that “the clearest example of indirect speech acts is directives, because in polite social behavior, there is a tendency to avoid the direct imperative” (p. 307). Kim (2015) indicates that the primary motivation for indirect speech act is concern for the other's faces. Hence, people are compelled to manage the face of one another by employing indirect speech (polite remarks). Mullany and Stockwell (2010) point out that indirect speech act is

common in ordinary talks. It is crucial in the study of pragmatics, and especially in the analysis of politeness. Hence, Yule (2010) refers that the major reason behind using indirect speech acts appears to be that indirect requests, are generally deemed to be more polite or gentle in our culture than direct speech act. The reason they are seen to be more polite is due to certain complicated social assumptions. The following examples which differ mainly in their politeness, provide a good illustration.

*1. Close the window.*

*2. I would like you to close the window.*

*3. Can you close the window?*

*4. Would you mind closing the window?*

*5. May I ask you whether or not you would mind closing the window?*

These examples illustrate the extent to which politeness is used, where the first example is normally considered as rude and authoritarian, whereas the remaining four examples have a range of politeness.

### **2.2.2.2 Taxonomies of Speech Act**

Cummings (2010, p. 456) indicates that the taxonomies of speech acts were firstly introduced by philosophers, who examined them more than scholars of other fields. Austin presents the first taxonomy in his important work “How to Do Things with Words” in 1962. Austin (1962, p. 150) introduced five classes of speech act:

1-Verdictives, “are typified by the giving of a verdict, as the name implies, by a jury, arbitrator, or umpire”. They do not have to be final, they may be an appraisal, reckoning, or estimate, and so on. It is basically making a judgment concerning the worth or value of something, which is for many reasons difficult to be judged or estimated.

2-Exercitives, are about the exercising of influence, rights or powers, for example warning, urging, advising, appointing, ordering, voting, and so on.

3-Commissives, “are typified by promising or otherwise undertaking”, they obligate you to do something. They also include announcements of purpose or declarations, which are not promises, and also some ambiguous things which may be called espousals, such as siding with. They have clear connections with exercitives and verdictives.

4-Behabitives: They are a varied group, they have to deal with attitudes and social behavior, for example condoling, congratulating, challenging, apologizing, commending, and cursing.

5-Expositives: They are a complicated group to be defined. In brief they explain how our words fit into the context of an argument or conversation.

As for Cummings (2010, p. 456), he states that Searle examined the shortcomings in Austin's taxonomy and proposed an alternative taxonomy of five categories. This taxonomy was an improvement on Austin's one, not because the categories are more clearly defined, but because Searle's taxonomy represents a significant breakthrough in the study of speech act, for it is based on a rich and well-defined conceptual framework rather than a wide range of intuitions.

However, Senft (2014, pp. 25-26) mentions that Searle does not assay to build his classification of speech acts only on the basis of how psychological states are presented in performing speech acts. He built the typology of his classification on three dimensions “illocutionary point, direction of fit, and , expressed psychological state”. His taxonomy as he regards “as the basic categories of illocutionary acts”, includes the following five types.

1-Representatives, (contains most of Austin’s constatives). According to Huang (2007) these kinds of speech acts “commit the speaker to the truth of the expressed proposition, and thus carry a truth-value” (p. 106). They convey the belief of speaker. These acts include cases such as reporting, claiming, asserting, stating and concluding. In practicing these kinds of speech acts, the speaker portrays the world as he/she thinks it to be, “thus making the words fit the world of belief” (p. 106).

2-Directives, are those types of speech acts in which the speaker is attempting to persuade the listener to do something. They convey the speaker's wish or desire for the addressee to do what is intended by the speaker. Orders, advice, requests, requests, and questions are examples of paradigmatic cases. In practicing the directives the speaker seeks to extract some future course of actions from the addressee, thereby making the world fit the words through the addressee (Huang, 2007)

3-Commissives, those kinds of speech act include acts in which the words commit the speakers to some future actions. They reflect the speaker’s obligation to take action, such as refusing, promising, offering, threatening and pledging.

4-Expressives: According to Cutting ( 2002, p. 17), in these kinds of speech act the words are aimed to express the speakers’ feelings, such as regretting, congratulating, apologizing, deploring and praising. Huang (2007: 107) points out that expressives reveal the psychological state or attitude of the speakers whether it is likes , dislikes joy or sorrow.

5-Declaratives or (declarations): are those types of speech acts that cause instantaneous changes in a current situation or affair. They are usually called “institutionalized performatives”, because they frequently rely on elaborate extralinguistic institutions to be successful. Cutting (2002) refers that declaratives are those expressions and words that change the world by virtue of uttering them, such as I resign, I bet, I declare and so on. He states that; others can be seen in: I baptise this boy John Smith, which changes a nameless baby into one with a name, I hereby pronounce you man and wife, which turns two singles into a married couple, and ‘this court sentences you to ten years imprisonment, which puts the person into prison. (pp.16-17)

### **2.2.3 Pragmatic Principles**

Mullany and Stockwell (2010) mention that alongside of speech act theory, there are fundamental principles of pragmatics that have an important role in the field of pragmatics. The first is the CP, which is mainly proposed by Grice (1975), and the second is the PP, which is based on the works of Leech (1983) and Brown and Levinson (1987). Both CP and PP have an influential role in pragmatic study. However, along with these two principles, pragmatics encompasses other concepts which form the main scope of pragmatic field, Stalnaker (1972) (as cited in Levinson, 1983, p. 27) declares that "Pragmatics is the study of deixis (at least in part), implicature, presupposition, speech acts, and aspects of discourse structure". Hence, our concern is mainly restricted to those aspects that have a crucial connection with impoliteness theory, which are CP, implicature and PP respectively.

#### **2.2.3.1 Cooperative Principle**

Brown (2005) refers that the term CP is first posited by H.P.Grice in his William James lectures at Harvard University in 1967. The CP as proposed by Grice is a set of rules which are expected to be followed by contributors of any ordinary exchange. Cooperation is considered by Grice as the controlling element in the verbal communicative interaction (Brown, 2005). Grice stated that when people converse with each other, their utterances automatically offer expectations that guide the listener to the speaker's intended meaning. He regarded communication to be both cooperative and rational, claiming that the inferential intention-recognition is controlled by the CP and its maxims (Brown, 2005). Hence, Grice formulated the CP as follows:

“Make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged”(Grice, 1989, p. 26).

However, Huang (2007) indicates that Grice proposed an underlying principle that controls the use of language, depending on effective maxims to obtain rational and purposeful interaction in conversation. Moreover, Bousfield (2008, p. 22) declares that the assumption of Grice’s (1975) CP implies that there is a tacit understanding between speakers and hearers to co-operate in an interactive event in a successful way. Similarly, Senft (2014) sees that these assumptions are shared by interactants, and knowing about these assumptions allows both the speaker and the listener to form conclusions about each other's communicative behavior, which is regarded by Grice as always being rational and purposive. In addition, Malmkjar (2002, p. 421) declares that although the CP supplies hearer’s perspective on indirectness, in sense it provides the hearer with explanations of how to interpret and detect speaker's indirectness – it does not provide a speaker's perspective, a justification for why he chooses to be indirect rather than stating exactly what he means.

However, Ibileye (2018) states that Grice's CP may be regarded as an idealized representation for true human communication, i.e. how human beings are supposed to behave while engaging in any conversation. So participants in a conversation must always have a shared immediate goal, and as a such, their contributions dovetail and, in most cases, are mutually reliant. On this account, Grice presents four set of rules or maxims attempting to support and streamline his perspective. They are as follows:-

- 1-The Maxim of Quantity: It states that the contribution should be as informative as possible to fulfil the objectives of the current exchange. It should not be more informative than it is required.
- 2-The Maxim of Quality: Try to be truthful in conversation. Do not mention what you think to be false or for which you have not sufficient evidences.
- 3-The Maxim of Relation: Be relevant. Make your contribution in regard to the current discourse.
- 4-The Maxim of Manner: Make an effort to be more specific and perspicuous. Maintain clarity and do not be ambiguous . Be brief and maintain a sense of order.

Leech (2014) clarifies that presenting the CP and its four maxims in imperative mood (“Make your contribution...” etc.) by Grice, causes misunderstanding in two ways. The first is that the CP is restricted on the speaker’s role rather than hearer’s role in communication. The second misconception is that the CP is some sort of maxims or precepts that individuals are prescriptively obliged to follow. Grice's use of the word maxim is undoubtedly part of the reason for this misunderstanding. However, Grice did not propose the CP and its maxims as ethical precept (despite the fact that some commentators have persisted on perceiving them as such), but as a way of explaining certain inferences that may be formed, which he referred to as conversational implicatures. Grice interested in the logic of conversation not in the ethnic of conversation.

However, Leech (1983) states that the CP alone cannot explain why people often use indirectness and what the relationship between sense and force is when non-declarative sorts of sentences are considered. Moreover, he claims that the CP is not necessarily universal principle, it is applied differently by different cultures and societies. Additionally, he claims that the PP is not simply another principle to be added to the CP, but rather a vital complementary element that rescues the CP from major difficulties.

### **2.2.3.2 Implicature**

Crystal (2008, p. 238) states that implicature is a concept derived from the work of H. P. Grice and now extensively used in linguistics to examine conversational structure. used in linguistics as a part of the study of conversational structure. Conversational implicatures are the meanings that can be inferred from the structure of an utterance based on certain CPs that govern the effectiveness and socially acceptable conduct of conversations, as when one says (your pencil on the floor) is interpreted ( that I have to pick it up). According to Horn (2005, p. 3), implicature is a part of speaker’s meaning that makes up a part of what is intended in an utterance without really being uttered. What a speaker intends to convey is typically more deeper than what he/she directly utters; linguistic meaning significantly underdetermines the message that is received and comprehended. Speaker subtly uses pragmatic concepts and relies on hearer to do the same in order to interpret what speaker says.

However, Grice (in Levinson, 1983, pp. 127-128) mentions two kinds of implicature, namely conventional and conversational implicature. Conventional

implicature occurs when a speaker presents a real fact in a deceptive manner. It also relates to particular words, and when such words are employed, they may convey additional meaning. Chapman (2011) adds that the term "conventional implicature" refers to features of conventional meaning that are not actually spoken when an expression is employed. This suggests that pragmatic meanings must be included in descriptions of languages as well as analyses of how they are used. Moreover, Yule, (1996, p. 45) claims that conventional implicature is not founded on pragmatic maxims or principles, so, it does not require a specific context to be understood. On the other hand conversational implicature is founded on the contexts and maxims of pragmatics, it occurs when a speaker's intent differs from what is actually employed, depending on the context of the discourse (Grice in Levinson, 1983). Moreover, Chapman (2011, p. 73) states that this kind of implicature depends on the "principles or regularities concerning how people use language in general". Furthermore, he declares that this form of implicature is based on context since the hearer of the spoken sentence presumes that the speaker complies with the standard principles of language use. Hence, Huang (2014) states that conversational implicature is a component of the speaker's meaning and not the sentence's meaning. However, implicature plays a crucial part in adopting impoliteness, hence one of Culpeper's (2005) suggested tactics, namely off-record impoliteness is conveyed by using implicatures.

### **2.2.3.3 Politeness Principles**

Leech (1983) states that politeness in its broad sense is a type of communicative behavior that may be found in a wide range of human languages and cultures; it has even been described as a universal phenomenon of human society. Moreover, Watts Ide and Ehlich (2005) point out that politeness is a dynamic phenomenon that is always open to adaptation and change in any group, at any age, and at any point in time. For this reason Nowik (2008) refers to the fact that despite a large body of theoretical and empirical research on politeness, there is still no complete consensus on what politeness is and how it should be conceptualized. Thus, Brown and Livenson (1987) associate the phenomenon of politeness with various concepts such as indirectness, deference, tact , etiquette, appropriateness, formality and so on.

However, there are well-known points of view on how to approach the concept of politeness. According to Haugh (2003, p. 12), politeness has been described as a pragmalinguistic as well as a sociopragmatic phenomenon, hence "the definitions of politeness vary accordingly from pure linguistic, pure

pragmatic, to social-cultural or socio-cognitive, while other definitions can be characterized as being discursive in nature".

However, Culpeper (1996) states that the most frequent and classic studies of politeness rely heavily on pragmatic approaches to politeness. They have centred on how people promote or maintain social harmony by employing appropriate communicative strategies. The most important study proposed by Lakoff (1975) who defines politeness as "those forms of behaviour which have been developed in societies in order to reduce friction in personal interaction" (p. 64). On the other hand, Leech (1983) indicates that politeness is those observed forms of behavior which are intended to keep interaction harmonious and cooperative. Brown and Levinson (1987) state that politeness is about how the communicative strategies are employed by the speaker to maintain the hearer's face. According to Culpeper, Bousfield and Wichmann (2003), politeness is a fundamental kind of cooperation generated through a socialization process to improve human communication. It is a socioculturally and historically built phenomenon, not a natural phenomenon that existed before people, i.e., it is not something that human beings are born with.

#### **2.2.4 The Concept of Face**

Face is regarded as the key concept in the study of politeness. This term was first coined from Chinese culture by Goffman (1967), who defines it as "the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact" (p. 6). Brown and Levinson (1987) mention that their concept of face is taken from Goffman's (1967) and the English folk term, which associates face with feelings of embarrassment or humiliation, or losing face. As a result, face is an emotional investment that can be lost, maintained, or preserved, and it must be continually paid attention to in interactions. Similarly, Hickey (1998) states that "face can be linked to a person's public self-esteem or self-image, which can be damaged, maintained or enhanced in interaction with others" (p. 57).

Moreover Yule (1996) suggests that Face as a technical concept means a person's public self-image. It refers to everyone's emotional and social sense of self, which they expect others to recognize. Brown and Levinson (1987) define face as "the public self-image that every member wants to claim for himself" (p. 61). Additionally, Goffman (1967) introduces the concept of face-work, by which he means the actions that a person takes to ensure that whatever he is doing is congruent with his face. Face-work is used to counteract "incidents" or situations



that have effective symbolic meanings. Thus, poise is an important type of face-work because it allows a person to control his embarrassment and thus the humiliation that he and others may experience as a result of his embarrassment.

In their book “Politeness; some Universals in Language Use” Brown and Levinson (1987, p. 62) introduce two components of face; “positive face and negative face”:

A- Positive face is the desire of each person to have his wants approved and appreciated by at least some others people. Additionally, Yule (2010) states that Positive face refers to each person’s desire to be connected, to belong, to be a part of a group. However, Brown and Levinson (1987) claim that the concept of face is universal, in sense that all model persons have both negative and positive face. Moreover, all model persons are rational agents, i.e. choosing what are satisfying their ends.

B- Negative face is the desire of each competent adult to act without being hindered by others (Brown & Levinson, 1987, p. 62). Yule (2010) illustrates that negative does not imply the meaning of the word bad, but rather it is simply the opposite of the word positive. Negative face refers the person’s wants to be independent and free from imposition.

In addition to what has been previously mentioned, Brown and Levinson (1987) suggest a new concept to their politeness theory which is face threatening act (henceforth FTA), referring that “certain kinds of acts intrinsically threaten face, namely those acts that by their nature run contrary to the face wants of the addressee and/or of the speaker” (p. 65). According to Yule (2010) whenever we say something that threatens another person's self-image, we are practising what it is called FTA. For instance if we practice direct speech to make others to perform something (give me that pencil), we pretend to have a greater social power than the addressee. If we do not really have that social power (e.g. we are not military officers) then we are practicing a FTA.

### **2.2.5 Brown and Levinson's Theory of Politeness**

Since the 1970s, politeness has been a major topic in pragmatics and sociolinguistics, generating a lot of theoretical and empirical interest. There have been two significant periods in politeness theory and research: the Brown and Levinson era and the discursive, postmodern era (Savic, 2014). However, Kadar and Haugh (2013) confirm that Brown and Levinson postulated the most important theory of politeness in (1978, 1987) and it today maintains a unrivalled

reputation both within and beyond the field of pragmatics. Additionally, Pastor (2001) mentions that this theory has inspired lots of new empirical and theoretical researches in the fields of pragmatics, psycholinguistics, sociolinguistics, communications and anthropology.

Pastor (2001) points out that Brown and Levinson's theory is based on the assumption that communication has the potential to be aggressive, and that interlocutors seek to mitigate threat and maintain social harmony. To this end they suggest different types of politeness strategies that are postulated to summarize the polite behaviors of people in communication. They are as follows:

1. Bald on Record Strategies: These strategies usually do not attempt to mitigate the threat to the hearer's face. They are performed in a clear, direct and unambiguous way. Such strategies are mostly used when the speaker has a close relationship with the hearer, for instance they are close friends, or in situations of urgency (e.g., the warning cries made when a building is engulfed by fire) or when the threat is very small to the hearer's face (e.g. "Do sit down") (Brown & Levinson, 1987)

2. Positive Politeness Strategy: Positive politeness tends to direct redress towards the positive face of the addressee, his constant desire for his wants to be appreciated and approved. Redress lies in partially gratifying that desire via communicating that one's own desires (or some of them) are comparable to the addressee's desires in certain ways. This strategy is intended to restore the hearer's positive face want by intensifying interest, showing cooperation and seeking agreement (Brown & Levinson, 1987).

3-Negative politeness strategy: Negative politeness is a redressive behavior directed towards the addressee's negative face: his desire to have his action unrestricted and his attention unhindered. It is intended to reduce the imposition of FTA on the hearer, and to reinforce formality by demonstrating respect for the hearer's negative face want. Negative politeness may utilize these suggested strategies (e.g. be indirect/ Would you lend me your grammar book?, using hedges/ a pen is a sort of a tool, apologizing/ I am sorry....., using plural pronouns/ we regret to inform you, and so on) (Brown & Levinson, 1987).

4-Off record strategy: According to Brown and Levinson (1987) in 'off record strategy' the communicative act is performed in such a way that there is more than one possible unambiguous communicative intention which may be attributed to the act. The speaker uses this strategy to leave him/herself an out by utilizing a number of ambitious interpretations. Thus, speakers can do FTA and still avoid responsibility for doing it. The hearer in this strategy is required to interpret and infer the intending meaning of the speaker to get a successful communication, for

instance ( I forgot my pencil instead of can you lend me a pencil). Brown and Levinson (1987), suggest strategies to do the 'off record' as: (giving hints, presupposing, giving association clues, using metaphors, using tautologies, using contradictions, being vague or ambiguous, being ironic, using rhetorical questions, displacing hearer and being incomplete, overgeneralizing, and so on).

5- Do not do the FTA: This strategy merely means that the speaker does not want to offend the hearer in any way with the FTA. So, he tries to avoid hurting him and in doing so he fails to effectively achieve his desire communication. For example when the doctor avoids to mention the need for an overweight patient to lose weight (Brown & Levinson, 1987).

Figure (2.6) illustrates the five types of politeness strategies proposed by Brown and Levinson (1987) .

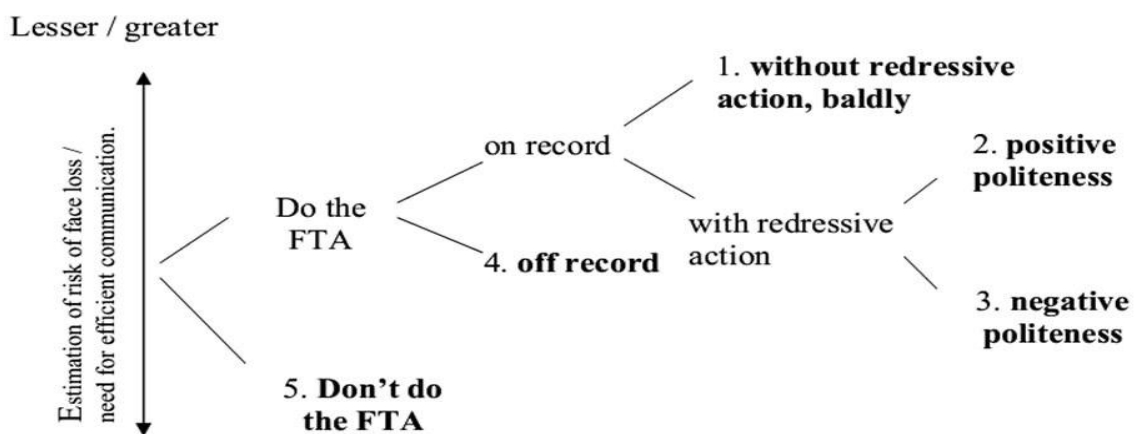


Figure (2.6) Strategies for Doing FTAs. Adapted from Brown and Levinson (1987, p. 60 )

### 2.3 Impoliteness Theory

Although the notion of impoliteness has been mentioned by all the leading theories of politeness, this mention is descriptively insufficient and often technically biased (i.e. it is supposed that the concepts employed to describe politeness can be directly and easily extended to impoliteness) (Eelen, 2001). Thus, Kasper (1990) emphasizes that the models of politeness should encompass both hostile and cooperative communication in order to provide an appropriate explanation of the processes of interpersonal communication, and such aggressive behavior should be viewed as complementary to politeness. However, Bousfield (2008) declares that present politeness theories have failed to account for the aggressive interaction that occurs in impolite discourses. Thus, it is clear that some kind of framework is required to explain such linguistic behavior.

Taking this into account, Culpeper (1996) presented an extensive impoliteness framework which is parallel but opposite to Brown and Levinson's politeness theory. Brown and Levinson's politeness theory focused on examination communication of offense, whereas Culpeper's impoliteness theory examined a deliberate and intentional attack on a hearer's face (O' keeffe, Clancy & Adolphs, 2011). However, various points of view have been presented by linguists on Impoliteness, and we can argue that they have created an integrated framework for the phenomenon of Impoliteness, especially those presented by Culpeper (1996, 2005), Bousfield (1997), kienpointner (1998), and Lachenicht (1989).

### **2.3.1 Definitions of Impoliteness**

According to Culpeper (1996), impoliteness may be simply viewed as the absence of politeness where it should be expected, explaining this idea by saying that the failure in expressing thank to someone for a gift may be viewed as impoliteness. Tracy and Tracy (1998) look at impoliteness from a different perspective, they regard impoliteness as communicative activities considered by members of a particular social community (and often intended by speakers) to be purposely offensive behavior. However, Culpeper et al. (2003) briefly define impoliteness as "the use of communicative strategies designed to attack face, and thereby cause social conflicts and disharmony" (p. 1545). Later on, Culpeper (2005) modifies his previous definition, taking into account the role of the hearer in perceiving impoliteness and/or the speaker's intention to attack face, stating that impoliteness occurs when: (1) the speaker intentionally communicates a face attack and/or (2) the hearer understands and/or constructs behavior as purposely face-attack, or as a combination of both one and two. Therefore, Napoli (2021) says that impoliteness is a deliberate and intentional offensive behavior and cannot be just reduced to the lack of politeness.

However, Locher and Bousfield (2008) state that "Impoliteness is a behavior that is face - aggravating in a particular context" (p. 3). Similarly, Holmes, Marra and Schnurr (2008) define impoliteness from a perspective of social context, considering impoliteness as every linguistic behavior perceived by the hearer as threatening his/her face or social identity, and violating the norms of appropriate behavior that prevail in specific contexts and among specific interlocutors, whether purposefully or not. Bousfield (2008) takes impoliteness to be the polar opposite of politeness, in that, rather than it seeks to mitigate FTAs,

impoliteness constituting the communication of purposefully gratuitous and hostile verbal FTAs, which are intentionally delivered:

A- Mitigation is not used in situations where it is required.

B- With intentional aggression, in which the face threatening is boosted, exacerbated or exaggerated in some way to maximize the severity of face damage inflicted.

Finally, Culpeper (2001) admits that it is a challenge task to give a satisfactory definition to impoliteness, because it is associated with context as well as social values, where one behavior may be regarded as polite in a certain context and impolite in another. Therefore, it cannot be said that there is a unanimously agreed upon definition of the phenomenon of impoliteness, even though they all share two recognizable commonalities: face and intentionality.

### **2.3.2 Theories of Impoliteness**

According to Bousfield (2008), there have been three significant theories to impoliteness, namely Culpeper (1996), Austin (1990) and Lachenicht (1980). Both Culpeper (1996) and Lachenicht (1980) are highly detailed. Moreover, Culpeper et al. (2003) state that Culpeper (1996) and Austin (1990) have a lot in common, they both talk about face attack and both are built on Brown and Levinson's (1987) framework. However, there is an essential difference among the three theories. Austin's (1990) theory focuses on the hearer, and his /her role in perceiving a behavior as a FTA, whereas Culpeper (1996) and Lachenicht (1980) focus on the speaker and his/her intention in conveying a FTA.

#### **2.3.2.1 Lachenicht (1980)**

Lachenicht (1980) presents a model of impoliteness in his study "Aggravating Language: A Study of Abusive and Insulting Language". He (1980) believes that the use of aggravation is "a rational attempt to hurt or damage the addressee" (p. 607). Lachenicht (1980) declares that causing hurt is achieved by notifying the speaker that he/she is unliked and does not belong (positive aggravation), and also by restricting the addressee's ability to act freely (negative aggravation). Aggravation, like any human behavior, can be carried out with various levels of intention. Thus, he (1980) suggests a model of four aggravation strategies, that can be practiced according to the intended level of threat as in the following:

A-Off Record: It includes ambiguous insults, giving hints, insinuations and irony. This strategy enables the insulter to insult and harm the target person, and he can still claim innocence. It is characterized by using of indirectness against powerful hearers. Thus, it is very similar to the politeness strategy.

B- Bald on Record: It is characterized by producing FTA directly e.g. (Do your homework, close the door, Do not talk and so on). It is also very similar to the politeness strategy.

C- Positive Aggravation: This strategy is used to reveal to the addressee that he/she is not approved of, not worthy of respect, does not belong and will not get cooperation.

D- Negative Aggravation: It is used for imposing on the addressee, restraining his/her freedom of actions, and attacking his/her social position and the basis of social action.

### **2.3.2.2 Austin (1990)**

Austin (1990) in her work “dark side of politeness” presents a model that focuses on the hearer and on his/her role in perceiving impoliteness. Austin (1990) does not use the term impoliteness in her study, instead she does use the term "dark side of politeness" to investigate the issues regarding face attack acts (henceforth FAAs). However, Instead than simply putting impoliteness against politeness, Austin investigates the concepts of choice and the idea of the speaker's advantage. She claims that in many interactional settings, the basic assumption is that the speaker may not, and likely will not, wish to cooperate, hence the interaction may be governed by the interests of only one person or group of participants, rather than mutual interest. However, she maintains that interactants' choices can be understood in terms of face. Positive face is the individual's desire to be valued in the society in which he/she lives. The individual wants to know about his/her standing in regard to others, in sense what the others think about him/her. Whereas negative face includes the other aspects of the desire for a status in society. Here, the objective is for an imposition-free space in which individuals can keep their self-esteem and freedom of activity while remaining within society's general boundaries (Austin, 1990). She (1990) defines FAAs as “those communicative acts which are injurious to the hearer's positive or negative face, and are introduced in a situation which could have been avoided, but where their inclusion is perceived by the hearer to be intentional”( p. 279).

Austin (1990) points out that: In my model of face attack, certain assumptions fundamental to Brown and Levinson's (1987) model of politeness cannot be held. These are that the speaker wants or needs to maintain the hearer's face, that the hearer poses a threat to the speaker's face, and that the speaker cares what the hearer does in retaliation. (p. 279)

Anyhow, Austin (1990) identifies seven types of face attack:

1. Bald on-record: In this strategy little attention is paid to the hearer's face wants. The speaker is aware of the hearer's positive face desires, but intentionally ignore them, therefore he or she performs the FAAs boldly and without redress.

2. Bald-on record threats to positive face: Here the speaker attacks the positive face by being rude, or talking about taboo topics.

3. On-record without redress to negative face: Although the speaker recognizes the hearer's need, the speaker does not orient to the hearer's negative face. The speaker impinges and makes impositions without redress.

4. On-record with inappropriate redress: The speaker employs redressive strategies, ostensibly in order to save the hearer's face in some way. The nature of the conversation, or the nature of the relationship between the speaker and the hearer should in most cases, exclude the necessity for such redress. This is a double face attack strategy in that it not only lowers the hearer's self-esteem but also urges speculation as to why the speaker appears to be making concessions to the hearer's face.

5. On-record with inappropriate redress to positive face: The speaker orients to the hearer's positive face, Where circumstances render the orientation unsuitable. This strategy includes using an apparently polite hedges or qualification in response to a face attack that shouldn't have required any redress.

6. On-record with inappropriate redress to negative face: Wherever familiarity is suitable, the speaker orients to the hearer's negative face. This is a distancing behaviour. This strategy involves an off-the-record element in that the ostensible politeness can be viewed as genuine, especially when negative politeness traits are present.

7. Off-record: Off-record attacks depend on the ability of the hearer to deduce implicature from what is stated. The actual face attack cannot be recovered solely from the utterance, but rather it is highly dependent on the context and the participants' shared experience.

### **2.3.2.3 Culpeper (1996)**

Wiechecka (2012) states that Jonathan Culpeper (1996) has presented the most outstanding model in tackling the phenomenon of impoliteness. Moreover, Mullany and Stockwell (2010) indicate that Culpeper used data from the media in general, and data from television shows in particular, to assess how well his impoliteness model works. Culpeper (1996) proposes two types of impoliteness namely: inherent impoliteness and mock or banter impoliteness. However, since

the present research depends on Culpeper's (1996,2011a) models in analyzing the data, this theory will be discussed in detail in the third chapter.

### **2.3.3 Impoliteness and Other Notions**

As a sociopragmatic phenomenon, impoliteness is tightly correlated with a number of elements, such as, power, solidarity, and gender. This section will cover these factors as well as intentionality, which is a crucial element in understanding impoliteness.

#### **2.3.3.1 Impoliteness and Power**

Language is regarded as a powerful tool for exercising power, as well as a critical component in the construction of social reality. It has an essential role to play in "social manipulation and seduction" (Wagner & Cheng, 2011, p. 1). According to Brown and Gilman (1960), power as a social variable is a non-reciprocal relationship between at least two persons, in sense that the two persons cannot claim this variable in the same area of behaviour. It can be said that a power holder has the authority over his/her opposite to the extent that he/she is able to influence or control the behaviour of the other. In other words, power denotes that one of the individuals involved in an interaction is superior to the other due to factors such as status, age, occupation, wealth, and so on. In relation to solidarity, Brown and Gilman (1960, p. 257) state that "power superiors may be solidary (parents, elder siblings) or not solidary (officials whom one seldom sees). Power inferiors, similarly, may be as solidary as the old family retainer and as remote as the waiter in a strange restaurant". However, Leech (2005) claims that power is a vertical distance that significantly affects how interlocutors interact with one another in a variety of social interactions.

#### **2.3.3.2 Impoliteness and Solidarity**

Solidarity is one of the important social dimensions that governs the use of language, where communication is highly affected by the relationship between the indulged participants, whether they are intimate or not, close friends or strangers and so on. This new set of relationships as Brown and Gilman (1960) describe are symmetrical, i.e. have the same parents, practice the same profession or attend the same school. In communication, solidarity is defined as the similarity, closeness, and social equality of the parties involved. It controls the reciprocal and symmetrical relationships among participants having similar status, social ranks, age and position (Brown & Gilman, 1960). This suggests that both participants can communicate informally by using for example the same level of impoliteness with one another. The dimension of solidarity is potentially



applicable to all persons addressed. Thus, solidarity has an important role to play in communication. However, this social factor has already been clarified in Section 2.1.6, under the heading social dimensions.

### **2.3.3.3 Impoliteness and Social Norms**

Language is everywhere and at all times is bounded by culture, in any society there are social norms that are understood and followed by the members of that society. These rules are perceived by the members of a society to determine what is appropriate and what is not. However, Watts (2003) states that impolite behaviour is noticed when participant breaks out of line and violates the interactions order of the social activities. Similarly, Mills (2005) declares that impoliteness is a threatening act intended to damage the hearer's face or his/her social identity, conducted by violating community's hypothesized rules of appropriate behaviour. Thus, whether a particular utterance is polite or impolite depends on the interactive context, i.e. on the norms that a particular community holds.

Additionally, Culpeper (2010) states that interactional norms can influence how a person behaves as a member of a group: Group membership entails adherence to group norms and expectations, and failure to do so, i.e. exhibiting non-conforming behavior, might raise a question of belonging. Accordingly, Jay (1992) refers that in some situations, such as in a pub the use of dirty language is encouraged, and refusing to engage in such interactions, might be perceived as inappropriate behavior. Consequently, according to Locher and Bousfield (2008), norms are not stable constructs, but instead, norms are in flux, never stay still but change since they are formed by the participants who make up the discursive practice.

### **2.3.3.4 Impoliteness and Gender**

Butler (1990) presents a perspective describing gender as a behaviour or an act, something that people do in everyday interactions rather than something they are born with. Similarly, McConnell-Ginet and Eckert (2003) indicate that gender is not a component of one's nature, or what one is, but rather an achievement, it is a set of acts through which individuals build and claim identities. However, several studies have been conducted on the relationship between language use and gender to discuss whether women are more polite than men or vice versa and there is virtually unanimity among these studies that women are more polite than men due to the superiority of men in society.

The most recognized study presented by Lakoff (2004) in which she distinguishes between men and women's speech, claiming that women's speech is deemed to be more polite than men's. She illustrates that men always have tendencies to force their value judgments on others. She further states that women tend to communicate with reference to the rule of politeness, whereas men tend to communicate with reference to the rules of conversation and direct actual communication. In addition to that, Brown (1980) claims that women in general talk more formally and politely, because they are traditionally relegated to a secondary rank relative to men and a higher level of politeness is demanded from inferiors to superiors. Conversely, Bucholtz (1999) believes that the premise of women being "nicer" than men should be reviewed.

However, several studies have arrived at a roughly similar conclusion that women have an innate need to communicate in a prestigious manner and frequently adopt polite behavior. Women are more prone to be cautious, and they use hedges or politeness in their vocabulary to avoid swearing and other prohibited expressions (Robson & Stockwell, 2005). Finally, Holmes (2013b) points out that the reason why men and women speak differently is that they pass through different socialization processes.

### **2.3.3.5 Impoliteness and Intentionality**

According to Mills (2005), participants may intentionally choose to use impolite behaviors to achieve specific conversational objectives. Thus, the notion of intentionality is essential for analyses because a hearer's comprehension and reaction to an utterance will differ depending on whether the hearer believes that face damage was produced intentionally or unintentionally.

Accordingly, Jay 1992 (as cited in Bousfield, 2008) illustrates that the more probable the hearer is to ascribe an intention to the utterance, the more free he/she will feel to respond in kind. Furthermore, the greater the harm caused by a particular behavior, the more free the targeted person feels to retaliate with impoliteness. Hence, Terkourafi (2008) states that for impoliteness to be a hurtful behavior, a speaker has to act intentionally, with deliberate aggression, while the hearer is supposed to perceive and believe that the speaker is intentionally attacking his/her face. Similarly, Bousfield (2008) considers the intent to cause damage a key criterion in defining impoliteness "impoliteness constitutes the communication of intentionally gratuitous and conflictive verbal face-threatening acts (FTAs) which are purposefully delivered" (p. 72).

According to Jay (1992), intonation is a key factor in determining intention, as “the appropriate intonation can make ‘son of a bitch’ a term of endearment” (p. 13). Nevertheless, Terkourafi (2008) suggests that a hearer may also be aggrieved even if no intention in causing damage is intended by the speaker. Therefore, Culpeper (2011b) points out that “impoliteness is in the eyes and ears of the beholder” (p. 394).

### **2.3.4 Responses to Impoliteness**

According to Culpeper et al. (2003), knowing the recipient's response to the face attack is a crucial matter since the response can reveal how the recipient receives the offensive behavior. Moreover, Labov (1972) hypothesizes that by responses one can distinguish ritual insults from personal insults, since ritual insults are not intended as true statements, they are not to be denied. However, Culpeper et al. (2003) assume that the recipient of strategic impolite act can either respond to face attack or not respond to it. He adds that they continue to add that participants who decide to respond to the impolite behavior have a second set of theoretical options: they can accept or counter the face attack.

1- Accepting the Face Attack: According to Bousfield (2008), accepting the face attack may imply that the addressee accepts responsibility for the impoliteness act, or he/she agrees with the impolite assessment included in the intensified FTA. Thus, frequent, intense, and personalized complaints may be received with an apology, and a criticism also may be responded with an agreement, consequently this type exposes the responder to a high face damage. Bousfield (2008) demonstrates how to accept the face attack in a conversation from The Clampers extract between an official and a car owner. The official is currently helping in the removal of a car that was parked illegally. The car owner arrives as the car is lifted onto the back of the removal truck. She is suddenly confused by this incident:

***The car owner “oh..oh please don’t oh this has never happened to me before”***

***The official “sorry madam”***

***The car owner “don’t do it to me”*** (cries) (Bousfield, 2008, p. 200)

The woman feels angry at the official by using bald on record impoliteness “Don’t do it to me!” and the official apologizes to the woman. It means that the official accepts the woman’s face attack indirectly by replying “Sorry Madam” in order not to worsen the situation.

2- Countering the face attack: Here, a set of strategies may be used by the addressee to counter the face attack. However, the addressee has to take into account whether these strategies are offensive or defensive.

A- Offensive strategies refer to counter the face attack with another face attack.

B- Defensive strategies which are largely used to protect one's own face or the face of a third party. The addressee tends to explain something to defend himself/herself, instead of countering the face attack with another face attack. Below is an example provided by Culpeper et al. (2003, p. 1565) to illustrate defensive strategy:

**S2: “Don’t you think this is a bit stupid?”**

**S1: “Here and yeah.”**

In this example speaker1 does not reply to speaker2’s impolite utterance with impolite utterance too. speaker1 only wants to defend himself by his utterance “here and yeah), though speaker2 tries to attack or counter speaker1 by asking, "Don't you think this is a bit stupid?".

3- Choosing not to respond. Sometimes the addressee gives no response towards the impolite behavior and this is due some reasons e.g. to defend his/her face, he/she does not have the opportunity to speak, he/she does not understand the speaker’s utterance, or he/she wants to think of an appropriate way to respond. However, Bousfield (2008 ) says there are as many reasons to remain silent as there are situations in which conversation may take place. Below an example provided by Bousfield (2008, p. 189) in which two speakers speaker1 and speaker2. The former chooses not to give explanations for certain reasons.

**S1: “On Monday evening, you were told to put your name in all your military items of clothing did you do it? No you didn’t. Why not?”**

**S2: “No excuse Sir. I am...”**

**S1 : “No excuse!”**

**S2: (Silent).**

### **2.3.5 Impoliteness in Films**

According to Spiker (2012), movies can reflect issues of power and impoliteness by portraying linguistic phenomena and providing insight into real life in society. Therefore, impoliteness study has primarily concentrated on television genre since its inception (Blitvich, 2012). Hence, Culpeper (2013) highlights the exploitation of impoliteness in TV shows, saying that from a descriptive perspective, impoliteness plays a central part in many discourses (from the training of military recruits to exploitative television shows).

Furthermore, Dynel (2013) claims that a television film called 'Soldier Girls' sparked Culpeper's interest in impoliteness. Therefore, we notice that most of the theories presented by Culpeper are based on examples taken from films in

analyzing their data. For example Culpeper's (1996) work which is regarded as a watershed in impoliteness, is based on examples taken from television. Similarly, the work of Culpeper, Bousfield, and Wichmann (2003) based in its analysis on examples taken from *The Clampers*, BBC's "true life show" portraying the job of traffic wardens who face insults and threats while enforcing parking laws, hence, television discourse, particularly that of British origin, has contributed in determining the fundamental definitions and procedures of impoliteness (Dyner, 2017). Consequently, Rudanko (2006) points out that impolite behaviors employed in fictional conversations are by no means the product of those virtual contexts, but rather they are supposed to be symbolic representation of impoliteness in real-life.

## **2.4 American Action Movies**

Klarer (2004) states that film studies has existed as a separate subject for a long time, particularly in the Anglo-American world. Since its birth a century ago, film has produced a variety of cinematic genres and forms that are no longer allowed to be classified as a mere by product of drama. According to Kindem and Musburger (2005), a film is used interchangeably with movies, motion pictures and cinema. However, one of the most important genres of films are action films. Kendrick (2009) states that the word "action" is embedded in the name of this genre (Action Film). As a result, for a long time, neither producers nor spectators thought of "action movies" as a distinct genre, because their key distinguishing feature-activity was found in varying degrees in practically every genre.

According to O'Brien (2012), the action movie "is best understood as a fusion of form and content – a cinema of action. It represents the idea and the ethic of action through a form in which action, agitation and movement are paramount" (p. 2) and this genre of movies is full of acts: of violence of spectacle, of will and competition that constitute the majority of what the audience sees. Additionally, Lichtenfeld (2007) points out that the audience gets something more important than excitement from a well-written, well-crafted, and well-performed action film. It gives the impression that the characters are experiencing what the filmmakers have staged.

However, Firmansyah (2016) mentions that the appeal of American films, particularly those in the action genre, is unrivalled, and people tend to watch these movies from all over the world. Mikos (2014) states that movie is a part of social and discursive processes. It mirrors the structures, norms and conditions of

individual life and society. Thus, Nachbar and Lause (1992) mention that one of many crucial techniques to popularize their films, filmmakers must incorporate some aspects of society into their work to represent the beliefs and values of their audiences.

### **2.4.1 Language of Films**

According to Mikos (2014), films are viewed as primarily communication mediums. Taylor 2016 (as cited in Napoli, 2021) confirms that the meaning conveyed by characters in the film is not only a matter of linguistic forms, because it is heavily tied to and strongly depends on non-verbal semiotic codes (image and sound) that accompany a conversation on the screen. However, Edgar, Marland and Rawle (2015) point out that film is a product of culture, and its language is built on principles derived from history and convention. Similarly, Kozloff (2000) states that realism is culturally constructed, and in order for a text to be realistic, it must conform to a complicated code of what a culture at a given period agrees to accept as realistic, plausible and authentic. Thus, Dynel (2017) declares that filmmakers frequently tend to juxtapose film talks with real-life discourse. Thus, they always subject their film talk to the socio-cultural framework. Additionally, she confirms that verisimilitude is determined by several socio-pragmatic variables, including a character's gender, status and age all of which affect his or her idiolect; the relationship between the characters; or the norms governing a given community of practice (e.g. doctors in a hospital or inmates in prison), even if they cannot always be empirically grasped by the audience. Generally speaking, Piazza (2006) explains that the reality of film discourse can only be explained by the assumption that real-life conversation is the template behind it. Based on this assumption, Dynel (2017) suggests that impolite behavior can only work within its own social and cultural contexts; otherwise, audience would be unable to identify when a scene is intended to convey impolite issues.

## **2.5 Related Previous Studies**

As far as the researcher knows, the following section includes the previous studies which are highly related to the current study.

### **2.5.1 Laitinen (2011)**

The title of this study is “Breaking the Rules of Communication: Verbal and Nonverbal impoliteness in the American Hospital Drama House M.D”. The study aimed at investigating how impoliteness strategies were employed in the American series Dr. House, where the main character Dr. House was well known

for persistently violating the rules of conversation, as well as it aimed at examining the patients' responses on the impolite attacks. The researcher adopted Culpeper's (1996) model in addition to using Peter A. Andersen's nonverbal communication categories (1999) in investigating the impolite strategies used by the main character Dr. Gregory House who was used to humiliate and despise his patients. Laitnen also utilized Bousfield's (2007) theory especially his chart to investigate the responses of Dr. Gregory House's patients towards these impolite behaviors. The results of the study showed that Dr. Gregory House used all the five impolite strategies proposed by Culpeper (1996), especially those that are oriented towards hearers' positive and negative faces.

However, the study revealed that all the five types of impoliteness strategies were used by Dr. House and that one-fifth of the patients were not aware of the face attack. Nearly one third were aware of the face attack but they chose not to respond. The other one third were aware and they chose to respond either verbally or non-verbally. Finally, the remaining percentage of patients did not get an opportunity or their reactions were not shown at all.

### **2.5.2 Lucky (2015)**

This study was conducted by Joan Lucky (2015). It is entitled "A Pragmatic Analysis of Impoliteness Strategies in British TV-Series Sherlock". Lucky conducted this study on impoliteness due to the lack of interest, that this phenomenon received in the linguistic field. The study aimed at identifying the kind of impoliteness strategies, describing the functions of these impoliteness strategies and finding out how addressees respond to the impolite attack directed against them. To fulfil these objectives, Lucky used Culpeper's (1996-2011) model to analyse the types and functions of impoliteness as well as to identify the responses of the targeted characters towards the impolite behaviors performed in Sherlock. The researcher used the descriptive qualitative methods to analyse the data which were collected from three episodes of Sherlock.

The results of this study revealed that all the types of impolite strategies proposed by Culpeper's (1996) were used in Sherlock. However, negative impoliteness was the most frequent form of impolite strategies, whilst withhold impoliteness was the least occurring strategy in this research. The findings also revealed that the characters frequently used impoliteness strategies with coercive function, to protect their current benefits. Another additional result regarding the

responses, the findings indicated that the characters frequently tended to counter face threat by defensive strategy.

### **2.5.3 Primadianti (2015)**

The study, entitled “A Pragmatics Analysis of Impoliteness in Paranorman Movie” was written by Primadianti. The objectives of this study were to describe the different sorts of impoliteness strategies directed towards the main character, to explain how the impoliteness strategies were realized, and to describe how the main character reacted to the impoliteness strategies directed towards him in the Paranorman movie. The researcher used the mixed methods to analyse the data which were collected from the utterances of characters in Paranorman movie.

The researcher came out with the following findings: Firstly, the characters in Paranorman movie used all the impoliteness strategies except for withhold strategy. Furthermore, bald on record impoliteness was the most commonly used strategy in the film. Secondly, each impoliteness strategy had a special realization. Bald on record strategy was manifested by the use of direct and unambiguous statements. Positive strategy was realized in forms of calling the other names and using taboo words. Negative strategy took the forms of condescension, derision, or ridicule, as well as overtly linking the other with a negative trait. Mock or sarcasm strategy was mainly manifested by the use of insincere politeness. Thirdly, regarding the responses on the impolite behaviors three possibilities were reported in the movie; showing no respond, accepting the face attack and countering the face attack. Moreover, countering the face attack was into two types defensive and offensive. Offensive countering was the most frequently used by the main character in the movie.

### **2.5.4 Hussein (2017)**

This study is entitled “A Pragmatic Study of Impolite Expressions in Selected American Movies”. The study aimed at analyzing the impoliteness strategies from a pragmatic perspective. It also aimed to explain how the impoliteness strategies were realized, and described how the targeted characters react to the impoliteness strategies directed towards them. The data were collected from American comedy and an action movie. The researcher used Culpeper’s (1996) in analysing the data of these movies.

The researcher concluded that the positive impoliteness was the most common sort of impoliteness strategies in the characters' utterances, whereas withhold politeness was the least common type in the analysed data. Additionally,



each type of impoliteness strategies had a particular realization. Bald on record strategy was manifested by using the direct, unambiguous and clear statements. Positive strategy was realized in forms of disassociating from others, calling the other names and using taboo words. Negative strategy took the forms of condescension, derision, or ridicule, as well as overtly linking the other with a negative trait. Furthermore, mock or sarcasm strategy was mainly manifested by the use of insincere politeness.

### **2.5.5 Mirhosseini, Mardanshahi and Dowlatabadi (2017)**

Mirhosseini et al. (2017) presented a study entitled “Impoliteness Strategies Based on Culpeper’s Model: An Analysis of Gender Differences between Two Characters in the movie Mother”. The purpose of this study was to examine the differences between male and female speech in the Iranian movie “Mother”, as well as to discover the potential causes behind these differences. The researchers chose eight extracts of the movie to investigate the impolite strategies performed by the actors and actresses of the movie. Culpeper’s (1996) model was adopted to analyse the data. The findings indicated that positive impoliteness was the most commonly used strategy in the movie. However, the findings also revealed that it was impossible to draw a clear line between Culpeper's impolite strategies because the overlap among these strategies. The researchers concluded that ignoring the impact of intonation and the self-insulting might not make Culpeper’s model a comprehensive one. They also concluded that male characters utilized more impolite strategies than the female characters. Additionally, women were always inferior to men, since they had less power in comparison to men and impolite behaviours of men were intrinsically linked to their power in the society.

### **2.5.6 Ariani (2018)**

The title of this study is “An Analysis of Impoliteness Strategies Used in Presidential Election Debate Between Hillary Clinton and Donald Trump in 2016”. The study was about investigating the types of impoliteness strategies in the presidential election debate between Clinton and Trump. The reason for conducting this research as the researcher referred, was to investigate impoliteness in speech of higher class people and the officials. The researcher adopted Culpeper’s (1996) model to analyse the impolite strategies used by Hillary Clinton and president Trump in their presidential campaign in (2016). The researcher used the qualitative methods to analyse the collected data.

The findings of this study revealed that Hillary Clinton and Donald Trump used only four impolite strategies which were: A- Bald on the Record

Impoliteness, B- Positive Impoliteness, C- Negative Impoliteness, and D- Sarcasm or Mock Politeness, whereas withhold politeness was never used by them.

### **2.5.7 Almuslehi (2020)**

This study is entitled “A Socio-Pragmatic Analysis of Impoliteness in Some Selected English and Arabic Plays”. The problem of this study as it was stated by the researcher, was to prove that impoliteness was far from being an abnormal behaviour, and might be a way in which the speakers attacking the hearers strategically, and even sophisticatedly. Another aspect of the problem was to give a different view of the traditional belief, which regarded women to be more polite than men. The aims of this study were firstly, to examine the factors behind using verbal impolite behaviour, secondly, to compare and contrast how impoliteness was used in English and Arabic Plays, thirdly, to determine whether gender had any role to play in using impoliteness. The researcher of this study utilized Culpeper’s (2005, 2010) models of impoliteness to analyse data, taken from English and Arabic plays. The researcher adopted mixed method in analysing excerpts taken from the English plays “These are Look Back in Anger (1956) by Osborne and The Birthday Party (1957) by Pinter” as well as two Arabic plays, namely “Baituz-Zawjia” by Shaker Khisbak (1962) and “Qadhiatu Ahlil- Rabie” by Ali A Baktheer (1990).

The study came out with the following findings: first, impoliteness were essential to be utilized in communication. Second, impoliteness strategies were performed differently from one language to another, and that was due to the differences in social and cultural norms. Second, gender was not the only factor that led to the use of impoliteness by the characters in the selected plays, rather power had an effective role in motivating the use of impoliteness.

### **2.5.8 Discussion of the Previous Studies**

After reviewing various previous studies, it is necessary to state that the common factor between the current study and the previously mentioned studies, is that all of them investigate impoliteness strategies. Furthermore, there are some common similarities in terms of the aims and methodology used in those studies. However, the current study in one way or another, differs from the previously mentioned ones. Hence, the following consecutive paragraphs of discussions regarding the above-mentioned studies are intended to make the gap clearer to the reader.

The five studies; Laitinen (2011), Lucky (2015), Primadianti (2015), Hussein (2017) and Ariani (2018) investigated impoliteness strategies from a pragmatic perspective only without taking into account the social context in which these strategies occurred, in sense that they examined impoliteness strategies in abstraction from the social context in which they occurred. However, the current study takes into account the extent to which the use of impoliteness is affected by the two social factors power and solidarity.

In addition, there are other important differences in terms of the selected data, objectives and/or adopted methodology, as the data for the Laitinen's (2011) study were from drama, while the data for the current study are taken from American action movies. Furthermore, Laitinen (2011) adopted Bousfield's (2007) theory in investigating the responses of Dr. House's patients towards the impoliteness strategies, and excluded the functions of these strategies. In contrast, the current study excludes the responses of the characters against the impoliteness strategies, and is restricted to examine the functions of these strategies, because most of the strategies are not oriented directly to the hearers, but to a third party that does not exist within the interaction.

Regarding Primadianti's (2015) study, the data was taken from Paranorman Movie. The objectives of this study were to examine the impoliteness strategies as well as to explain how the main character responded to the impolite attack. Additionally, the researcher used the mixed method in analyzing the data of the research. Whereas, in the current study the researcher aims to examine the impoliteness strategies and their functions without any regard to the responses of the targeted characters. Moreover, the researcher uses the qualitative method in analyzing the data of two action movies, to achieve the objectives of the research.

The second and fourth studies, Lucky (2015) and Hussein (2017) concentrated on pragmatic framework only in analyzing their data. Culpeper (2011a) says that the main home of impoliteness phenomenon is sociopragmatics. Thus, investigating impoliteness phenomenon in abstraction from the social context in which it occurs, is tantamount to omitting motivation factors to this phenomenon, hence, the current study as mentioned earlier examines the impoliteness strategies with regard to two important social factors, power and solidarity. Another important difference between Lucky (2015) and the current study is that Lucky (2015), relied on British TV-Series Sherlock in exploring impoliteness, whereas the current study aims to investigate impoliteness in the

American culture by collecting data from American action movies. Regarding the fourth study, Hussein (2017), the current study also differs from it in its dependence on Culpeper's (2011a) model in investigating the functions of the impoliteness strategies used by the characters.

With regard to the fifth study, it did not explicitly consider the social perspective in analyzing its data, but it was restricted to focusing on the difference between the language of men and women in terms of using impoliteness strategies. There are also other differences in terms of the data used, as Mirhosseini et al. (2017) aimed to explore the difference between the language of men and women in terms of impoliteness in Iranian society by analysing evidences taken from the famous Iranian movie the "Mother", additionally, the study was limited to the types of impoliteness strategies used without any consideration to the functions of these strategies.

The sixth study Ariani (2018), is different from the current one, since it was intended to examine impoliteness strategies in speech of high class people, i.e. in political speech. It was also conducted to explore the types of impoliteness strategies without dealing with the functions of these strategies. Another important difference, is that it dealt with impoliteness from a pragmatic perspective only without any regard to the social factors that might affect using impoliteness.

Finally, El-Moslehi's (2020) study is different from the current study in many respects. First, in terms of the objectives, Almuslehi aimed at examining the factors behind using verbal impolite behaviour, comparing and contrasting of how impoliteness was used in English and Arabic Plays, and determining whether gender had any role to play in using impoliteness. Second, Almuslehi chose English and Arabic plays as an object for his study. Thirdly, Almuslehi relied on Culpeper's (2005) and (2010) models in analysing the data of his study. Finally, Almuslehi adopted qualitative and quantitative methods in the analysis of his study.

Based on the aforementioned elaboration, it can be concluded that all the researchers of past studies do not investigate impoliteness in relation to the social factors (power and solidarity) in the American action movies. Consequently, as the present study is concerned, impoliteness is worth to be investigated in relation to power and solidarity in American action movies.

# **CHAPTER THREE**

## **RESEARCH METHODOLOGY**

### **3.0 Introduction**

This chapter sheds light on the scientific procedures of this study. It is designed to identify the method that will be followed in collecting and analysing the data of this study. It consists of research design, research instrument, data description, data collection, data analysis procedures, and model for the data analysis of the study.

### **3.1 Research Design**

Yin (2016) states that building a solid foundation for a research requires careful consideration for its design. According to Kumar (2011), the main objective of a research design is to clarify how a researcher will come up with answers to his/her research questions. The research design outlines the specifics of researcher's enquiry. Additionally, Yin (2016) says that a research design is a logical blueprint which entails the connections between the research questions, the data to be collected, and the data analysis strategies.

The current study is characterized as qualitative study since it focuses on how a particular phenomenon of language is used in a specific context and under certain circumstances. As it is stated by Creswell (2014), qualitative research is a method of investigating and comprehending the meaning that groups or individuals attribute to a social or human issue. The research process includes the emerging questions and methods, data obtained in the participant's environment, data analysis that builds inductively from specific to general themes, and the researcher's interpretations of the data. The structure of the final written report is flexible. Those who involved in this type of research promote an approach to research that emphasizes an inductive style, an emphasis on individual meaning, and the necessity of rendering the complexity of a situation. In the same vein LoBiondo-Wood and Haber (2014) explains that qualitative research is typically carried out in natural settings and employs data in the form of words or text rather than numbers to convey the experiences under investigation. Qualitative research is directed by research questions, and data is gathered from a limited number of subjects, allowing for a more in-depth examination of a phenomenon.

Furthermore, Mertens (2010) points out that qualitative research is a contextual activity in which the observer is placed in relation to the rest of the world. It is a collection of interpretive and material procedures that make the world visible. These procedures transform the world and turn it into a sequence of representations, which include field notes, conversations, interviews, recordings, photographs and self-memo. Qualitative research at this level involves an interpretative, naturalistic approach to the world. This indicates that qualitative researchers look at things in their natural environment, aiming to interpret or to make sense of phenomena through the meanings individuals assign to them. Additionally, Rubin and Babbie (2016) state that one of the most important advantages of qualitative research is the breadth of perspective it offers to the researcher.

Based on what has already been mentioned, and in order to get reliable data and provide an accurate analysis that conform with the objectives of the present study and their related questions, the qualitative method has been adopted in analysing the phenomenon of impoliteness. The reasons behind conducting this method are firstly, this type of research analysis enables the researcher to gain a better grasp of impoliteness phenomenon and getting in-depth information by going directly to it and observing it as thoroughly as possible, investigating impoliteness in its social context requires interpretive procedures that involve observation and description to this phenomenon. Secondly, because the qualitative methods enable the researcher to extract meaning not only from verbal behaviours but also from non-verbal behaviours, such as the facial expressions, intention of the speakers, emotional and psychological state of the speakers, gestures and tone of the speech. These non-verbal behaviours are required in answering the questions of the current study and its related objectives.

### **3.2 Research Instrument**

According to Merriam (2009), in all qualitative studies, the researcher is the principal instrument for data collection and analysis. Since the purpose of such studies is to interpret and comprehend, a human instrument that is quick to respond and adapt appears to be the best option for gathering and analyzing data. Other advantages of using the researcher as the primary instrument include the researcher's ability to expand his/her understanding through non-verbal and verbal communication, immediately process information, explain and summarize material, check with participants for accuracy of interpretation, and start

exploring unusual or unexpected responses. Therefore, the primary instrument in this study is the researcher himself.

### **3.3 Data Description**

The data of this research comprise words and sentences produced by characters of two American action movies, namely "Home of the Brave" (2006) and "The Kill Team" (2019). These two movies are purposely selected. "Home of the Brave" (2006) is selected for its association with a difficult period in the lives of the Iraqis, during which the American occupying forces used various impolite expressions against them. While "The Kill Team" (2019) is chosen because it is based on real events that took place in Afghanistan during the American occupation. Additionally, the two movies are rich environments for impoliteness strategies. The duration of "Home of Brave" is about one hour and forty-six minutes. The movie is classified by (IMDB) [https://m.imdb.com/title/tt0763840/?ref\\_=ext\\_shr\\_lnk](https://m.imdb.com/title/tt0763840/?ref_=ext_shr_lnk), as an Action, war drama movie. The script is written by Mark Freeman and directed and produced by Irwin Winkler. It was filmed in Morocco and in the Spokane city in Washington, so part of its events were depicted as taking place in Iraq, which portrays the suffering of the American soldiers and the hell of war in Iraq. As for the greater part of its events, it was depicted as taking place in the city of Spokane, which highlighted the psychological state of the soldiers following their return from Iraq and the challenges they faced when participating in or adjusting to the civilian life. The plot of this movie, tells a story of four soldiers who serve in Iraq. While they are in their way to a remote Iraqi village, they get ambushed by Iraqi fighters. Some soldiers are killed, while others survive. Upon their return to America, the four soldiers, a surgeon who witnessed too much blood, a single mother teacher who lost her right hand in the ambush, an infantryman whose closest friend was killed that day, and a black recruit who continually reliving the moment he murdered an innocent Iraqi woman, come home changed and they feel dislocation. The conflict is constantly on their minds; consistent flashbacks keep the horror of the war centre and front in their heads. As a result, they cannot readjust to civilian life. Lots of conflicts and verbal violence happen between them and their families as well as other people around them.

The second selected movie is "The Kill Team" (2019), it has a duration of about one hour and twenty seven minutes. According to (IMDB) [https://m.imdb.com/title/tt0763840/?ref\\_=ext\\_shr\\_lnk](https://m.imdb.com/title/tt0763840/?ref_=ext_shr_lnk), the movie is an Action, Drama, war and Bibliography. The movie is written and directed by Dan Krauss

and produced by Marty Bowen, Wyck Godfrey, Adrian Guerra and Isaac Klausner. It was released in 2019 in the United States. The events, which are depicted as taking place in Afghanistan, revolves around a young recruit (Briggman) who discovers that some of his colleagues in the platoon, under the command of sergeant Deeks, carry out systematic murders against innocent Afghan civilians, Briggman becomes conflicted with his moral and takes it upon himself to report the crimes to the criminal investigation division. When Briggman realizes that sergeant Deeks is aware of what is happening and has ears on every soldier in the platoon, he starts to fear his reaction so he submits to Deeks' will and kills an old Afghan man. Finally, after Briggman becomes a member of the killing team, another soldier named Marquez tells the CIA of all the killings that the team carried out, so Deeks, Briggman and three other soldiers are summoned by the CIA and they are eventually convicted of murders. Briggman is sentenced to 3 years after he testified in the military court against his sergeant Deeks, who is sentenced to life imprisonment.

### **3.4 Data Collection**

This section sheds light on the method used to collect the data. the researcher conducts the following steps to collect the data.

- 1- The researcher watched the two movies several times, to insure that the two movies contain the required impoliteness expressions and to understand their story.
- 2- The researcher downloaded the scripts of the two movies from the website. There are several websites to download the script of the movies. However, the researcher downloaded the script of "Home of the Brave" (2006) from [https://www.scripts.com/script/home\\_of\\_the\\_brave\\_10097](https://www.scripts.com/script/home_of_the_brave_10097). While, the scripts of "The Kill Team" (2019) are downloaded from [https://sublikescript.com/movie/The\\_Kill\\_Team-6196936](https://sublikescript.com/movie/The_Kill_Team-6196936).
- 3- To check the accuracy of the downloaded scripts, the researcher watched the two movies again and compared the dialogues of each movie to their downloaded scripts to make sure that they are identical.
- 4- Transcribing the dialogs that contain impolite expressions produced by the characters in the films into the form of dialogs list as the data.
- 5- Giving codes to each situation that contains impolite expressions.



### **3.5 Data Analysis Procedures**

To fulfil the objectives of the study and to respond to the related questions the researcher conducted a form of qualitative method known as content analysis. According to Merriam (2009), content analysis is a method for explaining the content of communications in a systematic way. Additionally Singh and Ramdeo (2020) describe content analysis as a tool of identifying the existence of specific words, topics, or concepts in a set of qualitative data.

Furthermore, Merriam (2009) mentions that the most common use of modern content analysis has been to communications media (television, film, newspapers, periodicals) and has a strong quantitative emphasis. Its major concerns are to measure the frequency and variety of communications and to confirm hypotheses. Additionally, Wilkinson and Birmingham (2003) point out that content analysis has been utilized in a variety of ways and in a wide range of situations as a research technique. It has been effectively employed to analyse text and resolve matters of disputed authorship in academic papers, with techniques such as an investigation of prior writings and a frequent count of nouns or commonly occurring terms to be used to predict the possibility of authorship. Singh and Ramdeo (2020) state that researchers utilize content analysis to quantify and analyze the occurrence, meaning, and relationships of words, concepts, or themes. Furthermore, Berelson (1952) refers that content analysis is closely associated with sociolinguistics and psycholinguistics. It could be used to show international disparities in communication content, determine the intentions, communication trends or focus of an individual or group of people and describe how people respond to communications in terms of their attitudes and behaviors. Hence, this type of research is suitable to answer the questions raised in the current research.

According to Singh and Ramdeo (2020), content analysis can be classified into two main kinds; conceptual analysis and relational analysis. The former is concerned with determining the presence and frequency of concepts in data. It is commonly associated with a quantitative approach. Whereas the latter goes one step further by looking at the links among concepts in the data. Thus, the current study demands conducting the second type of content analysis namely relational analysis, since the former is restricted to determining the occurrence and frequency of concepts within the data and neglects the relationships among these concepts in the related data. Additionally, relational analysis as described by Vanderstoep and Johnson (2009) is concerned with relationships, as well as the

interpretation and feelings that come with them. In addition, relational analysis, as mentioned earlier, determines the intentions, communication trends or focus of an individual or group of people and describes how people respond to communications in terms of their attitudes and behaviors. Hence, to achieve the objectives of the current study and answer its related research questions, it is required to make inferences by exploring the relationships among the characters and concepts being involved, since individual concepts are expected as having no inherent meaning and rather the meaning is considered as a product of the relationships among the concepts, and that is why the type of qualitative content analysis, namely relational analysis is adopted in this study.

Additionally, the answer to the questions of the current study requires quantifying qualitative data procedure. Strauss and Corbin (1990) point out that qualitative data can be quantified in order to obtain more interpretive information than statistical information.

Based on the aforementioned elaboration, and for providing an accurate analysis, the researcher will provide a description of the context that is essential in interpreting the data. According to Leech (1983), the results of the pragmatic study are more like sentence tokens than real words of a sentence. Thus, Contexts are absolutely necessary in order to interpret sentence tokens because they come with their own set of presumptions.

Additionally, Culpeper's (1996) model will be applied to the identification of the types of impoliteness strategies and their realizations, and then the theoretical framework of power and solidarity proposed by Brown and Gilman (1960) will be used in exploring the influence of these independent social variables on the language of the characters in terms of impoliteness. Brown and Gilman's (1960) theoretical framework of power and solidarity (discussed earlier in sections **(2.3.3.1)** and **(2.3.3.2)**) seems to be the most appropriate for the current study. This is due to the fact that, Brown and Gilman's (1960) framework of power and solidarity is universal and that power and solidarity are vital and essential principles in governing any act of interaction in any society. However, power relations will be classified into (+power when the speaker is more powerful than the addressee, -power when the speaker has low power than the addressee and =power when the speaker and address are equal). Whereas, solidarity relations will be classified into (+solidarity when the speaker and the addressee are solidary and -solidarity when the speaker and addressee are non-solidary). Then,

the functions of impoliteness strategies will be categorised in accordance with the classification proposed by Culpeper (2011a).

Finally, it is important to clarify that in the analysis of the data collected it is expected to meet certain words that are not accepted in Iraqi society, thus the researcher will use asterisk to avoid mentioning the hole words explicitly. Another important thing to mention is that in analysing the data it is expected to find that a single utterance may contain more than one impoliteness strategy, this is due to the fact that there is no clear line between these strategies and in a lot of cases there are overlaps between these strategies. Therefore, the researcher will calculate the situations in which the impoliteness strategies occur, hence, the frequencies and percentages will be for the situations in which these strategies occur and not for the impolite words or the extracts.

### **3.5 Model of Analysis**

The model adopted in this study is based on Culpeper's (1996) model of impoliteness strategies which is stated in Culpeper's (1996) article "Towards an anatomy of impoliteness". Additionally, Culpeper's (2011) model is also adopted in investigating the functions of the impoliteness strategies performed by the characters in the selected American action movies.

#### **3.5.1 Culpeper (1996)**

Culpeper's (1996) impoliteness framework is among the first attempts to identify and explain the formerly ignored phenomenon of verbal rudeness. Additionally, Wiechecka (2012) argues that Culpeper's (1996) model is one of the first full-fledged linguistic impoliteness framework. Impoliteness, Culpeper claims in his study, is intended to cause social conflict and disequilibrium in interactions, as well as to attack the hearer's face. However, Mullany and Stockwell (2010) state that by revisiting Brown and Levinson's (1987) model, Culpeper (1996) devises an opposing parallel method to account for impoliteness. Culpeper (1996, p. 355) argues that impoliteness is the "parasite of politeness". Furthermore, Mullany and Stockwell (2010) State that Culpeper questioned Brown and Levinson's idea that impoliteness is marginal in regular talks. He argues that impoliteness is significantly more widespread in everyday discourse than theorists like Grice thought, and that an analytical framework for impoliteness is needed. Moreover, Culpeper (1996) refers that it is important to be aware of the fact that some areas of politeness are not well represented in Brown and Levinson's politeness model and that those deficiencies could be carried out into an impoliteness framework. He argues that in order for a theory

of politeness to be comprehensive, the problem of linguistic impoliteness must be fully handled, and impoliteness strategies must be described.

Therefore, Culpeper (1996) presents a model that has the advantage of having been tested, to some extent, with real-world data from several different discourses. It examines the conflictive and rude language used in army training discourse in the United States (Bousfield, 2008). According to Mullany and Stockwell (2010), Culpeper employs media data, particularly television shows, to demonstrate how his impoliteness model works. He concentrates on documentaries, films, and quiz shows in which there is a lot of conflict between the participants. Evidently, media data are considered as productive sources for studying impoliteness, as various broadcast networks have begun to make shows in which impoliteness is directly related to enjoyment in recent time. Culpeper (1996) says that each of Brown and Levinson's (1987) politeness superstrategies (discussed previously in Chapter two) has an impoliteness superstrategy that is the total opposite. These impoliteness strategies are completely opposite in terms of face direction. Rather than maintaining or enhancing face, they are a way of attacking it. Hence, Culpeper (1996) adopts a face model that is more culturally and contextually responsive which comprises of five superstrategies that are discussed below.

### **3.5.1.1 Bald on Record Impoliteness**

According to Culpeper (1996) bald on record impoliteness is occurred in situations where the face is not irrelevant or minimized. That is, the FTA is conducted in a concise, direct, clear, and unambiguous manner. Culpeper (1996) illustrates that this strategy must be distinguished from Brown and Levinson's bald on record. Brown and Levinson propose bald on record as a polite strategy in very specific circumstances. For example, in an emergency, when the threat to the hearer's face is minimal (e.g. "Do sit down" or "Come in"), or when the speaker is far more powerful than the hearer (e.g. "Stop complaining" said by a father to his son). In all of these situations little face is at stake, and, more crucially, the speaker does not want to attack the hearer's face. Whereas, Culpeper (1996) proposes bald on record as impoliteness strategy, performed where there is much face at stake (i.e. to cause much threat to the face of the hearer).

### **3.5.1.2 Positive Impoliteness**

Culpeper (1996, p. 356) defines positive impoliteness as “the use of strategies designed to damage the addressee's positive face wants” (the desire to be accepted, liked or appreciated by others). He states that the realization of

positive impoliteness is in the forms of ignoring others, excluding others from activities, being unconcerned, unsympathetic, uninterested, using cryptic or secretive language, using incorrect identification markers, using taboo words, seeking disagreement and calling the other names.

### **3.5.1.3 Negative Impoliteness**

According to Culpeper (1996, p. 356) negative impoliteness implies “the use of strategies designed to damage the addressee's negative face wants”. Examples of negative impoliteness are frightening, condescending, scorning or ridiculing, treating the other with contempt, violating the other's space (literally or metaphorically), belittling the other, clearly identifying the other with bad aspects (personalize, use the pronouns "*I*" and "*You*"), putting the other's indebtedness on record.

### **3.5.1.4 Sarcasm or Mock Politeness**

Culpeper (1996) states that mock politeness, also known as banter, is politeness that stays on the surface since it is understood that it is not meant to offend. Culpeper (1996) refers that The FTA is carried out with using insincere politeness strategies, and hence stay surface realizations. He also illustrates that his realization of this strategy is similar to Leech's (1983) understanding of irony. Leech (1983, p. 82) illustrates irony as “If you must cause offence, at least do so in a way which doesn't overtly conflict with the PP, but allows the hearer to arrive at the offensive point of your remark indirectly, by way of an implicature”. However, it is important to mention that Culpeper (2005) states that each one of the impoliteness superstrategies was primarily modelled on a politeness equivalent in Brown and Levinson's (1987) politeness theory, With one obvious exception, “sarcasm or mock politeness” which is not precisely the equivalent of off-record politeness.

### **3.5.1.5 Withhold Politeness**

Culpeper (1996, p. 357) describes withhold politeness as “the absence of politeness work where it would be expected”. He illustrates that failing to thank somebody for a gift may be seen as deliberate impoliteness. In other words, remaining mute or doing nothing where politeness is required is regarded as a form of deliberate impoliteness.

## **3.5.2 Function of Impoliteness**

Culpeper (2011a) introduces three main functions for impoliteness namely: affective impoliteness, coercive impoliteness and entertaining impoliteness.

### **3.5.2.1 Affective Impoliteness**

According to Culpeper (2011a), it could simply involve the uncontrolled expressions of emotion in situations where such expressions are not expected or they are prohibited. In other words it is the intentional exhibition of heightened emotion, most commonly anger, with the assumption that the target is liable to be blamed for displaying such negative emotional state, for example when a speaker says ( You are driving me crazy), here the speaker expresses his anger impolitely towards the hearer to tell him that he is unwanted.

### **3.5.2.2 Coercive Impoliteness**

It is a type of impoliteness that intends to establish a realignment of values between the speaker (producer) and the hearer (target), so that the speaker benefits or has his/her current benefits preserved or reinforced. In other words, coercive impoliteness is impoliteness that is exploited by the speaker to realign the values of the target to be more similar to his/her values so that the speaker gets his/her current benefits preserved or reinforced. It entails a coercive action that is against the target's interests, which results in both a restriction of a target's action environment and a conflict of interests (Culpeper, 2011a). Additionally, Culpeper (2011a) predicts that coercive impoliteness is more likely to occur in cases when social structural power is imbalanced, though it may also be utilized to get gains in social power in more equal interactions.

### **3.5.2.3 Entertaining Impoliteness**

Culpeper (2011a) states that this type refers to exploiting impoliteness by the speaker to get entertainment. Entertaining impoliteness, like the other types of impoliteness involves a victim or a potential victim. It is neither necessary that the target is always aware of the impoliteness nor the entrained participants are always aware of who is the target, or even whether the target is a real identity or not, where in some situations such as weblog or graffiti the true identity is unknown or at least questionable or as in the literary fiction the target is totally fictional. Therefore, Culpeper talks about the other side of impoliteness, which may be ignored or forgotten by some, here he arises a question: how can impoliteness that causes harm and hurt feelings to be entertaining? and then Culpeper poses the problem that focus should not be only on the producer and the target. Sometimes there is an audience and impoliteness, on the other hand, might be designed to entertain the audience. However, Culpeper proposes that entertaining impoliteness can involve five sources of pleasure: emotional pleasure, aesthetic pleasure, voyeuristic pleasure, the pleasure of being superior, and the pleasure of feeling secure.

## CHAPTER FOUR

### DATA ANALYSIS AND DISCUSSION OF FINDINGS

#### 4.1 Introduction

The present chapter displays the sociopragmatic analysis of data and discussion of findings. It consists of section (4.2), which includes the two subsections (4.2.1) and (4.2.2), that display the sociopragmatic analysis of the two movies. Then section (4.3) which includes three subsections that concern with the findings and discussion of the data. They display the research findings and discussion in the two movies to show the descriptive analysis and frequencies of the types of impoliteness strategies, the social factors (power and solidarity) that may contribute to triggering such strategies and the function of each strategy.

#### 4.2 Data Analysis

This section includes two subsections which highlight the sociopragmatic analysis for each movie "Home of the Brave" (2006) and "The Kill Team" (2019) respectively. The analysis consists of three parts, the first part deals with the pragmatic analysis concerning the types of impoliteness strategies in light of what is stated in Culpeper's (1996) model, and the second part deals with the social factors (power and solidarity) that may contribute in triggering such strategies, in light of what is stated in Brown and Gilman (1960), whereas the last part is concerned with presenting the function of each strategy found, in light of what is stated in Culpeper (2011a). These three steps are adopted to give overall comprehension to the phenomenon in order to accurately answer the research questions.

##### 4.2.1 Sociopragmatic Analysis of *Home of the Brave* (2006)

The data presented below are in the form of conversations produced by the characters of "Home of the Brave" (2006) movie.

##### **A-Bald on Record Impoliteness**

##### **Extract (1)**

Jordan Owens: "No, no, no. Not this guy. He's bad news. He was in the Fallujah run in July. He was with Mendocino and Shirley. You know that!"

The Iraqi recruit: silent

Tommy Yates: "Hey, we get what we get, b\*\*ch. Let's load up"

Jordan Owens: "*Motherf\*\*\*er, you're as useless as an ashtray on a motorcycle, you know that?*"

The context of this conversation reveals that the soldiers prepare their vehicles to go in a convoy to bring medical supplies to an Iraqi village. Jordan welds the door of the vehicle in order to armor it, and Tommy instructs Jamal to load an Iraqi recruit into their vehicle, but Jordan refuses to take him with them in the vehicle. However, when the Iraqi recruit approaches the vehicle to get into it, Jordan gets nervous and responds with bad words. Thus, Jordan issued a direct and an unambiguous attack directed against the Iraqi recruit, saying to him "Motherf\*\*\*er, you're as useless as an ashtray on a motorcycle, you know that?", this utterance is clearly captured within bald on record impoliteness.

In terms of the social context of the above conversation, Tommy and Jordan represent an invasion authority that has occupied Iraq and put it under its control, therefore both of Tommy and Jordan are more powerful than the Iraqi recruit, so they treat him as their inferior and have the freedom to be impolite against him to the degree that they are able to order, prevent and dismiss him without even fearing his retaliation. Regarding solidarity the three engaged characters are not solidary at all, thus solidarity has not any role in triggering the above impoliteness strategy.

The function of bald on record impoliteness in the above context is affective impoliteness, where Jordan and Tommy employ their uncontrollable emotions of anger against the Iraqi recruit on the assumption, at least from their perspective, that he is to be blamed for the resistance, that his compatriots have adopted.

### **Extract (2)**

Tommy: "Hey, Jamal, Jamal. What the hell happened to you, man?"

Jamal Aiken: "What, you want to pile some sh\*t on me, too, Tommy?"

Tommy: "No, I'm not trying to pile anything on you.."

Jamal Aiken: "*What the hell are you doing here?* Tommy Daydream, ladies and gentlemen. Movie-star looks and a future so bright"

Jamal Aiken, like other soldiers, unable to adapt to civilian life after returning home, he suffers from psychological problems mainly because of his guilt for killing an Iraqi woman and it is apparent that the conflict has gradually eaten away at him until he is no longer able to control it anymore. While he is in the therapy room sitting with his doctor and other soldiers, Aiken is mentally distributed and asks the doctor to explain to him why he always has a headache



and cannot sleep. While, the doctor tries to relieve, inspire and encourage him, Jamal gets angry and tries to hit his doctor but Tommy prevents him so Jamal believes that Tommy has the same role as the doctor and he also tries to dictate to him the same words as his doctor. But in fact Tommy, like Jamal, suffers from psychological problems and he is in the therapy room to get treatment. However, Jamal employs a direct and unambiguous threat when he “says What the hell are you doing here?”. Such threat is captured within Bald on Record Impoliteness, since it is deployed directly and there is an intention on the part of Jamal to attack Tommy’s face.

In terms of the two factors, power and solidarity in the above conversation, After Aiken’s return from war, he is diagnosed by his constant antisocial behavior, disregard of social conventions, disinhibited, impaired remorse and empathy, and egotistical traits. As a result Aiken acts from a principle of a power holder who has a superiority over Tommy. Consequently, Aiken employs a direct and unambiguous attack against Tommy without even fearing his retaliation. Regarding solidarity, Aiken is Tommy’s close friend, they serve together in Iraq for more than eight months. In addition, Tommy is aware of the psychological state that Jamal is going through, so till now he shows a high level of solidarity.

The function of the bald on record impoliteness strategy in the aforementioned conversation is clearly an affective impoliteness. Here Jamal issues uncontrolled emotions of anger against his friend Tommy exemplified in dismissing him from the therapy room, with the assumption that Tommy is liable to be blamed for not supporting and siding with him.

### **Extract (3)**

Tommy: "F\*\*\* you, Jamal. F\*\*\* you"

Jamal: "F\*\*\* me? No, f\*\*\* you. Yeah, go ahead. *Get out. Get the f\*\*\* out. Get your own goddamn group.* This is my goddamn group. Nobody else ain't got nothing else they wanna say?"

Jamal Aiken, like other troops, finds it difficult to readjust to civilian life after returning home, primarily due to his guilty over killing an Iraqi woman, and it is clear that the struggle has steadily eaten away at him until he is no longer able to control it. Aiken is mentally confused with his doctor and other troops, and he asks the doctor to explain why he always has a headache and cannot sleep. He tries to hit his doctor but Tommy stops him, then Jamal asks Tommy to tell the doctor about the extent of their suffering they had faced in Iraq. However, this extract includes two strategies of impoliteness, the first strategy is positive

impoliteness that will be later discussed under the heading positive impoliteness, the second strategy is implied in Jamal's utterance "Yeah, go ahead. Get out. Get the f\*\*\* out. Get your own goddamn group". This utterance is captured within Bald on Record Impoliteness, through which Jamal issues a direct, unambiguous and intentional attack, directed to Tommy's face.

In terms of the social context of the above conversation, Jamal Aiken still suffers from a psychological disorder, he acts as if he had a superiority over Tommy, so he dismisses him. Regarding solidarity, the two participants are close friends, they serve together in Iraq, so it is supposed that there is high intimacy between them.

Regarding the function of the bald on record impoliteness strategy in the above conversation, it is clearly affective impoliteness. Here Jamal employs uncontrollable emotions of anger against his friend Tommy exemplified in dismissing him from the therapy room, with the assumption that Tommy is liable to be blamed for not supporting and siding with him.

#### **Extract (4)**

William Marsh: "You need to stop breaking stuff around the house. I know what you're doing"

Penelope Marsh: "I'm trying to get through to you"

William Marsh: "You're not helping me, Pen. You're making me feel like a mental patient"

Penelope Marsh: "Now there's an idea"

William Marsh: "Very funny"

Penelope Marsh: "*You smelled like a bar at Billy's school.* Do your patients know?"

William Marsh: "I am handling it. *Now leave me alone*"

Penelope Marsh: "No, I will not leave you alone. I'm sorry."

In the conversation above, Penelope is worried due to her husband's behavior as he is always drunk and behaving strangely, so she always tries to help him in coping with the civilian life. However, as Penelope is so angry she directs an offensive utterance to her husband. The utterance "You smelled like a bar at Billy's school" is a direct and unambiguous offense, deployed intentionally to attack Marsh's face. Moreover, the utterance "Now leave me alone" is employed by Marsh to show his unwillingness to listen to his wife, thus it also amounts to a

direct and unambiguous attack to Penelope's face. Consequently, the two characters utilize bald on record impoliteness to attack each other.

Regarding power and solidarity in the above conversation, Marsh's utterance "leave me alone" reveals that the speaker has no power to safely retaliate with severe impolite utterance, so he uses a mitigated way to show his unwillingness to listen to her wife, whereas, Penelope's utterance "You smelled like a bar at Billy's school" reveals that Penelope is more powerful than Marsh. However, in marital relations, it is not reasonable to say that the wife has a higher authority than the husband especially in Western society, but, due to the awareness of Marsh that his behavior is totally wrong, he dare not explicitly utter impolite expression, so it is clear that they have equal power. In terms of solidarity, it is normally that there is a high level of solidarity between Marsh and his wife and solidarity has a crucial role in triggering impoliteness.

In terms of the function of the bald on record impoliteness in the above extract, the two characters Marsh and his wife utilize this strategy with affective function to reveal their uncontrollable emotion of anger to each other. Penelope exhibits her heightened anger against his husband's behavior, with the assumption that her husband is liable to be blamed due to his eccentric behavior. Marsh also uses the same strategy of impoliteness with the same function to reveal his disapproval to what he considers as an infringement of his personal freedom.

## **B-Positive Impoliteness**

### **Extract (1)**

Jordan Owens: "See what you got? Come on, Tom"

Jamal Aiken: "Where you going? Where you going?"

Tommy Yates: "Yeah, baby. Yeah. *Bullsh\*t*. You all run the same *bullsh\*t* play"

The above extract takes place in Iraq where the soldiers play handball in the base. The play coincides with the approaching date of their return to their homeland, they are excited to return to their homes so they play and laugh with each other. During the play Tommy Yates utilizes taboo words as an output strategy of positive impoliteness, to criticize the opponent's team performance. However, Tommy's use of taboo words is not directed to attack his colleagues' faces, it is more likely to be interpreted as banter and a way of doing collegiality as long as they like each other and work together closely.

Regarding the social context of the above extract, the recruits ( Jordan, Jamal and Tommy) are equal in power. They are all have the same military rank. Thus, the use of impoliteness strategy in the aforementioned context is not a result of a discrepancy in power, therefore it does not cause any social harm to any of the involved soldiers. In terms of solidarity, the above conversation stems from a context that is marked by a high level of solidarity among the interlocutors, and that is due to the fact that they have the same military ranks and serve in the same platoon. In sense that the interlocutors are symmetrical in their characteristics, aims, duties and contributions.

In terms of the function of impoliteness in the aforementioned extract, it is clearly that the impoliteness is an example of affective impoliteness, since it is uncontrolled expression of emotions employed by Tommy due to his dissatisfaction with the opponent's team performance.

### ***Extract (2)***

Jamal Aiken: "Hey, Tommy. What about you, Daydream? What're you gonna do?"

Tommy Yates:"I don't know. Maybe go rock climbing on Boulder Beach"

Jordan Owens: "Smoke a bowl"

Tommy Yates: "Maybe that, too. I don't know, man. Maybe buy a house, fix it up. Something good"

Jamal Aiken: "Now he gonna fix some *sh\*t*."

Jordan Owens: "He's been fixing *sh\*t* his entire life"

This conversation takes place at a military base in Iraq by the three mentioned characters, after knowing that their unit will soon be back home, they start partying, playing handball and exchanging questions about what they're going to do when they get home. When Jamal Aiken asks Tommy Yates about what he is going to do when he gets home he answers that he may buy a house and fix it up. This answer prompts Jamal and Jordan to utilize taboo words as an output strategy of positive impoliteness. However, in such contexts, insults like these are more likely to be perceived as banter, especially among colleagues who work together.

The social context of the above extract implies that the recruits (Jordan, Jamal, and Tommy) are all equal in power and have the same military rank. Hence, the deployment of impoliteness strategy in the aforementioned context is not due to a power imbalance, it is surely due to the high level of solidarity

among the three soldiers. Consequently, using of impoliteness causes no social harm to Tommy's positive face.

Regarding the function of impoliteness in the above context, it is clearly an entertainment impoliteness. Jamal, Tommy and Jordan are so happy, they are nearly back home. They are exchanging questions about what they are going to do when they get home, hence Jamal and Jordan exploit impoliteness to make fun of Tommy and his plans.

***Extract (3)***

Tommy Yates: "Hey, Jamal. Let's load this bad boy up"

Tommy Yates: "What the ***hell*** is this?"

Jordan Owens: "Fell off the truck this morning. Wrestled it off of three guys"

Tommy Yates: "My mom's Honda has better ***f\*\*\*ing*** doors than this piece of ***sh\*t***"

Jordan Owens: "No! No, no ***f\*\*\*ing*** way. No!"

The Iraqi recruit: silent

Tommy Yates: "Hey, everybody's got one now. It's the only way they're gonna learn"

Jordan Owens: "***No, no, no. Not this guy.*** He's bad news. He was in the Fallujah run in July. You know that!"

The Iraqi recruit: silent

Tommy Yates: "Hey, we get what we get, ***b\*tch***. Let's load up"

Jordan Owens: "***Motherf\*\*\*er***, you're as useless as an ashtray on a motorcycle, you know that?"

The context of this conversation reveals that the soldiers prepare their vehicles driving in a convoy to bring medical supplies to an Iraqi village. Jordan welds the door of the vehicle in order to armor it, and Tommy instructs Jamal to load an Iraqi recruit into their vehicle, referring to him as a "bad boy". When Tommy sees Jordan welding the vehicle's door, he wonders, "What the hell is this?" Jordan responds that the door has fallen off the vehicle this morning then Tommy says "My mom's Honda has better f\*\*\*ing doors than this piece of sh\*t". However, when the Iraqi recruit approaches to the vehicle to get into it, Jordan gets nervous and responds with bad words. Thus, along the conversation two impoliteness strategies have been used by the characters, namely positive and negative impoliteness. Tommy and Jordan utilize taboo words as an output strategy of positive impoliteness. Moreover, another output strategy of positive impoliteness is also reported in the above conversation, namely "disassociate

from the other” . The utterance “No, no, no. Not this guy” is a clear refusal by Jordan for the Iraqi recruit to accompany them, thus it is considered as an explicit disassociation of the Iraqi recruit from an officially organized group to which the American soldiers belong. Consequently, these utterances are oriented to the Iraqi recruit’s positive face, his desire to be approved and appreciated.

Regarding the social context of the above conversation, Tommy and Jordan represent an invasion authority that has occupied Iraq and put it under its control, therefore both of Tommy and Jordan are more powerful than the Iraqi recruit, so they treat him as their inferior and have the freedom to be impolite against him to the degree they are able to order, prevent and dismiss him without even fearing his retaliation. Concerning solidarity the three engaged characters are not solidary at all. Tommy and Jordan consider the Iraqi recruit as an outsider, there is not any intimate relationship among them and that is why the sympathy is withdrawn.

The above extract includes two output strategies of positive impoliteness, the function of the taboo words that is not oriented against the Iraqi recruit is entertainment impoliteness. Tommy and Jordan exploit the taboo words to get entertainment. The utterance “My mom's Honda has better f\*\*\*ing doors than this piece of sh\*t.” is employed by Tommy to amuse his colleagues at door of their vehicle. Whereas, the function of impoliteness that is directed against the Iraqi recruit is affective impoliteness, where Jordan and Tommy employ their uncontrollable emotions of anger against the Iraqi recruit on the assumption, at least from their perspective, that he is blamed for the resistance, that his compatriots have adopted.

#### **Extract (4)**

Sergeant Duhon: "Hey! Hey, Owens! Hey, guys, gather around, gather around. Change of plans for today"

Tommy Yates: "Change of plans?"

Jordan Owens: "What? No recon?"

Sergeant Duhon: "Negative, supply run. Humanitarian. We're escorting a convoy of medical supplies and a doctor to Al Hayy"

Jordan Owens: "What the f\*\*\*'s Jefferson doing?"

Tommy Yates: Yeah. "Where the f\*\*\* is he going?"

Sergeant Duhon: "Security run to Al-Najaf"

Jordan Owens: "Oh, come on, Sarge"

Jamal Aiken: "Yeah, regular army gets all the good *sh\*t*. It's all *bullshit*."

Sergeant Duhon: "Hey! This is some good hearts and minds *sh\*t*, men. We'll be providing medical supplies and good will to the Iraqi people on behalf of the United States military and its citizens"

In this conversation Sergeant Duhon informs the soldiers that they will escort a convoy of medical supplies to Al Hayy in Wasit governorate, but the soldiers are unsatisfied with the plan of providing humanitarian aids and consider escorting the convoy to inside the city is a dangerous mission. However, each of Tommy, Jordan, Jamal and Sergeant Duhon, utilize taboo words to express their dissatisfaction in escorting the convoy and providing humanitarian aids. The taboo words in the above extract are normally captured within: "Use taboo words – swear, or use abusive or profane language" as an output strategy of positive impoliteness. However, sergeant Duhon at the end of the conversation uses mock politeness as another strategy combined together with taboo words, so this utterance will be discussed again under the heading of mock politeness.

In terms of the two social factors power and solidarity in the above conversation, the former seemingly has nothing to do in triggering such strategy, since each of the sergeant and his soldiers utilize taboo words exchangeably. However, it is apparent that impoliteness in the above extract is triggered mainly because of the high level of solidarity between the soldiers.

The function of the taboo words in the above context is affective impoliteness. It is an explicit display of heightened anger firstly against what does Jefferson do, then against whoever ordered in the escorting the convoy of the humanitarian aids.

#### **Extract (5)**

An Iraqi recruit: "Al Hayy was the center of 1956 uprising"

Jamal: "*Holy sh\*t*, the haji speaks? Hear that, Tommy? He speaks English"

Tommy: smiles

Jamal: "You do good out there today, you get 10 minutes in the *latrine* with us, all right?"

The Iraqi recruit: silent

This short conversation takes place in the vehicle while they are in their way to a distant Iraqi village, the Iraqi recruit says in English "Al Hayy was the center of 1956 uprising", when Jamal hears the Iraqi recruit speaking fluent English, he is surprised and says "Holy sh\*t, the haji speaks? Hear that, Tommy? He speaks English". After that, Jamal continues his talk with the Iraqi recruit,

saying to him “you get 10 minutes in the latrine with us, all right?”. Thus, Jamal utilizes taboo words two times as an output strategy of positive impoliteness, the first word “sh\*t” is used by Jamal to express his astonishment when he hears the Iraqi recruit speaking fluent English, whereas the second word “latrine” is directly oriented to attack the Iraqi recruit’s face and his need to be approved and appreciated.

The social context of the above conversation has two directions, the first situation is when the speech is directed to Tommy, the social context reveals that both of Jamal and Tommy have equal power, hence Jamal does not intend to attack Tommy’s face in issuing the utterance (Holy sh\*t). Issuing such utterance is clearly motivated by the high solidarity between Jamal and Tommy. The second situation is when the speech is directed to the Iraqi recruit, it is clear that the speech has a tone of arrogance, which is due to the discrepancy in power, as the American recruit (Jamal) is more powerful than the Iraqi recruit. As for solidarity, the context shows the absence of solidarity between the two American recruits from one hand and the Iraqi recruit on the other hand.

The taboo words in the above extract have the function of entertainment. Sergeant Duhon violates the rights and social identity of the Iraqi people, in order to amuse and entertain the frustrated soldiers and make them feel the pleasure of superiority.

### **Extract (6)**

Jordan: Grenade!

Tommy: Move it!

Jordan: "*Son of a b\*tch*. You guys okay?"

Jamal: Yeah.

Jordan: "One weekend a month, my *ass*"

Tommy: "Yeah. Free beer and haji *hookers*, right?"

The above extract shows that Jamal, Tommy and Jordan go after the Iraqi gunmen, and when they enter one of the old buildings, Jordan kills one of the gunmen after he has pulled the trigger hurling of the grenade inside the building. After the grenade has exploded without hurting anyone, Jordan says to the dead gunman “Son of a b\*tch”, this utterance and the consequent utterances which employed by Jordan and Tommy are clear examples of the output strategy of positive impoliteness “Use taboo words – swear, or use abusive or profane language”.



From a social perspective, the above extract is employed by ( Jordan, Tommy and Jamal), the three soldiers are close friends who serve together and have the same military rank, so they are equal in power. Therefore, issuing the aforementioned impoliteness is not a result of disparity in power, it is more likely triggering due to the high level of solidarity among them.

Utilizing the taboo words as an output strategy of positive impoliteness in the aforementioned context has the function of entertainment. Though, Jordan's utterance "son of a b\*tch" is oriented against a real victim who is the Iraqi gunman, but it is more functioned to entertain the audience( Jamal and Jordan), than to attack the gunman's face, whereas the consequent phrase "haji hookers" employed by Tommy, involves no real identity, it is designed to entertain Jordan and Jamal. The three soldiers exploited the positive impoliteness, after they have survived from the explosion, so the pleasure involved in this entertaining impoliteness is the pleasure of feeling secure and surviving.

#### **Extract (7)**

Cary Wilkens: "Hey, let me give you a hand"

Vanessa Price: "***It's all right. It's all right. It's okay. I got it. It's all right***"

Cary Wilkens: "Just some mud on there"

Vanessa Price: "***It's okay. It's okay***"

Cary Wilkens: "You must be Vanessa Price"

Vanessa Price: "Well, what gave that away?"

Cary Wilkens: "I'm Cary Wilkens. I teach boys' P.E., but I've been teaching your girls the last eight weeks. Long day?"

Vanessa Price: "Yeah. Takes some getting used to"

Cary Wilkens: "So, you wanna grab a cup of coffee or something? I could fill you in on your students..."

Vanessa Price: "I don't think so. But thanks."

Cary Wilkens: "You sure?"

Vanessa Price: "Yeah. No, I'm sure"

Cary Wilkens: "Okay"

Vanessa Price: "***I got it. I got this***"

Cary Wilkens: "Just trying to help"

Vanessa Price: "***I know, but I got it***"

This conversation takes place in the United States, after Vanessa's right hand is amputated in an ambush in Iraq, she has difficulties to readjust to civilian life, she strives with day to day things, like resuming her job as a basketball coach and

crippled Physical Education teacher and even unbuttoning her clothes with only left hand. While she is returning home from her job and carrying a box containing her stuff, the box falls from her hand and her stuff scattered on the ground, then a man called Cary approaches from her and offers help. However, along the conversation Vanessa ignores and snubs Cary without even giving him a chance of helping her. Thus, Vanessa utilizes one of the output strategies of positive impoliteness, namely “ignore or snub others and fail to acknowledge the other presence”. The utterances “It's all right” and “It's okay” deployed along the conversation, are examples of the output strategy of positive impoliteness “Ignore, snub, fail to attend to hearer's interests”, Vanessa deploys apparent refusal to Cary’s desire of claiming closeness but in spite of that, Cary continues claiming closeness and offering help in whatever way he can, as we note Cary in the middle of the conversation says “you wanna grab a cup of coffee or something?” and “I could fill you in on your students...”, but Vanessa still ignores his need and denies any common ground between them. Additionally, the utterance which is deployed by Vanessa to Cary when he tries to close the trunk for her, “I got it. I got this” shows a clear unwillingness on the part of Vanessa to attend to Cary’s apparent need of offering help and claiming closeness. In failing to respond to what Cary is offering, in effect being dismissive of Cary’s stated need, Vanessa’s utterances clearly amount to be an aggravated, and hence, impolite attack against Cary’s positive face.

In terms of the two factors, power and solidarity in the above conversation, Vanessa and Cary meet for the first time and both of them have the same job, so they are equal in power as well as they are not solidary at all. Cary tries to build a friendship relation and to be an intimate to Vanessa , whereas Vanessa pursues in denying such solidarity ground and thinks of Cary as an outsider. So Vanessa’s impolite behavior against Cary is more likely due to her psychological disorder and the difficulty of the readjustment with the civilian life.

In terms of the function of impoliteness in the conversation mentioned above, it is clear that this impoliteness is an example of affective impoliteness, since it is uncontrolled expressions of emotions employed by Vanessa due to her psychological disorder and the difficulty of readjusting with the civilian life.

### **Extract (8)**

Tommy: "Hey, Jamal, Jamal. What the *hell* happened to you, man?"

Jamal Aiken: "What, you want to pile some *sh\*t* on me, too, Tommy?"

Jamal: "No, I'm not trying to pile anything on you.."

Jamal Aiken: "What the *hell* are you doing here? Tommy Daydream, ladies and gentlemen. Movie-star looks and a future so bright"

After Jamal has lost his mind, he tries to hit his doctor and Tommy prevents him from doing so. However, both of Tommy and Jamal Aiken utilize taboo words as an output strategy of positive impoliteness. Tommy employs the word hell as an output strategy (taboo word) of positive impoliteness. Whereas Jamal uses the words "sh\*t" and "hell" as positive impoliteness. However, Aiken's utterance "What the hell are you doing here?" is clearly another impolite strategy, namely bald on record impoliteness, so this utterance has been treated under the heading Bald on Record Impoliteness.

Regarding power and solidarity, though they have equal power but Aiken is a psychopath who is currently characterized by his persistent antisocial behaviour, contempt for social conventions, disinhibited, impaired regret and empathy, and egocentric features, so he speaks in an arrogant tone without taking into consideration the listeners' social status or fear of punishment. In terms of solidarity, the setting indicates that the doctor is solidary with his patients, particularly Aiken, owing to their psychological conditions.

The function of the taboo words output strategy in the conversation given above is clearly affective impoliteness, since it reveals uncontrolled expressions of emotions employed by Jamal against his friend Tommy because of his psychological disorder and his sense of guilty over killing an innocent Iraqi woman.

### **Extract (9)**

Tommy: "*F\*\*\* you, Jamal. F\*\*\* you*"

Jamal: "*F\*\*\* me? No, f\*\*\* you. Yeah, go ahead. Get out. Get the f\*\*\* out. Get your own *goddamn* group. This is my *goddamn* group. Nobody else ain't got nothing else they wanna say?*"

Jamal Aiken, like other soldiers, finds it difficult to readjust to civilian life after returning home, primarily due to being guilty over killing an Iraqi woman, and it is clear that the struggle has steadily eaten away at him until he is no longer able to control it. However, when Aiken is in the treatment room with his doctor and other troops, he tries to hit his doctor but Tommy stops him, then Jamal asks Tommy to tell the doctor about the extent of the suffering they had faced in Iraq. Therefore, Tommy in his turn becomes angry and they both utilize taboo words as an output strategy of positive impoliteness. Additionally, Jamal's utterance

“Nobody else ain't got nothing else they wanna say?” is typically captured within the output strategy of positive impoliteness “seeking disagreement”, Jamal points this speech to his doctor and the other soldiers in the therapy room after Tommy’s departure. In the previous co-text Jamal presents reasons why he is upset and he asks his doctor to clarify why he gets headache, why he cannot sleep, he considers what his doctor offers of encouragement in the therapy room is useless in treating his condition, so he dismisses his close friend Tommy who tries to calm him, then he directs his speech to the doctor and other soldiers saying “Nobody else ain't got nothing else they wanna say?”, through this utterance, Jamal aims to prompt the audience to reveal their thoughts then playing his role in extending his disagreement with them. However, here, Jamal is utilizing the reasons and accounts to explain why he is so upset, hence, he is issuing an apparent threat to the positive faces of the audience.

In terms of the two factors, power and solidarity in the above conversation, though Jamal and Tommy have equal power, but after Jamal’s return from war, he is diagnosed by his constant antisocial behavior, disregard of social conventions, disinhibited, impaired remorse and empathy, and egotistical traits, so he speaks in an arrogant tone from a principle of a right holder who has a superiority over the doctor and the other soldiers in the therapy room. This is clear through his use of the utterance “Nobody else ain't got nothing else they wanna say?” in which he includes all the audience whom he blames. Consequently, Jamal employs an aggressive threat against the audience. Regarding solidarity, the context reveals that both Jamal and Tommy are solidary, so solidarity also contributes in prompting Jamal to issue the above impoliteness.

The function of the positive impoliteness employed by Jamal and Tommy in the above conversation is obviously affective impoliteness. Here both of Jamal and Tommy employ unrestrained emotions of anger interchangeably. From one hand Jamal assumes that his friend Tommy does not side with him, so he is liable to be blamed, on the other hand Tommy is frustrated by Jamal’s behavior of dismissing him from the therapy room despite his support to him.

### **Extract (10)**

Vanessa Price: "It's over, Ray. It's over. Don't you get it?"

Ray: "What did I do? At least tell me that. What did I do?"

Vanessa Price: "It's not about you, it's about me"

Ray: Okay. "You wanna be alone? Fine. I've tried comforting you, I've tried giving you space. But you are just so *damn determined to be pissed off at the*

*world!*. I guess it only takes one good hand to push people away. Take care of yourself, Vanessa"

Upon returning home, Vanessa is unable to cope with the fact that she has lost her right hand and she is miserable as she goes about her daily professional and household responsibilities with frustration and rage. She always tries to pretend that her life is the same as it was before, despite the fact that she now has a prosthetic hand. She rejects her boyfriend Ray despite his love for her and his extra interest in her. However, Ray angrily employs taboo words as positive impoliteness, the utterance "But you are just so damn determined to be pissed off at the world!" implies the word "damn" and the phrase "pissed off" that could be captured within: "Use taboo words – swear, or use abusive or profane language" output strategy. The two usages are deployed to discontent and abhor her determination.

Concerning power and solidarity in the above extract, the two characters are equal in power. Consequently, the factor of power does not have any effect in issuing such impoliteness strategy. As for solidarity, Ray tries to be close from Vanessa, he always comforts her, but she no longer accepts him. Consequently, the factor of solidarity is withdrawn and Ray acquiesces to Vanessa's desire in excluding him from her group.

In the above extract Ray utilizes taboo words as an output strategy of positive impoliteness with the function of affective impoliteness. Here Ray uses the taboo words as an instrument to reveal his unrestrained emotions of frustration and anger against his girlfriend Vanessa for rejecting him and no longer accepting him as a boyfriend despite his overwhelming interest in her.

### **Extract (11)**

The manager of the school: "The garment is offensive, Dr. Marsh"

Dr. William Marsh: "Of course it is. That's the point"

Manager: "If you want to raise your children to oppose American institutions, I guess that's entirely your right. But this is a public school and we have rules"

Marsh: *"Okay, so why don't we have him take it off right now, you call an assembly and you can burn it, along with some books from the library and today's newspaper. And while we're at it, let's get a list of all the students who are opposed to the war, make them come to school on Saturday and take patriotism classes and monitor their e-mails and their cell-phone calls"*

Manager: Dr. Marsh!

Marsh: *"Buck Fush? Buck you, you son of a b\*tch"*

Dr- Marsh who has served in Iraq as a surgeon, like other troops faces difficulties in coping with the civilian life after returning home, he strives to maintain the unity of his family and to come to grips with his son who strongly opposes the war against Iraq. However, the above exchange takes place at Billy's school after the manager of the school has summoned his parents, because of the anti-Iraq war slogan on his T-shirt. Billy, who is known in his opposition to the invasion of Iraq, goes to the school wearing a T-shirt written on it "Buck Fush", which is taken as a slogan by those who oppose the invasion. The phrase "buck fush" has a hidden message to the present Bush, known only by switching the first letters. Anyhow, when the manager tells Marsh that the T-shirt holds an offensive message, Marsh gets angry at the manager. Consequently, along the conversation Marsh utilizes two output strategies of positive impoliteness, namely "seeking disagreement" and "utilizing taboo words" to reveal his anger. The utterances "Okay, so why don't we have him take it off right now.....etc" and "And while we're at it, let's get a list of all the students who....etc" are disagreements, deployed by Marsh to reject the beliefs and thoughts of the manger, and to defend his son's freedom of action. Additionally, Marsh at the end of the conversation utilizes taboo words represented by using "Buck Fush? Buck you, you son of a b\*tch". It is important to refer that the utterance "buck fush" can be interpreted as another strategy of positive impoliteness namely: "Use obscure or secretive language" which is used as a code known to other members in the group but not the targeted person, intended mainly to mystify the targeted person. Since the manager is aware of the hidden message of the utterance, it is more likely to be interpreted as a taboo word. However, these two output strategies are deployed to reveal the extreme disapproval against what the manager states, thus they are apparent attack for the manager's positive face.

As for power and solidarity in the above conversation, it is clear that the conversation is deployed in an official establishment, in which Marsh's son studies, and the manager represents its head, hence, the manager is supposed to be more powerful than Dr. Marsh, and Dr. Marsh should pay respect to the official establishment represented by the manager. However, what has happened, is due to the psychological disorder from which Marsh suffers, he issues an aggressive attack against the manager's social position. Whereas, for solidarity, the conversation takes place in an official establishment between two different parties, thus both of the manager and Marsh are not solidary at all, and solidarity has nothing to do in triggering the mentioned impolite strategy.

Marsh utilizes two output strategies of positive impoliteness namely seeking disagreement and utilizing taboo words, the former is used with the coercive function. Through seeking disagreement output strategy, Marsh intends a realignment of values between him and the manager, and gets his idea superior over the manager's idea. However, the coercive impoliteness is intended to reduce the manager's symbolic power and to get him to compliance in order to enforce him abandoning his idea regarding the slogan on Billy's T-shirt. Whereas the later (taboo words) is used with an affective function, where Marsh reveals his heightened emotions of anger against the manager, with the assumption that what the manager has stated is wrong and he deserves to be blamed for his wrong beliefs.

### **Extract (12)**

William Marsh: "You should read a history book"

Billy Marsh: "*I will, when you go read a newspaper!*"

William Marsh: "*I don't have to. I was there! Let's go now!*"

Billy who vehemently opposes the invasion of Iraq, and abhors his father for his participation in the war, goes to school wearing a T-shirt with anti-war slogan on it, so the manager of the school summons his parents to the school, when they arrive, Marsh verbally attacks the manager and then they leave the school. However, Marsh is no longer able to stand his son, he starts blaming him for the T-shirt he wears, Marsh tries to persuade his son that the war was entirely legal, so he advises him to read history books, on the other hand Billy tries to defend his viewpoint regarding the illegality and futility of the war on Iraq, so he says to him I will, read history books when you go and read what the Americans themselves wrote in the newspaper about the illegality of the invasion. Thus, Billy utilizes one of the output strategies of positive impoliteness, namely "seek disagreement". The utterance "I will, when you go read a newspaper!" reveals that Billy totally does not agree with what his father has stated and he is clearly angry over the American invasion to Iraq for which he blames his father for his participation in it. Hence, Billy's utterance is qualified to be an impolite attack to his father's positive face.

From a social perspective, Billy is the son of Marsh, so he is normally inferior to him, but what has happened is that Billy severely retaliates against what his father states, and that is due to Billy's opposition to the invasion and his negative position towards his father's participation in that illegal and injustice

war. Regarding solidarity, it is normally that there is high level of solidarity, since the conversation is conducted between the son and his father.

In the above extract Billy uses the output strategy “seek disagreement” of positive impoliteness with coercive function, Billy aims through coercive function to lead his father to compliance, and force him to admit that the war was illegal and his participation in such injustice war is wrong. It is normally that Billy’s coercive impoliteness involves a social harm to his father’s social identity, since he lowers his status as a national hero who fought in a war that made America safer in his viewpoint.

### **C- Negative Impoliteness**

#### **Extract (1)**

Tommy Yates: "Hey, Jamal. *Let's load this bad boy up*"

Tommy Yates: "What the hell is this?"

Jordan Owens: "Fell off the truck this morning. Wrestled it off of three guys"

Tommy Yates: "My mom's Honda has better f\*\*\*ing doors than this piece of sh\*t"

Jordan Owens: "No! No, no f\*\*\*ing way. No!"

The Iraqi recruit: silent

Tommy Yates: "Hey, everybody's got one now. It's the only way they're gonna learn"

Jordan Owens: "*No, no, no. Not this guy. He's bad news. He was in the Fallujah run in July. He was with Mendocino and Shirley.* You know that!"

What has happened in this conversation is that the soldiers prepare their vehicles to go in a convoy and bring medical supplies to an Iraqi village. Jordan welds the door of their vehicle, Tommy asks Jamal to load an Iraqi recruit in their vehicle, describing the Iraqi recruit as a bad boy. When, Tommy sees the Iraqi recruit coming towards their vehicle he screams “No, no, no. Not this guy. He's bad news. He was in the Fallujah run in July”, refusing to admit him to get in the vehicle. Hence, both Tommy and Jordan practice negative impoliteness against The Iraqi recruit. Firstly, Tommy employs negative impoliteness by using contemptuous utterance “Let's load this bad boy up”, here Tommy reveals his emotion of dislike towards the Iraqi recruit and regards him as unworthy of consideration. Secondly Jordan also utilizes “condescend, scorn or ridicule – emphasize your relative power and be contemptuous” as an output strategy of negative impoliteness, when he says “He's bad news. He was in the Fallujah run in July”. Here Jordan employs vehement condemnation against the Iraqi recruit



by regarding him as a bad, vile and unwanted person. However, disdain for the Iraqi recruit implies a supercilious and arrogant attitude towards what Jordan considers to be useless and unworthy. Consequently, this utterance is oriented to the Iraqi recruit's negative face, his desire to be accepted and wanted and his actions to be unimpeded.

From a social perspective the above extract implies practicing of power on the part of Tommy and Jordan against the Iraqi recruit. Typically, both of Tommy and Jordan are more powerful than the Iraqi recruit, since they represent an invasion authority that has occupied Iraq and officially dissolved its army. Thus, Tommy and Jordan have more freedom to be impolite over the Iraqi recruit in the degree that they are able to scorn, ridicule and control the behavior of the Iraqi recruit. Regarding solidarity the three engaged characters are not solidary at all. Tommy and Jordan consider the Iraqi recruit as an outsider, and that is why the sympathy is withdrawn.

The function of the negative impoliteness in the above context is affective impoliteness, here Jordan and Tommy employ their uncontrollable emotions of anger against the Iraqi recruit on the assumption, at least from their perspective, that he is blamed for the legacy of resistance against the occupation forces, that his compatriots have left.

### **Extract (2)**

Hank Yates : "Hey, Mike Falcone call you?"

Tommy Yates : "Yeah. Said there's another exam a week from Saturday. And then I take the physical when my leg gets better"

Hank Yates: "That sounds good, Tommy"

Tommy Yates: "We'll see, I guess"

Hank Yates: "Look. Come on. Police is a good job. Did me right for 25 years.

***Serving popcorn is no career"***

Tommy Yates: "Yeah. Yeah, I know"

Upon returning home, Tommy finds out that his former work in a gun shop has been seized, so his bullying father pushes him to become a police officer, and anything he tries to prevent that seems to be useless. When his father asks him if Mike Falcone has called him or not, Tommy unwillingly shows his acceptance and answering his father that he will do his physical exams as soon as his leg, which has been injured in an ambush in Iraq, heals. However, Tommy's father employs the utterance "Serving popcorn is no career" which is apparent condescension and scorn to Tommy's current job. Thus, such utterance can be

captured within the output strategy of negative impoliteness, “condescend, scorn or ridicule – emphasize your relative power and be contemptuous”. It is directed to impede Tommy’s action and his freedom in choosing his own job. Consequently Tommy’s father issues a direct attack to Tommy’s negative face.

With regard to the social context, it is normally that Tommy is less powerful than his father, indeed Tommy submits to the influence of his father. Thus, Tommy is forced to carry out his father's wish as far as it is related to paternity rights. As for solidarity, the son has been absent for a while in Iraq, so he feels that he is outsider the group to which his father belongs. Therefore, Tommy and his father are not absolutely solidary. However, by practicing his right as a parent, Tommy’s father controls the behavior of his son and prevents him from choosing his preferred job, and so he presents an obvious threat to Tommy's negative face.

The function of the output strategy of negative impoliteness in the above extract is coercive impoliteness. Here the father tends to exploit his social structural power over his son in reinforcing his stance concerning forcing his son to be a police officer, thus Hank’s coercive action is not in the interest of Tommy, on contrary it involves a restriction to Tommy’s freedom of action. In other words it is a clash between the interest of the father and Tommy’s freedom of action.

### **Extract (3)**

A doctor : "You're obviously angry, Jamal. Do you wanna tell us why?"

Jamal Aiken: "No, why don't you tell me why"

The doctor: Why what?

Jamal Aiken: "Why I get these headaches and I still cannot sleep right. Why I cannot walk right because my back's still f\*\*\*ed up. Why it takes the army six weeks to set the medical for my discharge and they canceled it and they rescheduled it and then canceled it again? *Why I can't look at you right now without wanting to kick your face in? Especially you, Doc*"

Jamal Aiken, like other soldiers is unable to adapt to civilian life, after returning home he suffers from psychological problems because of his sense of guilt for killing an Iraqi woman and it is apparent that the conflict has gradually eaten away at him until he is no longer able to control it anymore. He asks his doctor to explain him why he always has a headache and cannot sleep. At the end of the conversation he asks his doctor “Why I can't look at you right now without wanting to kick your face in?”. This utterance is clearly equated to an unveiled threat that could be captured within the two output strategies of negative impoliteness “Condescend, scorn or ridicule – emphasize your relative power and

be contemptuous and frighten instill a belief that action detrimental to the other will occur". As a result, Aiken's utterance amounts to an offensive attack against the doctor's negative face, his desire is to practice his job freely in giving treatment to Aiken.

In terms of the two factors, power and solidarity in the above conversation, Aiken is inferior to his Doctor but because he is a psychopath, who is now characterized by his constant antisocial behavior, disregard of social conventions, disinhibited, impaired remorse and empathy, and egotistical traits, so he acts as if he were superior over his doctor. Consequently, Aiken dictates his words without consideration to the social standings of the listeners and without even fearing their retaliation. As for solidarity, the context shows that the doctor is solidary to his patients especially Aiken, and that is due to his psychological state.

In terms of the function of impoliteness in the previous conversation, it is clearly that it is an example of affective impoliteness, since it is uncontrolled expressions of emotions employed by Jamal against his doctor due to his psychological disorder and his sense of guilty over killing an innocent Iraqi woman.

#### **Extract (4)**

Penelope Marsh: Do you think you're the only one who's had it rough? *"I was the one who got up every single morning and went online to check that casualty list. And I was the one who got sick to my stomach every time I heard about another roadside bomb. And who do you think told our daughter every night that Daddy wasn't coming home tomorrow or the next day, or the day after that, but that he still loved her and me? Now I understand you feel compelled to serve and I supported that. Hell, I left my job and got another one just so one of us would be home some of the time with our daughter! And when you asked to extend your deployment, I supported that, too"*

Penelope is worried with her husband's behavior as he is always drunk and he behaves strangely just like a metal patient, so she always tries to help him in coping with the civilian life. In the above conversation she utilizes what is known by Culpeper (1996): "put the other's indebtedness on record", which is one of the output strategies of negative impoliteness. However, Penelope shows to her husband that along his period in Iraq she was conferring a favor upon him by rearing his daughter and being worried upon him whenever he was in danger. Consequently, she feels that her favor to his husband along his time in Iraq,

licensed her to use such output strategy against him, thus, an aggressive attack against her husband's negative face is performed.

In terms of the two factors power and solidarity, Penelope and Marsh are equal in power, thus triggering such strategy of impoliteness by Penelope is clearly not a result of discrepancy in power, it is more likely triggered due to the high solidarity between the wife and her husband.

Penelope utilizes "put the other's indebtedness on record" output strategy of negative impoliteness with affective function to reveal her heightened overwhelming emotions of disappointment in her husband, with the assumption that he is liable to be blamed for his eccentric behavior.

### **Extract (5)**

Hank Yates: "Mike Falcone called me. He said you never showed up for your appointment at the Academy"

Tommy Yates: "Yeah. I thought it was, like, a possible.."

Hank Yates: "He was holding a spot for you. - Jesus, Tommy!"

Tommy Yates: "So maybe I'm not ready yet, even if you want me to be ready"

Hank Yates: "*What I want you to stop watching Band of Brothers, smoking dope and playing video games all day!*"

Tommy who is still haunted by the image of his friend Jordan dying between his arms, is shocked again when his friend Jamal, who suffers from mental illness, kidnaps his girlfriend and two coworkers as hostages, and when the police and Tommy intervene to rescue the hostages, Jamal is shot and killed by a policeman. Consequently, Tommy starts suffering from a deep psychological chasm. He starts taking sleeping drugs, watching Band of Brothers and driving out in the middle of the night. His father Hank Yates forces him to be a police officer and he reluctantly complies, However, Tommy does not complete the admission exam due to his dislike of being a police officer, so his father becomes enraged and angrily says "I want you to stop watching Band of Brothers, smoking dope and playing video games all day!", in light of the context of Tommy's earlier words in showing his apparent unwillingness to be a police officer as well as the tone in which the utterance is said, this utterance is qualified to be impolite that matches the output strategy of negative impoliteness "Condescend, scorn or ridicule – emphasize your relative power", where Hank emphasizes his relative power as a father who has the right to shape his son's actions. Thus, it is an impediment to Tommy's freedom of action as well as an indication that Tommy's views and actions are not welcomed, wanted or valued, so that he has to submit to

his father authority and no more doing them. Consequently, Hank's utterance amounts to be an impolite attack to Tommy's negative face.

In regard to power and solidarity of the above extract, Hank and Tommy are asymmetrical in their characteristics, Hank is the father who has paternity right over his son, hence Hank is more powerful than Tommy. Thus, it is clearly that the impoliteness in the above context is triggered due to the discrepancy in power. Additionally, the high solidarity between the father and his son has something to contribute in triggering such strategy of impoliteness.

The function of the output strategy of negative impoliteness in the above extract is coercive impoliteness. Here Hank tends to exploit his social power over his son in reinforcing his stance concerning forcing his son to be a police officer, thus Hank expects that his behavior will lead his son to compliance. However, Hank utilizes coercive impoliteness to prevent his son from "watching Band of Brothers, smoking dope and playing video games all day" and to submit him to his desire in being a police officer, so there is a clash of interest between the father's desires and the son's freedom of action.

#### **D- Sarcasm or Mock Politeness.**

##### **Extract (1)**

Sergeant Duhon: "Hey! This is some good hearts and minds sh\*t, men. *We'll be providing medical supplies and good will to the Iraqi people on behalf of the United States military and its citizens*"

What has happened in this conversation is that Sergeant Duhon informs the soldiers that they have to escort a convoy of medical supplies to Al Hayy in Wasit governorate, and the soldiers are dissatisfied with accompanying the convoy and providing the humanitarian assistance and they believe that escorting the convoy to the middle of the city is a risky duty. However, they are obliged to carry out the orders, so they use impoliteness strategies to express their dissatisfaction concerning the orders of escorting the convoy and supplying humanitarian aids to the civilians inside the city. Thus, Sergeant Duhon utilizes "sarcasm or mock politeness" as a strategy of impoliteness when he says "good will to the Iraqi people on behalf of the United States military and its citizens". In light of the context of Duhon's afterward comments as well as the intention of the invasion, this utterance amounts to a clearly insincere politeness that remains on the surface, intended to convey a sarcastic attack. The full effect of this sarcastic utterance is clearly apparent whilst listening to the tone of the speaker and the guffaw of the

soldiers. However, this attack is not oriented against the soldiers but rather it is oriented against the Iraqi people as a whole.

Concerning power and solidarity in the above conversation, though Duhon is the sergeant who has more power over his soldiers, but this impoliteness strategy is not oriented against the soldiers around him, so issuing the above impoliteness is not related to discrepancy in power. However, the high solidarity among the soldiers, including the sergeant, has contributed in triggering the aforementioned impoliteness.

The mock or sarcasm politeness has the function of entertainment. According to above context, Sergeant Duhon in his utterance violates the rights and social identity of the Iraqi people, in order to amuse and entertain the frustrated soldiers and make them feel the pleasure of superiority.

## **E- Challenges**

Since this strategy is not found in Culpeper's (1996) model adopted in the analysis of the present study, it is of necessity to shed light on this strategy before analyzing the extracts related to it. This strategy is discussed by Lachenicht (1980), who in his turn builds on the discussions in Labov and Fanshel (1977). However, Lachenicht (1980) states that challenges are aimed at attacking a person's claims that one or more, general or specific propositions is true of himself. According to Bousfield (2008), challenges are almost presented in the form of questions, in sense asking the addressee challenging questions that relate to his/her position, assumed power, beliefs, stance, rights, ethics, obligations, etc.

### **Extract (1)**

William Marsh: "*So you think we should just leave, huh? Let them rip each other to pieces? It's not an easy decision, is it? Some bad guys over there, Billy.*"

Billy Marsh: "Dad, what bad guys? What is this, a Schwarzenegger movie?"

Penelope Marsh: Hey.

Billy Marsh: "*Why don't you just admit it, we went over there for oil? and everything else is just bullshit*"

Penelope Marsh: "Watch your mouth"

Billy Marsh: "That's the problem with you people. *You're never wrong, are you?*"

William Marsh: "We're not wrong"

**Billy Marsh: *"Since when did our country decide it was our job to just piss everybody else off"***

After the verbal altercation between Marsh and the school manager because of the writing on Billy's T-shirt, Marsh, his wife and his son come out of the school. As they head to their car, Marsh seems irritated by Billy's anti-war stance, he blames Billy for the T-shirt he wears, Billy tries to defend his viewpoint regarding the illegality of the invasion, along the conversation both Marsh and his son interact by utilizing a strategy that is not found within Culpeper's (1996) model, this strategy is more appropriate to be named as challenges. According to Bousfield (2008), challenges are almost presented in the form of questions, in sense asking the addressee challenging questions that relate to his/her position, assumed power, beliefs, stance, rights, ethics, obligations, etc. However, along the conversation, Marsh and his son use challenge strategy represented in exchanging questions between them, Marsh deploys no less than three challenges to his son. The utterances "So you think we should just leave, huh?", "Let them rip each other to pieces?" and "It's not an easy decision, is it?" are intended to look for responses on the part of Billy. Through these challenges, Marsh aims to force his son to say what is consistent with his beliefs and ideas, to get him damage his own face in doing so. Similarly, perhaps a little more severely, in no less than five times, Billy challenges his father regarding the injustice and futility of war on Iraq, the utterances "Why don't you just admit it, we went over there for oil" and "That's the problem with you people. You're never wrong, are you?" are apparent challenges intended to seek responses on the part of Marsh. Billy aims to push his father to admit what does not dare to be admitted regarding the futility and illegality of the invasion. Additionally, these two utterances are more rightly directed at Marsh through using personalized pronouns "Why don't you just admit it" and "You're never wrong, are you?". However, it is apparent that these utterances are impolite intended to aggravate Marsh's face. Furthermore, the rhetorical nature of the questions, especially "Why don't you just admit it, we went over there for oil?" and "Since when did our country decide it was our job to just piss everybody else off?" are part of a strategy intended to implicate that, What the US authorities have done, and what you have done, Marsh in particular, is a wrong thing that ruined the lives of so many innocent people and made them hate the American people. Hence, these utterances are qualified as an impolite attack, directed to Marsh's negative face, his desire of his actions are not impeded.

From a social perspective, the impoliteness in the above conversation has two sides: the first is the relation between Marsh and Billy which is obviously asymmetrical one, Marsh is Billy's parent so he is more powerful than him, thus Marsh has more freedom to be impolite. The second side is represented by the relation between Billy and his father, which is opposite to the first relationship, Billy is the son of Marsh, so he is normally inferior to him but what has happened is that Billy severely retaliates against what his father states, and that is due to Billy's opposition to the invasion and his negative position towards his father's participation in that illegal and injustice war. Regarding solidarity, it is normally that there is a high level of solidarity, since the conversation is conducted between the son and his parents.

Marsh and Billy utilize what is known as challenges impoliteness interchangeably with the coercive function. Each of them tries to force the other to compliance. Through using coercive impoliteness, Billy tries to get his father to admit that the war was injustice and his participation in it, is wrong. Similarly, Marsh also utilizes coercive impoliteness to enforce his son to compliance and accept what he believes in, concerning legitimation of the war.

### **Extract (2)**

Cary Wilkens: "*You don't remember this?* That first day when I'm helping you out at the car. You were like, "I'm fine. I'm fine. Leave me alone."

Vanessa Price: "I kind of remember that. Yeah..."

Cary Wilkens: "*You haven't been seeing anybody?*"

Vanessa Price: "You mean like a shrink?"

Cary Wilkens: "No, no. I meant, have you had a boyfriend since you got back?"

Vanessa Price: "No. I was seeing somebody before I left, but that just didn't work out"

Cary Wilkens: "*What happened to your hand?*"

The conversation in this extract takes place in Vanessa's house between Cary and Vanessa, Vanessa who rejected all Cary's attempts to get close to her, calls him to her house and asks him to help her. While they are sitting Carrie starts to ask Vanessa personal and critical questions. Here, Cary uses a strategy that is not found within Culpeper's (1996) model, this strategy is called challenges. However, firstly Cary asks Vanessa about her stance when he tried to help her and she refused, then he asks her a critical question regarding her previous actions if she had a boyfriend or not, and lastly he asks her what had happened to her hand, these questions represent a challenge concerning her privacy and a



challenge to her pride in denying the fact that she has a prosthetic hand, for this reason, whilst listening to the audio of this conversation we notice her hesitation in answering Cary's questions represented by the long pauses especially after the last question. Consequently, these questions represent an impolite attack to Vanessa's face.

From a social perspective, the two characters are equal in power. Thus, issuing this strategy of impoliteness is not a result of Cary's power over Vanessa. It is clearly due to the high solidarity between Cary and Vanessa.

Cary exploits the coercive function of impoliteness to seek a realignment of values between him and Vanessa in order to approach from her, hence Cary tends to lead Vanessa to compliance and get her into his submission and accepting him as her boyfriend.

#### **4.2.2 Sociopragmatic Analysis of The Kill Team (2019)**

The data presented below are in forms of conversations produced by the characters of "The Kill Team" (2019) movie.

##### **A- Bald on Record Impoliteness**

###### **Extract (1)**

Briggman: *"Arms up. Come on, arms up"*

An Afghan man: retaliates angrily in an unfamiliar language.

Briggman implies Bald on Record Impoliteness when he screamingly orders an angry Afghan man to put his arms up to be checked in one of the Afghan villages where Taliban armed group is active and launches attacks on US forces from time to time. The Afghan man refuses to obey Briggman's orders so he pushes Briggman and knocks him to the ground. Consequently, Briggman utilizes Bald on Record impoliteness to issue an aggressive attack against the Afghan man. The utterance "Arms up. Come on, arms up" is a clear, direct and unambiguous attack against the Afghan man.

Since Briggman is a soldier in the US occupation authority, so he has more power than the Afghan man and hence he exercises his power over the Afghan man by using Bald on Record Impoliteness. Moreover Briggman tries to practice his power to reduce the ability of the Afghan man and prohibit him from retaliating and speaking rights. As for solidarity, Briggman and the Afghan man are not solidary at all. They are enemies from different countries, thus solidarity does not play any role in triggering the aforementioned impoliteness.

In terms of the function of the bald on record impoliteness in the above extract, Briggman employs this strategy with coercive function. Through this strategy, Briggman aims to get the angry man into his submission, so he performs coercive actions against the Afghan man to force him to a compliance. These coercive actions lead to damage the social identity of the Afghan man by restraining his freedom of action.

### **Extract (2)**

Sergeant Wallace: *"I said, that's enough! You look like the f\*\*\*ing Terminator in these things.* You'll scare the daylights out of these people. And you. *Look there.* See them kids?"

Rayburn: Mmm.

Sergeant Wallace: *"Raise your right hand. Move it repeatedly in a side-to-side motion"*

In this extract sergeant Wallace orders Coombs, Rayburn and Wepler to stop laughing at Briggman after the Afghan man pushed him and knocked him to the ground. Hence, Wallace uses Bald on Record strategy to attack Coombs' face directly by saying "You look like the f\*\*king Terminator". Then the sergeant orders Rayburn to raise his right hand and move it from side to side. All these are examples of bald on record impoliteness employed by sergeant Wallace against the soldiers in his platoon.

Since Wallace is the sergeant and Coombs, Rayburn and Wepler are soldiers under his command, it is natural that Wallace is more powerful than the soldiers, so that he practices imperative form as well as he tries to minimize Coombs' face by saying "You look like the f\*\*king Terminator" and that implies Bald on Record Strategy. The context also reveals that is an intimate relationship between sergeant Wallace and the soldiers in his platoon, thus the factor of solidarity also contributes in triggering this impoliteness strategy.

Sergeant Wallace is obliged to put the troops of his platoon into his submission so he utilizes the bald on record strategy with a coercive function as an instrument in gaining followership. He uses this strategy against the soldiers to force them to compliance, and carrying out his orders. In other words sergeant Wallace intended by this strategy to appear superior, and to get his soldiers to carry out his orders and shape what he tells them.

### **Extract (3)**

Deeks: "You want to do him? Security positions. *Get these guys outta here*"

Rayburn: "*Down. Get down. Bend your knees, get down*"

An Afghan old man: silent

Sergeant Deeks and Rayburn have this talk in an Afghan village. When Rayburn finds an old man while scouring the town, sergeant Deeks and Rayburn create a scenario to kill the man that would later be used as a pretext for the murder. However, Rayburn orders the man to get down and bend his knees, these utterances as well as Deeks' utterance "Get these guys outta here" are captured within bald on record impoliteness because they are performed in a direct, clear and unambiguous manner and because they are intentionally directed to minimize the face of the recipient. Thus, these utterances amount to be a clear attack against the old man.

In terms of the two social factors power and solidarity, the former plays a crucial role in issuing such strategy of impoliteness. The superiority of power of the invaders over the Afghan man prompts Rayburn and Deeks to issue such impolite utterance. Whereas the solidarity aspect is absolutely absent; there is no connection between the two parts of conflict other than the fact that they are enemies from opposing countries with opposing aims and beliefs.

Deeks and Rayburn employ bald on record strategy with coercive function. Through this strategy, they aim to get the old man into their submission, so they perform coercive actions against the Afghan man to force him to a compliance, these coercive actions lead to damage the social identity of the Afghan man by restraining his freedom of action.

### **B- Positive Impoliteness**

#### **Extract(1)**

Rayburn: "I feel like a *goddamn* prom queen"

Wallace: "*F\*\*k* you what do you say, Rayburn?"

Rayburn: "Nothing Staff Sergeant"

Wallace: "That's what I thought"

The above conversation is between Sergeant Wallace and Rayburn, the two characters employ positive impoliteness by utilizing taboo words. Firstly, Rayburn describes himself as *goddamn* prom queen, mocking the moves that sergeant Wallace forced him to do, describing himself as looking like a *goddamn* prom queen, but, fearing punishment, he immediately retracts his words. After

Wallace has irritated by Rayburn words he also utilizes a taboo word saying "F\*\*k you what do you say, Rayburn?".

Here Wallace is the sergeant who has the right to order, command, prohibit and punish, whereas Rayburn is a soldier under his control, so Wallace regards Rayburn as his inferior to the degree that he pursues to control his behavior and denies his right of speaking. Consequently, the superiority of power that Wallace has, prompts him to issue such strategy of impoliteness. Regarding solidarity, Wallace and Rayburn work together and have the same goal, so solidarity also has a role to play in triggering this strategy of impoliteness. Such relationships are referred by Brown and Gilman (1960) the relationships in which power superiors are solidary.

The taboo words in the above context have two functions, for those which are employed by Rayburn have an entertainment function, Rayburn utilizes this strategy to amuse the soldiers by mocking the moves that sergeant Wallace forced him to do. Whereas, for those which are employed by sergeant Wallace have a coercive function. Sergeant Wallace uses this strategy against Rayburn to force him to a compliance, and carrying out his orders.

### **Excerpt (2)**

Coombs: "Did you hear this *bullshit* about us having to do some security detail tomorrow? Sit down with the local elder leaders or some *sh\*t*? Another KLE?"

Rayburn: "I swear to God, the LT drinks more tea than Queen *F\*\*\*ing* Elizabeth"

Marquez : "If Sergeant Wallace could see us now, he'd be laughin' his *ass* off, huh?"

Coombs : "Yeah, well, he's not, so..."

After sergeant Wallace has been killed, sergeant Deeks takes command of the platoon. He informs the soldiers that they would search the villages to locate whoever is responsible for the murders of twenty four American soldiers. The conversation revolved around the aggregation of the security situation after the increase in Taliban attacks on the American soldiers, and the authorities' intention to set up a meeting with the local leaders in order to help the American forces in eliminating Taliban insurgents. However, these new plans prompt Coombs, Rayburn and Marquez to utilize the taboo words as an output strategy of positive impoliteness. The characters use positive strategy to express their irritation against their lieutenant.

The four soldiers involved are all of the same rank and serve in the same military platoon, thus their power is equal, so the employed impoliteness in the above extract is clearly not due to a power imbalance but it is clearly due to the high solidarity between the soldiers.

In terms of the function of impoliteness in the above extract, it is clearly that this impoliteness is an example of affective impoliteness, since it is uncontrolled expressions of anger employed by Coombs, Rayburn and Marquez due to their dissatisfaction with the procedures taken by the authorities.

### **Extract (3)**

Coombs: "Sergeant. Brief for tomorrow's mission. It's the usual *bullshit*."

Deeks: "Oh, yeah?"

Coombs: "We stand around sweating our *balls* off, LT drinks tea with some old dudes."

Deeks: Exactly.

Coombs: Yeah.

Sergeant Deeks: Coombs, is it ?

Coombs: Yes, sergeant.

Deeks: "*You're dismissed. You're dismissed. Go back to your hooch*"

The above conversation takes place between the new sergeant Deeks and Coombs. They both use positive impoliteness. Coombs utilizes taboo words because he has been seduced by Deeks' words and thought that Deeks is so friendly and acts as if they were intimate friends, so he uses the taboo words twice. He uses the word 'bullshit', which is an overt taboo word and the word 'ball' which is Vulgar Slang related to the organ in the male human body in meaning testicle or testis. But, what has happened is that Deeks responds by dismissing Coombs from the position of a team leader and excluding him from the mission of giving the orders to the recruits. Thus, Deeks utilizes the output strategy of positive impoliteness: "exclude the other from the activity", to damage Coombs positive face wants in being approved and appreciated.

Sergeant Deeks introduces himself to the soldiers as an intimate friend not as a sergeant, illustrating that he is here to lead plain and simple. However, Deeks conducts as if he had equal power to the other soldiers and he intends to establish intimate relationships. Consequently, Coombs utilizes taboo words as an instance of doing collegiality between the soldiers and the sergeant. However, Deeks suddenly reveals his power by using positive impoliteness to dismiss Coombs from the mission of giving orders to the other soldiers.

The positive impoliteness in the above context has two functions, the taboo words that are employed by Coombs have an entertainment function, Coombs utilizes this output strategy to amuse the soldiers by presenting himself as an object of entertainment. Whereas, for “snub the other, exclude the other from the activity” output strategy that is presented by sergeant Deeks has a coercive function. Sergeant Deeks uses this output strategy against Coombs due to the conflict in the values, Deeks is a firm man, whereas Coombs is a comic one. Thus, sergeant Deeks performs a coercive impoliteness that leads to restrict Coombs' action.

#### **Extract (4)**

Sergeant Deeks: "Briggman, you're with me. Good morning, *sh\*tbird*. What are you up to? Hey! Hey!"

Afghan house owner: silent

Briggman: "What are you doing?"

Deeks: "Relationship building"

Briggman: "*Holy sh\*t!*"

The above conversation takes place between Deeks and Briggman. While they were watching a house of an Afghan suspect, Deeks waves his hand towards the house and screamed “hey, hey” trying to build a relationship, meanwhile they expose to gunshots from inside the house. Thus, both Deeks and Briggman are prompted to employ taboo words as an output strategy of positive impoliteness. The taboo word 'sh\*tbird' is oriented against the house owner, it is an impolite attack against his positive face. Whereas, Briggman’s taboo phrase “Holy sh\*t” is used to reveal his anger against what has happened.

From a social perspective, sergeant Deeks orients his impolite expression against the house owner and it is apparent that both Deeks and Briggman regard themselves as the holder of the strongest power, since they represent an occupation authority that governs this country and every Afghan citizen is bound to obey their orders at least from their perspective, so power is the principal stimulus in triggering this impoliteness strategy. With regard to solidarity, it is apparent that solidarity does not exist and has not any role in triggering the above impoliteness.

Concerning the function of impoliteness in the aforementioned extract, it is clear that impoliteness is an example of affective impoliteness, since it is unrestrained expressions of anger employed by Deeks and Briggman against the house owner, because they have exposed to gunshots from inside his house.

### **Extract (5)**

Rayburn: "So I take this stun grenade...and I pop it...and I drop it in the stall. Bang! Brendan, *the poor f\*\*\*ing bastard*, he comes out the stall screaming: Jesus Christ!"

Briggman: "And that's, like exactly when the MPs rolled up, and they put cuffs on him because they thought he'd gone Section 8"

In the context of the above extract Rayburn, Briggman, Coombs and Wepler smoke hash in the truck. Rayburn tells them about what he did with Brendan. However, Rayburn utilizes taboo words as an output strategy of positive impoliteness to swear Brendan describing him as "f\*\*\*ing bastard". Thus, he issues an aggressive attack against Brendan's positive face.

The social context of the above conversation reveals that Rayburn and his colleagues are equal in power and there is a high solidarity among them, they are smoking hash together and making jokes. Consequently, employing such output strategy of positive impoliteness is clearly stimulated by the high level of solidarity among the soldiers.

The function of the taboo words in the above conversation is entertainment. Since Bernard does not participate in the conversation and the talk is directed to Rayburn's colleagues, so it is clearly that Rayburn uses such strategy as an instrument to entertain his colleagues.

### **Extract (6)**

Briggman: "I put together a list of IED attacks by date and location"

Deeks: "*Why aren't you smoking hash with the rest of your squad?*"

Briggman: "Wait, what? I don't know anything about that"

The above dialogue takes place between Briggman and sergeant Deeks, the former who is a recruit tries to do his duty to the fullest in order to gain the approval of his sergeant, he provides Deeks a list of improvised explosive devices by date and place. Whereas the latter believes that such procedures are useless daily routines and do not preserve the lives of the American soldiers. He detests the routine procedures the soldiers do, believing that the war is not won by zip-tying people; he believes that killing every suspect contributes in saving the life of the American soldiers and guarantees returning them safely to their homes rather than returning in pieces. Thus, he shows his disagreement by using one of the output strategies of positive impoliteness namely seeking disagreement.

The above conversation takes place in a social context represented by Deeks, who has the highest power to determine what the soldiers do, and Briggman, who is a recruit under Deeks' control and is less powerful than him, so he has the obligation to follow his sergeant's orders. This explains why Deeks is free in using positive impoliteness and avoiding disagreement with Briggman without even fearing his retaliation. Regarding solidarity, the social context reveals that Deeks and Briggman are not solidary at all. However, perhaps due to the disagreement and incompatibility between Deeks and the other soldiers, Deeks temporarily considers the other as outsiders, and that is why the sympathy is withdrawn.

The function of "seeking disagreement" output strategy of positive impoliteness is affective. Here Deeks reveals his heightened emotions of dissatisfaction and disgust at the soldiers' indifference. He detests the routine procedures that the soldiers do and assumes that they are responsible for killing twenty four American soldiers.

#### **Extract (7)**

Deeks: "Evening, boys. What are you up to? This is not good. Go see my man Darwesh at the ANA camp. He'll get you the primo *sh\*t*"

Weppler: What the *f\*\*k*?

The above conversation is employed mainly by sergeant Deeks to the team under his control, he utilizes a positive impoliteness strategy, that is taboo words when he finds the soldiers smoking hash in the truck, however, Deeks in this context does not desire to cause social harm to the addressees, here impoliteness is more likely to be interpreted as banter as far as the utterance "the primo *sh\*t*" is not employed in a derogatory way. However, the soldiers are surprised from Deeks behavior and barely believe his reaction towards what they do, so that Weppler reacts with surprise after Deeks' departure by utilizing the taboo word *f\*\*k* in the utterance "What the *f\*\*k*?".

From a social perspective, although Deeks is more powerful than the addressees but in this context especially when he says "Go see my man Darwesh at the ANA camp. He'll get you the primo *sh\*t*", he does not desire to practice his authority over the soldiers under his control rather than he seeks to break the norms of power by considering the soldiers as his equal, he desires to confirm that they are symmetrical in their contribution and duty. Concerning solidarity Deeks resorts to using taboo words not to humiliate but it is more likely to be interpreted as a way of doing collegiality, he seeks to confirm that they are



solidary and to claim membership of solidarity groups and denies the existence of the social boundaries.

The function of the impoliteness strategy in the above context is entertainment, firstly sergeant Deeks uses this strategy by making the soldiers his object of entertainment. Then Wepler, who barely believes Deeks' reaction, also reacts by using taboo words to express his astonishment and amuse the soldiers.

### **Extract (8)**

Briggman: "Sergeant? EOD is clearing the highway north of the blast site. Afghan police are tracking leads on the bomber's last-knowns"

Deeks: "Afghan police couldn't track *dogsh\*t* if it were stuck to their boots'

The above conversation is employed by Briggman and sergeant Deeks, the former is a team leader who strives to prove his aptitude. He informs his sergeant of all the operations carried out by the Afghan police within the sector under their command. Whereas, the latter (sergeant Deeks) expresses his discontent or even his dissatisfaction with the actions taken by the Afghan police by utilizing one of the output strategies of positive impoliteness namely taboo words. However, he uses the taboo word "dogsh\*t" as a booster of the impolite attack to detract from the performance of the Afghan police. Moreover the whole utterance "Afghan police couldn't track dogsh\*t if it were stuck to their boots" implies another output strategy of negative impoliteness, namely "scorn or ridicule", that will be discussed later under the heading Negative Impoliteness.

Regarding the social context in which the above conversation takes place, Deeks is more powerful than Briggman, he utilizes taboo words to express his disgust and scorn from the performance of the Afghan police. On the other hand, Briggman remains silent, he reacts neither negatively nor positively towards Deeks' statement, he seems less powerful than Deeks to express his opinion. Concerning solidarity, the above context reveals no solidarity at all, Briggman thinks of Deeks as an outsider, so he does not even dare to react towards Deeks' statement.

The function of the taboo words in the above conversation is affective. Deeks uses the taboo word as an instrument to express his extreme discontent and reveal his heightened anger against the useless procedures taken by the Afghan police, with the assumption that they are liable to be blamed for their catastrophic failure in eliminating Taliban fighters.

### **Extract (9)**

Deeks: "Help you with something else?"

Briggman: "Yeah, it's... Sergeant Bruer. Is there any word?"

Deeks: *He's dead.*

Briggman: cries

Deeks: *"If you're going to get emotional, don't do it here"*

Deeks: *"Did you hear what I just said?"*

In the above conversation the recruit Briggman enquires about sergeant Bruer who has lately wounded and sergeant Deeks appears unconcerned and acts badly towards Briggman. However, sergeant Deeks utilizes two output strategies of positive impoliteness to reveal his bad behavior towards Briggman, the first one is that Deeks shows himself unconcerned, uninterested and unsympathetic about Bruer's death, the utterance "If you're going to get emotional, don't do it here" is clearly captured within the output strategy of being disinterested, unconcerned and unsympathetic. On contrary, Briggman who is accused of being too merciful even to the Afghan detainees, cries and sheds his tears over Bruer's death. The second output strategy employed by sergeant Deeks is snubbing, he aggressively says to Briggman after seeing him crying, "Did you hear what I just said?", here Deeks intends to snub Briggman, by showing his clear unwillingness to attend to his emotion and sympathy. Thus, Deeks uses the two output strategies in order not to attend to Briggman's apparent need in being appreciated and approved, and hence, an apparent attack against Briggman's positive face.

From a social perspective the two characters are asymmetrical in their characteristics, Deeks is more powerful than Briggman, the relationship is more likely to be interpreted as a sergeant to a soldier. Therefore, Deeks deliberately ignores Briggman's emotional state, and his utterances clearly amount to an aggravated, and hence impolite, attack on Briggman's face. Concerning solidarity, the context reveals that the two characters are not solidary at all, hence solidarity does not contribute in issuing this impoliteness strategy. However, such cases are referred to by Brown and Gilman (1960) as relationships in which power superiors are not solidary (officer to soldier), thus impoliteness is likely to be employed by a powerful participant who regards a less powerful participant as an outsider.

Regarding the function of impoliteness in the above conversation, Deeks utilizes positive impoliteness with the coercive function, Deeks seeks a realignment of values between himself and Briggman so as to protect or enhance

his own. Deeks abhors Briggman for being overly sympathetic, he believes that the time is to take revenge, to be strong, to move fast not to shed tears, thus he seeks to prop his values to get his current benefits reinforced.

### **Extract (10)**

Wepler: "I was with *Deeks* in Ramadi. This one day, he was on the checkpoint. SAW gunner. He had a car coming towards him."

Briggman : "Like, Fedayeen?"

Wepler: "No. A family. Mom, Dad, little kid, the whole *f\*\*king* deal. They wouldn't stop, so.."

Coombs: Jesus *f\*\*king* Christ.

Briggman: "*F\*\*ked* up, right?"

Wepler: "Wrong. Opened up the trunk, hundred pounds of HME stuffed in a *f\*\*king* suitcase. Enough to barbecue the whole *goddam* platoon. That's how depraved these *f\*\*king* animals are. Incinerate their own kids just to get a few of ours. That's why we need guys like Deeks. *F\*\*king* hard."

The talk in the above conversation revolves around sergeant Deeks and his contribution in the war of Iraq. Along the conversation the soldiers use the output strategies of positive impoliteness, Wepler firstly uses inappropriate identity marks to call his sergeant with his surname alone, however it is supposed to call him with a sergeant as far as he is a recruit under his command. Then in no less than seven instances do the soldiers appear to utilize taboo words, Wepler alone utilizes the taboo word "f\*\*k" four times, whereas Coombs and Briggman use it one time. Again Wepler uses the word *goddam* to express his surprise and the expression *f\*\*king* animals is also a positive impoliteness, employed to associate Ramadi citizens with negative aspects.

The social context of the above conversation reveals that the four soldiers (Wepler, Briggman, Coombs and Rayburn) are equal in power, and there is a high level of solidarity among them, so the positive impoliteness in the above context is obviously triggered due to the high solidarity among the soldiers.

The function of the the positive impoliteness in the aforementioned conversation is affective. The four soldiers use the positive impoliteness to expose their extreme emotions of astonishment due to seriousness and gravity of the situation and its potential catastrophic consequences at that time.

### **Extract (11)**

Deeks: Briggman?

Briggman: Bloody.

Deeks: "*F\*\*king caveman*. Here you go"

In this conversation Deeks grills up steaks of meat to serve the soldiers and when it is Briggman's turn to take his steak, Briggman says that he wants it bloody, prompting Deeks to issue positive impoliteness by explicitly associating Briggman with a negative aspect, describing him as a caveman because cavemen were used to eating a bloody pieces of raw meat. Thus, Deeks employs one output strategy of positive impoliteness namely "explicitly associate the other with a negative aspect" to associate Briggman with the particular belief of eating raw meat that the cavemen portrayed to the world. Additionally, associating Briggman with a caveman by Deeks is clearly an attempt to communicate that he does not approve of Briggman's order may be because it is harmful to his health.

Regarding the social context of this extract, although Deeks is the sergeant who has the power over the soldiers of his platoon but apparently he does not want to practice his power over the soldiers, he desires to break the norms of power by regarding them as his equal, he neither wishes to order, nor to prevent the soldiers on contrary he serves them, so we can safely say that power does not contribute in triggering the above impoliteness. In terms of solidarity the context reveals that there is a high solidarity among Deeks and the other soldiers, and Deeks thinks of the soldiers as intimates. Thus, it is clearly that solidarity is the main motive in triggering the above impoliteness.

In terms of the function, here Deeks utilizes 'associating the others with negative aspects' as an output strategy of positive impoliteness with the entertainment function to amuse the soldiers by making Briggman the object of his entertainment.

### **Extract (12)**

Deeks: "You look like you need someone to talk to"

Briggman: "Um.. I just...I just keep thinking about that kid that we killed today"

Deeks: "What about him?"

Briggman: I just...

Deeks: "Alright, let's take a walk. Come on"

Deeks: "*I was wrong about you.*"

Briggman: Wait. What?

Deeks: "*You're not ready to be a leader.*"

Briggman: "No, I am, I'm just..."

Deeks: "*Logistics could use a smart guy like you back at camp. You're good with computers, right? Work a desk, like your father*"

Briggman: "No, Sarge, I want to stay"

Deeksm: "We kill people. It's what we do. *Do you have a problem with that?*"

Briggman: "No, Sergeant. No, Sergeant!"

This conversation takes place in the camp between sergeant Deeks and the soldier Briggman. Briggman is sitting alone, and looks very sad, he cannot stop thinking about the kid that they killed in the village. He believes that the kid was innocent. However, he tries to explain his feelings to sergeant Deeks, but Deeks is hard hearted, and he is hell-bent on killing anyone suspected of attacking US forces and killing twenty four American soldiers. He plotted a lot of killing schemes for innocent Afghan civilians. Consequently, Deeks does what it is right for him, he detests Briggman's anti-killing position and considers Briggman incompetent to be a team leader, so throughout the conversation he uses the output strategies of positive impoliteness to issue stinging criticism and blame, aimed at threatening Briggman's positive face. The first output strategy of positive impoliteness used by Deeks is "be disinterested, unconcerned, unsympathetic", here Deeks shows himself unsympathetic with Briggman's emotions when he says "What about him?". Such statement can be captured within the output strategy of being unconcerned, uninterested and unsympathetic. The second output strategy is snubbing, the utterances "I was wrong about you" and "You're not ready to be a leader" are directed to attack Briggman's want to be approved of. Additionally, the utterance "You're not ready to be a leader" is a clear disapproval and unwillingness on the part of Deeks to attend to Briggman's apparent desire to exonerate himself and abrogating the blame. In failing to pay attention to what Briggman is saying along the conversation( I just... , Wait. What?, No, I am, I'm just.. etc) and dismissing his stated wants, Deeks' utterances efficiently equate to an aggravated, and hence, impolite, attack against Briggman's positive face. The third output strategy used by Deeks in this extract is "disassociate from other" , in the utterance "Logistics could use a smart guy like you back at camp" Deeks directly disassociates Briggman from the combat tours that he and the other soldiers do. Of course disassociating, need not necessarily impolite expressions, the two utterances "back at home" and "You're good with computers" is important to our understanding in what does Deeks mean. The utterance "Work a desk, like your father" is a type of negative impoliteness, so it will be treated under negative impoliteness section. The fourth

output strategy of positive impoliteness used in this extract is seeking disagreement, it is clear that Deeks in his utterance “We kill people. It's what we do. Do you have a problem with that?” seeks disagreement with Briggman, and demands Briggman to explain what is their job in the war, he is clearly angry of Briggman, he tries to provoke Briggman to reveal his sincere emotions and then to keep disagreeing with him.

The social context of this exchange shows that Deeks is powerful over Briggman, he derives his power from his military rank; he is the sergeant who desires to practice his power to bring his platoon's members into submission. However, Deeks practices his power over Briggman to control his behavior and force him abandoning his feelings of pity and to be willing to kill for any reason. Thus, the superiority of Deeks' power over Briggman allows him to be impolite and reducing the potential of Briggman who is less powerful than Deeks to retaliate with impoliteness. In terms of solidarity, Deeks and Briggman are not solidary in this context; Briggman cannot act in the same way that Deeks can. Brown and Gilman (1960) describe such situations as interactions in which power superiors are not solidary (officer to soldier), and impoliteness is likely to be employed by a powerful participant who considers a less powerful participant as an outsider.

Regarding the function of impoliteness in the above conversation, Deeks utilizes positive impoliteness with the coercive function, he seeks to realign Briggman's values to be more similar to his own, in sense he seeks to impose his ideas on Briggman. Deeks abhors Briggman for being overly sympathetic, he believes that the time is to take revenge, to be strong, to move fast not to shed tears, thus he seeks to prop his values to get his qualities and characteristics reinforced.

### ***Extract (13)***

Rayburn: "That *goddam rat*. He brought CID right into our house. And for what? *F\*\*king* hash?. And it makes me wonder what else he's been talking about."

Briggman: "Wait, that's why CID came here?"

Rayburn: "Yeah. Yeah. Can you believe that *sh\*t*? He called in an anonymous tip. But Deeks so in, Deeks has ears everywhere. You can't get nothing past that dude"

The conversation in this extract takes place between the soldiers Rayburn and Briggman at the observation tower, the talk revolves around Marquez who betrays his colleagues by calling the criminal investigation department to the

platoon because they smoke hash. Thus, Rayburn uses one output strategy of positive impoliteness, namely calling the other names and calls Marquis with goddam rat. Rayburn employs this pejorative utterance to reveal his hostility to Marquis, thus this pejorative utterance is directed to Marquez's positive face. Moreover, Rayburn deploys three uses of taboo words in this short excerpt. The first one is goddam which is employed within "calling the other names" to aggravate the attack. The second is "F\*\*king hash", whereas the third is the use of the word sh\*t in "Can you believe that sh\*t?". The employment of such taboo words could be captured within the output strategy "Use taboo words – swear, or use abusive or profane language". However, utilizing the taboo words with "calling other names" output strategy is to boost the impolite attack against Marquez's positive face.

The social context of this extract reveals that each of Rayburn, Briggman, and their colleague Marquez are equal in power. However, there is a tone of arrogance towards Marquez in Rayburn's words because Marquez had ratted them out to criminal investigation department and brought the criminal investigation department into the truck, where they smoke hash. Moreover, the high solidarity between Rayburn and Briggman prompts Rayburn to issue such derogatory words pointed directly to Marquez's positive face.

Rayburn performs positive impoliteness with affective function. He uses calling other names output strategy together with the taboo words to reveal his heightened and unrestrained emotions of anger and hatred towards Marquez, with the assumption that Marquez is liable to be blamed for betraying his colleagues by calling the criminal investigation department to the tent where they smoke hash.

#### **Extract (14)**

Briggman: *Sh\*t!*

Coombs: "You're a dead man, Brigsey"

Rayburn: "Come here, *asshole!* *F\*\*kin' rat!* I got you, snitch! *F\*\*king snitch!*"

Briggman: "Get the *f\*\*k* off me!"

What is interesting about this conversation is that its events happen in Briggman's nightmare where he suddenly finds himself being chased by Coombs, Rayburn and Wepler and shouts "You're a dead man, Brigsey", "F\*\*kin' rat" and "F\*\*kin' rat! I got you, snitch". However, this nightmare may reflect his inner feelings, thoughts and deepest fears and it is certainly caused due to his hidden anxiety and stress. However, Briggman begins the dream by using the taboo word

“sh\*t” as an output strategy of positive impoliteness. Then Rayburn in turn also uses two output strategies of positive impoliteness the first is “calling the other names”. The utterances “Come here, asshole! F\*\*kin' rat! I got you, snitch! F\*\*king snitch” are examples of calling other names strategy employed by Rayburn to call Briggman with. Thus, they are apparent threats to Briggman’s positive face representing in his apparent need to be approved and appreciated. The second output strategy used by Rayburn is utilizing taboo words and it is combined with calling other names strategy. Rayburn uses the word f\*\*k two times to boost the impolite attack on Briggman’s positive face. Lastly, the nightmare ends with the taboo word f\*\*k, that is employed by Briggman while he was trying to get rid of Wepler, Coombs and Rayburn.

Briggman, Wepler, Coombs and Rayburn represent the social context of this conversation. Since they are recruits in the same platoon and have the same military ranks, they are supposed to be equal in power, but what has happened in this nightmare and the co-context of the previous scenes of the movie, is that Briggman has exhibited an extreme fear and hesitation that greatly affect his character, so he appears as if he was less powerful than the other recruits, thus he is more vulnerable to be targeted with profane words. Regarding solidarity, the four characters are solidary since they work together and have the same ranks.

The three characters utilize the positive strategy of impoliteness with affective function. The movie's producer utilizes this strategy to project an overwhelming emotion of anger that Briggman's teammates might exhibit in case of Briggman being caught divulging information to his father concerning the murders that the team commits.

***Extract (15)***

Sergeant Deeks:Rayburn.

Rayburn: Over here, Sergeant.

Deeks: "***Who's your new friend?***"

Rayburn: "Found him in the compound"

This conversation takes place in an Afghan village between sergeant Deeks and Rayburn. While they searching the village Rayburn finds an old man, as usual, sergeant Deeks and Rayburn plot a scenario to be later exposed as a pretext and justification for the deliberate killing of the old man. However, before executing the murder Deeks asks Rayburn “Who's your new friend?”, it is clear that the words “new friend” are overtly insincere, because the relationship pertaining between Deeks and his team on one hand, and the Afghan citizens on



the other hand, is a hostile one, represented by an invader seeking to subdue his opponent and a resister seeking to liberate his homeland. Consequently, assuming such close relationship is somehow sarcastically inappropriate. It can be captured within Culpeper's (1996) output strategy of positive impoliteness namely "using inappropriate identity markers".

The social context of this extract has two folds, the first is represented by sergeant Deeks and the recruits of his platoon, they represent the occupation authority of US army. Whereas the second, is represented by the Afghan old man who represents the Afghan citizens. Hence, the first fold is more powerful than the second, Deeks and his team desire to practice their power to the degree that they are able to command, order and control the behavior of their opponents, they exploit the factor of power to be more impolite and reduce the ability of their inferiors to retaliate with impoliteness. whilst the second is less powerful, his social identity is targeted, he receives social harm without even having the right to speak. As for the solidarity factor, it is completely non-existent, there is no relationship between the two folds except that they are enemies from different countries and have different ideologies, so solidarity has not any role to play in triggering this impolite strategy.

Regarding the function of the above positive impoliteness, Deeks uses this strategy with entertainment function. He exploits it to make amusement at expense of the old Afghan man. In other words, in order to amuse his soldiers, Deeks makes the Afghan man the object of his entertainment.

### **C- Negative Impoliteness**

#### **Extract (1)**

Briggman: "*Stop! Don't make me use force*"

An Afghan man: retaliates angrily in an unfamiliar language and does not comply to the orders.

This extract is said by Briggman to an angry Afghan man while he was trying to get him to be checked. However, Briggman employs one of the output strategies of negative impoliteness, namely "Threaten/frighten – instill a belief that action detrimental to the other will occur" to threaten the Afghan man and instill a belief that something detrimental to him will occur if he does not listen to his commands. Thus, Briggman performs an offensive attack against the negative face of the Afghan man by restraining his freedom of action. On the other hand the Afghan man does not respond to Briggman's orders and regards Briggman as an occupying soldier that threatens his social identity.

From a social perspective Briggman regards himself as the holder of power, since he is a recruit in an occupation authority that governs that country and every Afghan citizen is bound to obey his orders at least from his perspective, so power is the principal stimulus in triggering this impoliteness. With regard to solidarity, the two participants are completely unsympathetic, so they are not solidary at all, both of them are enemies from different countries, Briggman desires to be superior and to get power over the Afghan man, whereas the Afghan man desires to act freely and practice his freedom.

Briggman performs the threatening output strategy of negative impoliteness with coercive function. Through this strategy, Briggman aims to get the angry man into his submission, so he performs coercive actions against the Afghan man to force him to a compliance. These coercive actions lead to damage the social identity of the Afghan man by restraining his freedom of action.

### **Extract (2)**

Sergeant Deeks: "I'm gonna make you a deal. You give me your loyalty and I guarantee that each and every one you will have a chance to be a warrior, *to be a part of history instead of reading about it in some books*"

This extract is said by sergeant Deeks, addressing the soldiers after he has dismissed Coombs for his mockery of the situation, and here Deeks says to the soldiers that if they want to survive and return home with their entire bodies and not to be cut into pieces, they must give him their loyalty to guarantee their lives and make them real warriors instead of reading about them in the history books. Hence the utterance "to be a part of history instead of reading about it in some books" is clearly an example of "condescend, scorn, or ridicule emphasize your relative power and be contemptuous" output strategy of negative impoliteness, employed to attack Briggman's freedom in reading his favorite books because he once saw him reading a historical book, here Deeks shows contempt to Briggman, and hence impolite attack against Briggman's negative face.

From a social perspective, sergeant Deeks practices his power over the soldiers to the degree that he has the right to order, command, dismiss, scorn, criticize them, or control their behavior, in sense that he has the freedom to be impolite and reduce the ability of the less powerful soldiers to retaliate with impoliteness. Thus, the above impolite strategy is clearly stimulated by Deeks' superiority of power over Briggman. In terms of solidarity sergeant Deeks and the soldiers are not solidary at all since no one of the soldiers has the right to freely

react, all of them including Coombs and Briggman feel that they are outsiders and not intimates.

Sergeant Deeks has the obligation of putting the troops of his platoon into his submission so he utilizes the negative strategy with coercive function as an instrument to gain followership and to align the values of the troops in accordance with his values. Hence, he uses this strategy to get Briggman to compliance, and shape what he tells him.

### **Extract (3)**

Briggman: "Sergeant? EOD is clearing the highway north of the blast site. Afghan police are tracking leads on the bomber's last-knowns"

Deeks: "*Afghan police couldn't track dogsh\*t if it were stuck to their boots.*"

The above conversation is employed by Briggman and sergeant Deeks, the former is a team leader who strives to prove his aptitude. He informs his sergeant of all the operations carried out by the Afghan police within the sector under their command. Whereas, the latter (sergeant Deeks) discontents and dissatisfies with the actions taken by the Afghan police, so he utilizes "Condescend, scorn or ridicule – emphasize your relative power and be contemptuous" as an output strategy of negative impoliteness. This utterance is mainly pointed to Afghan police, due to their useless procedures taken against Taliban fighters. Moreover, Deeks employs the taboo word dogsh\*t to exacerbate and boost the negative impoliteness.

Regarding the social context in which the above conversation takes place, Deeks is more powerful than Briggman, he utilizes negative impoliteness to express his disgust and scorn to the bad performance of the Afghan police. On the other hand, Briggman remains silent, he reacts neither negatively nor positively towards Deeks' statement, he seems less powerful than Deeks to express his opinion. Concerning solidarity, the above context reveals no solidarity at all, Briggman thinks of Deeks as an outsider, so he does not even dare to react towards Deeks' statement.

Deeks utilizes the above output strategy of negative impoliteness with affective function to express his extreme discontent and reveal his heightened emotions of anger against the Afghan police, with the assumption that they are liable to be blamed for their catastrophic failure in eliminating those who plant the improvised explosive devices.

#### **Extract (4)**

Coombs: "The thing is just all mush, face is all f\*\*ked up, nose is broken, like... You should f\*\*king see him, bro"

Coopy: "*White man beating on helpless brown man*"

Wepler: "I think that is the first time in history that's ever happened"

In this excerpt, Coombs talks about the Afghan detainee who has been brutally beaten by the white recruit Rayburn, since Rayburn is a white man and the Afghan detainee is a brown one. Coopy exploits this incident to scorn and ridicule the black recruit Wepler, thus the utterance "White man beating on helpless brown man" is captured within one of the output strategies of negative impoliteness, namely "condescending, scorning or ridiculing". However, condescension in this extract is a form of impoliteness that is not only directed to Wepler but to all those of black skin, wherein Coopy displays an attitude of patronizing superiority and contempt that the white men have over the blacks. Thus, this utterance amounts to be an attack to Wepler's negative face.

The social context of this conversation is represented by (Coombs, Coopy and Wepler). They are supposed to be equal in power, since they are recruits that serve in the same platoon and have the same military rank. However, Coopy's utterance "White man beating on helpless brown man" shows as if Coopy broke the norms of power by resorting to the racial inequality and regarding Wepler as his inferior. On the other hand the high solidarity among the soldiers in the above conversation plays a main role in prompting Coopy to issue such utterance. However, the above impolite expression is more likely to be understood by Wepler as a banter since they like each other.

The function of the impoliteness strategy in the above context is an entertainment. Coopy exploits the condescension output strategy of negative impoliteness to entertain and amuse the soldiers. He taps into the racial inequality to make Wepler his target for entertainment.

#### **Extract (5)**

Deeks: "*Work a desk, like your father.*"

Briggman: "No, Sarge, I want to stay."

What has happened in this exchange is that Sergeant Deeks and the soldier Briggman are having a chat in the camp. Briggman is sitting alone and depressed, he is unable to stop thinking about the kid, that they killed in the village. He thinks that the kid was innocent and they murdered him in cold blood. He tries to

express his feelings to sergeant Deeks, but Deeks is a cold-blooded killer who is hell-bent on executing everyone accused of fighting US forces. He planned numerous assassination plots against Afghan citizens. As a result, Deeks despises Briggman's anti-killing stance and believes that Briggman lacks courage to be a team leader. Consequently, Deeks utilizes one output strategy of negative impoliteness, namely, “condescend, scorn or ridicule – emphasize your relative power” to condescend, ridicule or scorn Briggman. The utterance “Work a desk, like your father” is clearly a response to Briggman’s emotional state and his psychological vulnerability to what he encounters on the combat tours. Thus, Deeks employs this utterance to condescend Briggman and ridiculing his father’s job, and hence an aggressive impolite attack against Briggman’s negative face by imbedding his freedom of acting in choosing his job.

The social context of this exchange shows that Deeks is powerful over Briggman, he derives his power from his military rank; he is the sergeant who desires to practice his power to bring his platoon's members into submission. However, Deeks practices his power over Briggman to control his behavior and to force him abandoning his feelings of pity and to be willing to kill for any reason. Thus, the superiority of Deeks’ power over Briggman allows him to be impolite and reducing the potential of Briggman who is less powerful than Deeks to retaliate with impoliteness. In terms of solidarity, Deeks and Briggman are not solidary in this context; Briggman cannot behave in the same way that Deeks can. Brown and Gilman (1960) describe such situations as interactions in which power superiors are not solidary (officer to soldier), and impoliteness is likely to be used by a powerful participant who regards a less powerful participant as an outsider.

In terms of the function of impoliteness in the above conversation, Deeks utilizes positive impoliteness with the coercive function, Deeks exploits coercive impoliteness to align Briggman values in accordance with his values. Deeks abhors Briggman for being overly sympathetic, he seeks to make Briggman abandoning his pity. He believes that the time is to take revenge, to be strong, to move fast not to shed tears, thus he seeks to prop his values to get his current benefits reinforced by reinforcing his qualities and characteristics.

### **Extract (6)**

Deeks: "Stay there! Stay there. *You people aren't getting the f\*\*king message!*"

An Afghan man: silent

This short utterance is uttered by sergeant Deeks in an Afghan village, where sergeant Deeks and his team search the houses for those who plant IED

(improvised explosive devices) to strike the US army. The utterance is addressed to an Afghan man before killing him for accusing him attacking the US forces. Here Deeks issues an apparent threat to the man when he says “You people aren't getting the f\*\*king message”. This utterance is clearly an output strategy of negative impoliteness namely “threaten/frighten – instil a belief that action detrimental to the other will occur” which is employed by Deeks to target the man’s negative face. However, this strategy is also combined with the taboo words which is used to boost the impolite attack against the man.

In terms of the social context of this speech, sergeant Deeks represents an occupation force that has invaded Afghanistan and aims to govern it and subjugate its people. On the other hand the Afghan man represents unarmed man accused of attacking US army, thus Deeks’ superiority of power allows him to be impolite towards the Afghan man who is considered less powerful than Deeks. Regarding solidarity, the two participants are completely unsympathetic, so they are not solidary at all, both of them are enemies from different countries. So solidarity has not any role in triggering the mentioned impoliteness.

The function of the frighten/threaten output strategy of negative impoliteness is affective. Deeks utilizes this strategy to reveal his uncontrollable heightened emotions of anger and hatred against the Afghan man, with the assumption that he deserves these negative emotions for being accused for the attacks against the American soldiers.

#### ***Extract (7)***

Deeks: "Now, unfortunately, ***I'm going to have to threaten you.*** Yeah. Sorry. I really don't want to do this. But it's necessary. For both our sakes. ***Every time you get the urge to open your mouth, I want you to think of these little Muj fingers***"  
Briggman: silent

The events of this conversation happen in Briggman’s room, the entire conversation is employed by Deeks, who lately discovers that Briggman has informed his father about the murders that sergeant Deeks and the other soldiers commit. So that, Deeks tries to threaten Briggman by giving him a small box containing fingers of the Afghan man that they have lately killed him. However, Deeks utilizes one of the output strategy of negative impoliteness, namely “Frighten – instil a belief that action detrimental to the other will occur” to frighten Briggman and dissuade or more accurately prevent him from telling his father about the murders. The utterances “I'm going to have to threaten you” and “Every time you get the urge to open your mouth, I want you to think of these

little Muj fingers” are apparent threat employed to attack Briggman’s negative face and hence imbedding his freedom of action.

From a social perspective, sergeant Deeks is more powerful than the recruit Briggman. Consequently, Deeks’ superiority of power over Briggman allows him to practice impoliteness freely without even fearing Briggman’s retaliation. Thus, along the conversation Briggman does not even dare to say a word. However, Deeks does conversational management to get the floor and to shape what he wants to say to Briggman. Regarding solidarity, the two interlocutors are not solidary at all, Deeks regards Briggman as an outsider by proclaiming social boundaries that prohibiting Briggman from being within his group. These social boundaries are represented by his military rank which he exploits to be impolite against Briggman.

The function of the negative impoliteness strategy in the aforementioned extract is affective. Deeks utilizes this strategy to express his unveiled heightened emotions of rage against Briggman’s behaviors, with the assumption that Briggman is liable to be blamed due to divulging information concerning the murders that Deeks and his soldiers do, and this may put the entire platoon at risk of investigation by the criminal investigation department.

#### **D- Sarcasm or Mock Politeness.**

##### **Extract (1)**

Sergeant Deeks: "Ever been hunting, Briggman?"

Briggman: "Yeah, my dad used to take me, he was in the Marines"

Deeks: - Oh, yeah?

Briggman: - Yeah.

Deeks: "*Any combat tours?*"

Briggman: "No, he worked a desk"

Deeks: "*Cool. So when your desk-job dad spotted a buck, did he roll up in his four-by-four?*"

Briggman: "No, that would scare away the animals."

Deeks: Mmm.

What has happened in this conversation, is that Deeks always appears to be a strong man, he describes himself as a man of mission who came to lead and not to waste time, he always takes pride in himself and says “I’ve got three combat tours under my belt, I move fast, I don’t f\*\*k around”. However, Deeks utilizes sarcasm or mock politeness to socially harm or damage the social identity of Briggman and trying to lower his status, especially when he asks “any combat tours?”, in sense that Deeks uses implicature to implicate rude things regarding

Briggman and his father even though Briggman does not realize and pursues answering Deeks' questions regarding his father. Additionally, when Deeks ask Briggman about his father saying "Any combat tours?" Briggman answers that his father works as a desk, this answer prompts Deeks to respond with sarcasm or mock politeness, the word cool is clearly insincere, it is obviously sarcastic in nature, so it remains surface realization, it implicates Deeks' distaste for Berkman's father's job. Thus, what has stated by Deeks represents apparent threat to Briggman's face.

From a social perspective, the above conversation reveals that Deeks seems to be more powerful than Briggman, he thinks that his contribution and qualities are asymmetrical to those of Briggman's. His intention is to mock Briggman's father, implying factors such as power and status that Briggman and his father lack. Hence, the sarcasm politeness that Deeks employs, is clearly stimulated by Deeks' superiority of power that Briggman lacks. In terms of solidarity Deeks and Briggman are not solidary at all so, solidarity has no role in triggering the above impoliteness.

In the above conversation Deeks exploits mock or sarcasm politeness with an affective function. Here Deeks tries to express his veiled heightened emotions of repressed disgust towards Briggman. He assumes that Briggman deserves this blame for his excessive sympathy, that may put the lives of all the platoon at risk.

### **Extract (2)**

Briggman: "What are we supposed to do with him?"

Deeks: "Not we. You. I want you to hurt this man."

Deeks: "*You're a good kid.*"

After Briggman showed his feelings of hatred against the Afghans because of Sergeant Bruer's death, Deeks wanted to test Briggman's true feelings, so he takes him to an Afghan detainee and asks Briggman to hurt him. When Briggman approaches the man he cannot hurt him then Deeks realizes that Briggman is still a coward and has a heart that is not appropriate with what battles require and he is not qualified to be a team leader. Consequently, Deeks issues a sarcastic utterance when he says "You're a good kid", in light of Deeks' belief of advocating murder and urging for the deployment of a brutal punishment against anyone suspected of being involved in the attacks against US forces, this utterance cannot be interpreted as approval, it is clearly a sarcasm or mock politeness, a politeness strategy that is insincere and remains on the surface intended to attack Briggman's face.



The social context of this exchange reveals that sergeant Deeks is more powerful over Briggman. He draws his power from his military rank; he desires to practice his power not only in getting Briggman into submission and obligating him to obey his orders but also in compelling him to follow his ideology and abandoning his compassion for Afghans. As a result, the superiority of Deeks' power over Briggman permits him to behave impolitely without even fearing Briggman's retaliation. In terms of solidarity, sergeant Deeks and the recruit Briggman are not solidary in this context; Briggman cannot behave in the same manner as Deeks. The social distance between the sergeant Deeks and the recruit does not permit Briggman even to practice what he believes in. Brown and Gilman (1960) describe such situations as interactions in which power superiors are not solidary (officer to soldier), and impoliteness is likely to be used by a powerful participant who regards a less powerful participant as an outsider.

The function of the mock or sarcasm politeness strategy is affective. Deeks utilizes this strategy to express his veiled heightened emotions of repressed rage against Briggman's beliefs and behaviors, with the assumption that Briggman is liable to be blamed due to his extreme pity that is going to put the lives of all the platoon at risk.

### **E- Challenges.**

#### ***Extract (1)***

Briggman: "I know what's going on"

Deeks: Yeah?

Briggman: "I can't be part of that"

Deeks: "What, you think it's wrong?"

Briggman: Yeah, I do.

Deeks: "You think that man was innocent? Hmm..."

Briggman: "He didn't deserve to die. He was unarmed"

Deeks: "Alright, **so only if he's holding an AK, then he... magically becomes a bad guy, huh? They never know where the IED's are buried, but they always know how to avoid them. What the f\*\*k is that? Huh? The will of Allah? Divine intervention?** No. They're co-operators, Briggman. You kill one of theirs, you save ten of ours. And you're telling me that's not right.

This long conversation takes place between the recruit Briggman and Sergeant Deeks, the former is very sad about the killing of an Afghan man and he believes that the victim is innocent so he does not want to be part of that. He comes to Deeks, and when he does not find him in the room, he starts searching

Deeks' room. Meanwhile Deeks enters the room and finds him searching in his stuff, in fact Deeks realizes what does Briggman try to find, then he helps Briggman to get the bag out from under the bed. The bag is full of old Russian weapons and ammunition which Deeks uses to put them beside the victims after killing them to deceive the criminal investigation department that they were terrorists. However, the recruit Briggman knows the truth and he does not want to be a part of the killing team because he believes that the victims are innocents and Deeks is a murderer, he tries to illustrate his view but Deeks avoids agreeing with him. Thus, Deeks in this context uses challenges strategy, this strategy is always issued in the form of questions. It can be defined in asking hearer a challenging question, hearer's stance, position, beliefs, rights, assumed power, ethics, obligations, etc. However, challenges in the above extract are identified in Deeks' question that intended to reject Briggman's belief regarding the innocence of the Afghan man. Thus, the utterances "Alright, so only if he's holding an AK, then he... magically becomes a bad guy, huh?", "The will of Allah?" and "Divine intervention?" are obvious examples of challenges directed to reject Briggman's belief and thus causing offense to his negative face.

The social context of this exchange shows that Deeks is powerful over Briggman, he derives his power from his military rank; he is the sergeant who desires to practice his power to bring his platoon's members into submission. However, Deeks practices his power over Briggman to control his behavior and to force him abandoning his feelings of pity and to be willing to kill for any reason. Thus, the superiority of Deeks' power over Briggman is the main stimulus in triggering this impoliteness. In terms of solidarity, Deeks and Briggman are not solidary in this context; Briggman cannot behave in the same way that Deeks can. Brown and Gilman (1960) describe such situations as interactions in which power superiors are not solidary (officer to soldier), and impoliteness is likely to be employed by a powerful participant who regards a less powerful participant as an outsider.

Deeks uses the impoliteness strategy in the above conversation, with the function of coercive. Deeks exploits coercive impoliteness to align Briggman values in accordance with his values. Deeks abhors Briggman for being overly sympathetic, he seeks to make Briggman abandoning his extreme pity, he believes that wars require courage and audacity to take revenge and to be strong, thus he seeks to prop his values to get his current benefits reinforced by reinforcing his qualities and characteristics.

### 4.3 Findings and Discussion

In light of the sociopragmatic analysis of the two movies "Home of the Brave" (2006) and "The Kill Team" (2019), the results arrived at are shown in the following tables. At the beginning, the findings related to the first movie are discussed, then the ones related to the second movie. Finally, a brief comparison of the findings of sociopragmatic analysis in terms of strategies, social factors and functions for the two movies is presented.

#### 4.3.1 The First Movie: *Home of the Brave* (2006)

Table (4.1) presents the results of the sociopragmatic analysis of the data related to the first movie "Home of the Brave" 2006. It is followed by table (4.2) which displays the frequencies and percentages of occurrence of the strategies, social factors (power and solidarity) and functions.

**Table (4.1) Strategies, Social Factors and Functions Found in the First Movie**

Extract Code	Types of Impoliteness Strategy	Realization of Impoliteness Strategy	Social Factors	Function of Impoliteness	Frequency	Percentage (%)
1	Bald on Record	Direct Clear and Unambiguous statement	+power -solidarity	Affective	4	13.793
2	Bald on Record	Direct Clear and Unambiguous statement	=Power +solidarity	Affective		
3	Bald on Record	Direct Clear and Unambiguous statement	=power +solidarity	Affective		
4	Bald on Record	Direct Clear and Unambiguous statement	=power +solidarity	Affective		
1	Positive Impoliteness	Using Taboo words	=Power +solidarity	Affective	15	51.724
2	Positive Impoliteness	Using Taboo words	=Power +solidarity	Entertainment		
3	Positive Impoliteness	1-Using Taboo words	+Power -solidarity	Entertainment		
	Positive Impoliteness	2- Disassociate from the Other	+Power -solidarity	Affective		
4	Positive Impoliteness	Using Taboo words	=Power +solidarity	Affective		
5	Positive Impoliteness	Using Taboo words	+Power -solidarity	Entertainment		
6	Positive Impoliteness	Using Taboo words	=Power +solidarity	Entertainment		
7	Positive Impoliteness	Ignore, Snub the Other and Fail to Acknowledge the Other Presence	=Power -solidarity	Affective		
8	Positive Impoliteness	Using Taboo words	=Power +solidarity	Affective		

9	Positive Impoliteness	1-Using Taboo words	=Power +solidarity	Affective	6	20.689
	Positive Impoliteness	2-Seeking Disagreement	=Power +solidarity	Affective		
10	Positive Impoliteness	Using Taboo words	=Power -solidarity	Affective		
11	Positive Impoliteness	1-Seeking Disagreement	-Power -solidarity	Coercive		
	Positive Impoliteness	2-Using Taboo Words	-Power -solidarity	Affective		
12	Positive Impoliteness	Seeking Disagreement	-Power +solidarity	Coercive		
1	Negative Impoliteness	Condescend, Scorn Ridicule – Emphasize your Relative Power. Be contemptuous.	+Power -solidarity	Affective		
2	Negative Impoliteness	Condescend, Scorn Ridicule – Emphasize your Relative Power. Be contemptuous.	+Power -solidarity	Coercive		
3	Negative Impoliteness	1-Condescend, Scorn Ridicule – Emphasize your Relative Power. Be contemptuous.	-Power +solidarity	Affective		
	Negative Impoliteness	2-Threaten/Frighten – Instill a Belief that Action Detrimental to the Other will occur	-Power +solidarity	Affective		
4	Negative Impoliteness	Put the Other Indebtedness on Record	=Power + solidarity	Affective		
5	Negative Impoliteness	Condescend, Scorn Ridicule – Emphasize your Relative Power. Be contemptuous.	+Power +solidarity	Coercive		
1	Sarcasm or Mock Politeness	Using Insincere Politeness Strategy	=Power +solidarity	Entertainment	1	3.448
1	Challenges (Not proposed by Culpeper 1996)	1-Asking Challenges Questions	+Power +solidarity	Coercive	3	10.344
		2-Asking Challenges Questions	-Power +solidarity	Coercive		
2		Asking Challenges Questions	=Power +solidarity	Coercive		

Table (4.1) above illustrates the sociopragmatic analysis adopted in the present study, the first column contains the number of the extract, the second and third columns illustrate the types of the impoliteness strategies and their

realizations, each according to its type, whereas the fourth column shows the two social factors (power and solidarity) proposed by Brown and Gilman (1960) that may influence the characters and prompt them in issuing the impolite utterance. Moreover, the fifth column shows the intention of the characters behind using such impoliteness strategies, based on the three functions proposed by Culpeper (2011a). Table (4.2) below displays the frequencies and percentages of occurrence of the strategies, social factors (power and solidarity) and functions of impoliteness strategies.

**Table (4.2) Frequencies and Percentages of Strategies, Social Factors and Functions Related to the First Movie**

Type of Strategy	Frequency	Percentage		Types of factors	frequency	Total frequency	percentage
Bald on Record Impoliteness	4	13.793	Social factor	+power	8	29	27.586
Positive Impoliteness	15	51.724		=power	15		51.724
Negative Impoliteness	6	20.689		-power	6		20.689
Sarcasm Politeness	1	3.448		+ Solidarity	19	29	65.517
Withhold Politeness	0	0		- Solidarity	10		34.482
Challenges	3	10.344		Function	Affective	17	29
			Coercive		7	24.137	
TOTAL	29	100%	Entertainment		5	17.241	

Regarding the results of the analysis related to "Home of the Brave" (2006) movie, tables (4.1) and (4.2) revealed that all of the strategies suggested by Culpeper were used except for the last one "withhold politeness" which was not used by any character, and it was normal that some strategies were employed more frequently than others. Moreover, a strategy that is not found within Culpeper (1996), was reported in the data of "Home of the Brave" (2006), which is called challenges. This strategy is discussed by Lachenicht (1980), who in turn builds on the discussion in Labov and Fanshel (1977), (see Sections 4.2.1 E). However, the following paragraphs will give more elaboration to the findings of this study.

According to tables (4.1) and (4.2), the findings of the analysis indicate that the most frequent strategy was positive impoliteness, with (15) occurrences which comprised (51.724) percent of the total data, followed by negative impoliteness which used (6) times with a percentage of (20.689), and bald on record impoliteness which ranked third with four occurrences which formed (13.793) percent of the total data, then challenges (not found in Culpeper's (1996) model), this strategy used with a coercive function and occupied the fourth position with (3) occurrences which formed a percentage of (10.344). Finally, sarcasm or mock politeness took the fifth position which occurred only once with a percentage of (3.448). Withhold politeness was never used in the data. The reason for the absence of 'withhold strategy' from the data analysis is that this strategy is limited to the absence of politeness act mainly 'utterances' in situations where it is necessary, and because the title of this research is restricted only to the spoken words. It is natural that this strategy was not found when analyzing the utterances of the characters of this movie.

The increase in the percentage of positive impoliteness use in the movie was due to the soldiers' psychological illness upon their return from Iraq. They used this strategy mainly against their families with affective function to reveal their excessive anger due to their psychological sickness.

With regard to the social factors, table (4.2) showed that characters who had equal power to their addressees used impoliteness more than powerful and less powerful characters, as (15) times which formed a percentage of (51.724) of the impoliteness strategies were used by the characters who were equal in power to their addressees. And that (8) occurrences of the impoliteness strategies used by powerful characters which formed (27.586) percent. The remarkable thing in the analysis the data of this movie is that it showed that (6) strategies, i.e. (20.689) percent of the total strategies, were used by the characters who were less powerful than the addressees. In terms of solidarity, (19) times which comprised (65.517) of the impoliteness strategies were used among solidary interlocutors, and (10) times of the impoliteness strategies which formed a percentage of (34.482), were used among non-solidary interlocutors.

The reason behind the high rate of using impoliteness strategies among characters of equal power is that most of these strategies occurred among the soldiers and their families, due to their eccentric behavior as a result of their severe psychological sickness. As for the reason behind using impoliteness by the characters who were less powerful to the listener, all of the soldiers who returned from Iraq suffered from a critical psychological condition that led them to lose

their temper and display a disregard and disrespect to the social status of the addressee.

In terms of the third step in the analysis which aims at discovering the function of the impoliteness strategies, table (4.2) demonstrated that all the three functions of impoliteness which are proposed by Culpeper (2011a), found in the data of “Home of the Brave (2006)” movie. The 'affective function' was the most frequently used function among the others, where it was used (17) times which formed a percentage of (58.620). Followed by the ‘coercive function’ which used (7) times or (24.137) percent. Finally, the 'entertainment function' took the last position with only (5) occurrences with an average of (17.241) of the total number of the functions of the impolite strategies used in the data analyzed.

It is natural to find an increase in the use of the affective function by soldiers who took part in occupation of a country under fallacious and deceptive pretexts. After their return to America, all the soldiers suffered from the so-called the conscience round, which made them rebelling against the society in which they live. So they used this function to reveal their unbearable emotions of guilt and resentment towards the society that they began to perceive as peculiar.

#### 4.3.2 The Second Movie: *The Kill Team* (2019)

Table (4.3) presents the results of the sociopragmatic analysis of the data of the second movie "The Kill Team" (2019). Then table (4.4) displays the frequencies and percentages of occurrence of the strategies, social factors (power and solidarity) and functions.

**Table (4.3) Strategies, Social Factors and Functions Found in the Second Movie**

Extr act code	Types of impoliteness strategy	Realization of Impoliteness strategy	Social Factors	Function of Impoliteness	Frequency	Percentage
1	Bald on Record	Direct Clear and Unambiguous statement	+power -solidarity	Coercive	3	9.090
2	Bald on Record	Direct Clear and Unambiguous statement	+Power +solidarity	Coercive		
3	Bald on Record	Direct Clear and Unambiguous statement	+power -solidarity	Coercive		
1	Positive Impoliteness	Using Taboo words	+Power +solidarity	Entertainment	20	60.606
2	Positive Impoliteness	Using Taboo words	=Power +solidarity	Affective		
3	Positive Impoliteness	Using Taboo words	+Power -solidarity	Coercive		

4	Positive Impoliteness	Using Taboo words	+Power -solidarity	Affective		
5	Positive Impoliteness	Using Taboo words	=Power +solidarity	Entertainment		
6	Positive Impoliteness	Seeking Disagreement	+Power -solidarity	Affective		
7	Positive Impoliteness	Using Taboo words	=Power +solidarity	Entertainment		
8	Positive Impoliteness	Using Taboo words	+Power -solidarity	Affective		
9	Positive Impoliteness	Disinterested, unconcerned and unsympathetic	+Power -solidarity	Coercive		
10	Positive Impoliteness	Using Taboo words	=Power +solidarity	Affective		
11	Positive Impoliteness	Explicitly Associating the Other with Negative Aspects	=Power +solidarity	Affective		
12	Positive Impoliteness	1-Disinterested, and unsympathetic	+Power -solidarity	Coercive		
	Positive Impoliteness	2-Snubbing	+Power -Solidarity	Coercive		
	Positive Impoliteness	3- Disassociate from Other	+Power -Solidarity	Coercive		
	Positive Impoliteness	4-Seeking Disagreement	+Power -solidarity	Coercive		
13	Positive Impoliteness	1-Call the Other Name	=Power +solidarity	Affective		
	Positive Impoliteness	2-Using Taboo words	=Power +solidarity	Affective		
14	Positive Impoliteness	1-Using Taboo words	=Power +solidarity	Affective		
	Positive Impoliteness	2- Call the Other Names	=Power +solidarity	Affective		
15	Positive Impoliteness	Using Inappropriate Identity Markers	+Power -Solidarity	Entertainment		
1	Negative Impoliteness	Threaten/Frighten – Instill a Belief that Action Detrimental to the Other will occur	+Power -solidarity	Coercive		
2	Negative Impoliteness	Condescend, Scorn Ridicule – Emphasize your Relative Power. Be contemptuous.	+Power -solidarity	Coercive	7	21.212
3	Negative Impoliteness	Condescend, Scorn Ridicule – Emphasize your Relative Power. Be contemptuous.	+Power -solidarity	Affective		



4	Negative Impoliteness	Condescend, Scorn Ridicule – Emphasize your Relative Power. Be contemptuous.	=Power +solidarity	Entertainment		
5	Negative Impoliteness	Condescend, Scorn Ridicule – Emphasize your Relative Power. Be contemptuous.	+Power –solidarity	Coercive		
6	Negative Impoliteness	Threaten/Frighten – Instill a Belief that Action Detrimental to the Other will occur	+Power –solidarity	Affective		
7	Negative Impoliteness	Threaten/Frighten – Instill a Belief that Action Detrimental to the Other will occur	+Power –solidarity	Affective		
1	Sarcasm or Mock Politeness	Using Insincere Politeness Strategy	+Power –solidarity	Affective		
2	Sarcasm or Mock Politeness	Using Insincere Politeness Strategy	+Power –solidarity	Affective	2	6.060
1	Challenges (Not proposed by Culpeper 1996)	Asking Challenges Questions	+Power –solidarity	Coercive	1	3.030

**Table (4.4) Frequencies and Percentages of Strategies, Social Factors and Functions Related to the Second Movie**

Types	Frequency	Percentage		Types of factors	frequency	Total frequency	percentage
Bald on Record Impoliteness	3	9.090	Social Factor	+power	23	33	69.696
Positive Impoliteness	20	60.606		=power	10		30.303
Negative Impoliteness	7	21.212		-power	0		0
Sarcasm Politeness	2	6.060		+ Solidarity	12	33	36.363
Withhold Politeness	0	0		- Solidarity	21		63.636
Challenges	1	3.030		Function	Affective	15	33
Total Number	33	100%	Coercive		13	39.393	
			Entertainment		5	15.151	

The above tables (4.3) and (4.4) contain the findings of the sociopragmatic analysis related to the second movie "The Kill Team" (2019). The findings revealed that positive impoliteness was the most frequently used strategy among the others, with (20) times which formed (60.606) percent of the total data, followed by negative impoliteness which was used (7) times with a percentage of (21.212), then bald on record impoliteness which ranked third with (3) occurrences which formed (9.090) of the total data, and sarcasm or mock politeness with (2) occurrences which formed (6.060) percent only. Finally, withhold politeness, as happened with the first movie was not used in the data. Additionally, similar to the first movie, the challenges strategy reappeared to be employed just once which formed (3.030) percent of the entire data. This strategy was used due to the discrepancy in the ideas between Deeks and Briggman.

The high use of positive impoliteness in this movie was due to many factors the first one is power. Throughout the movie Deeks exploited his authority over Briggman either to bring Briggman into his submission and mostly with affective function or to realign Briggman's characteristics to be more similar to his own by forcing Briggman abandoning his excessive sympathy and joining him to the kill team. The second factor is due to the widespread use of taboo words in the military environments, especially among the solidary soldiers.

Regarding the two social factors (power and solidarity), the findings revealed that powerful characters tended to use impoliteness strategies over the less powerful characters, as (23) strategies i.e. (69.696) of the strategies were performed by powerful characters. And that (10) strategies, i.e. (30.303) percent of the total strategies, were used by the characters who were equal in power in relation to the addressees. As for the characters who were less powerful to the addressees, the analysis did not mention any use of impoliteness by them at all. However, this higher percentage of strategies which conducted by powerful characters was mainly employed by sergeant Deeks as a power holder against the soldiers in the platoon, especially the reluctant Briggman, to bring them into his submission in carrying out the murders. Regarding the solidarity factor, the results of the analysis showed that only (12) occurrences which formed (36.363) of the impoliteness strategies were performed by solidary interlocutors and that (21) occurrences which comprised (63.636) percent of the impoliteness strategies

were used by non-solidary interlocutors. The high proportion of lack of solidarity in the contexts in which impoliteness strategies were used, was due to the arrogance and dominance of Deeks over the soldiers and considering them as outsiders.

In terms of the function of impoliteness strategies, the 'affective function' was the most dominant function, which was employed (15) times and formed (45.454) percent of the total functions, followed by the 'coercive function' which was used (13) times, i.e. (39.393) percent. Finally, the 'entertainment function' took the last place with (5) occurrences which comprised (15.151) percent of the total data. However, the characters tended to use the 'affective function' more than any other types of functions because of their growing feelings either against what was happening on the ground in Afghanistan or against the actions of some soldiers, especially Briggman. The coercive function was mainly exploited by sergeant Deeks to align Briggman's values in according to his own by forcing Briggman to abandon his excessive sympathy and include him in the killing team that he manages. The reason for the low level of use of the entertainment function is due to the fact that the factor of solidarity between the characters, especially Deeks and Briggman, was low and that sergeant Deeks tended to assert social boundaries between him and the other soldiers and pretended as if he had asymmetrical characteristics to those of the other soldiers.

### **4.3.3 Discussion of the Findings of the Two Movies**

This section aims at giving a discussion of the findings arrived at in both movies: "Home of the Brave" (2006) and "The Kill Team" (2019). Table (4.5) below gives a summary of the main findings in light of data analyzed.

**Table (4.5) Frequencies and Percentages of the Strategies, Social Factors and Functions Related to the Two Movies**

	Home of the Brave			The Kill Team		The Two Movies	
	Type	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Type of Strategy	Bald on Record	4	13.793	3	9.090	7	11.2903
	Positive Impoliteness	15	51.724	20	60.606	35	56.4516
	Negative Impoliteness	6	20.689	7	21.212	13	20.9677
	Sarcasm Politeness	1	3.448	2	6.060	3	4.8387
	Withhold Politeness	0	0	0	0	0	0
	Challenges	3	10.344	1	3.030	4	6.4516
	<b>Total</b>		<b>29</b>	<b>100%</b>	<b>33</b>	<b>100%</b>	<b>62</b>
Power Factor	+Power	8	27.586	23	69.696	31	50%
	=Power	15	51.724	10	30.303	25	40.322
	-Power	6	20.689	0	0	6	9.677
<b>Total</b>		<b>29</b>	<b>100%</b>	<b>33</b>	<b>100%</b>	<b>62</b>	<b>100%</b>
Solidarity Factor	+solidarity	19	65.517	12	36.363	31	50%
	-solidarity	10	34.482	21	63.636	31	50%
<b>Total</b>		<b>29</b>	<b>100%</b>	<b>33</b>	<b>100%</b>	<b>62</b>	<b>100%</b>
Function	Affective	17	65.384	15	45.454	32	51.612
	Coercive	7	15.384	13	39.393	20	32.258
	Entertainment	5	19.230	5	15.151	10	16.129
<b>Total</b>		<b>29</b>	<b>100%</b>	<b>33</b>	<b>100%</b>	<b>62</b>	<b>100%</b>

Table (4.5) above includes the findings of the two movies in terms of impoliteness strategies, social factors and functions. These findings will be discussed with reference to the research questions that were proposed in the first chapter.

As stated in the table, the results showed a great convergence in terms of the ratios of the types of strategies used, the nature of the social factors affecting them, and their functions. Table (4.5) revealed that in both movies all the impoliteness strategies which are proposed by Culpeper (1996) were used except for the last one “withhold politeness” which was not used by any character. In both movies the strategies followed the same sequence in terms of ratios, beginning with the positive strategy as the most used among the other strategies and ending with the sarcasm or mock politeness as the least used. The matter was a little different with the social factors, where the analysis showed, and as we mentioned earlier, that in "The kill Team" (2019) movie the powerful characters used impoliteness strategies more than equal and less power characters. Whereas, in the "Home of Brave" (2006) movie equal power characters used impoliteness strategies more than high and less powerful characters and that is because the

soldiers' psychological disorder. Finally, as for the functions of impoliteness, all the functions in both movies followed the same sequence, starting with the affective function as the most frequently used among the others and then followed by the coercive function and then in the last rank was entertainment function.

Regarding the first research question (what are the most frequent impoliteness strategies used by the characters in American action movies?), the analysis of the data revealed that positive impoliteness was the most frequently used strategy among the others, with (35) times making up (56.4516) of the total data, followed by negative impoliteness which used (13) times with a percentage of (20.9677), then bald on record impoliteness which ranked third with seven occurrences making up (11.2903) percent of the total and the fourth position was occupied by challenges a strategy, with (4) occurrences, i.e. (6.4516) percent of the total data. This strategy is clarified earlier in sections **4.2.1E**. Finally, sarcasm or mock politeness took the fifth position which occurred only (3) times with a percentage of (3.448). Withhold politeness was never used in the data. The reason for the absence of 'withhold strategy' from the data analysis is that this strategy is limited to the absence of politeness act mainly 'utterances' in situations where it is necessary, and because the title of this research is restricted only to the spoken words, so it is natural that this strategy was not found when analyzing the utterances of the characters of these movies.

The high use of positive impoliteness in the movies was due to many factors: Firstly, the soldiers' psychological disorder caused them unable to readjust to social life, which in turn led them to use positive impoliteness mainly against their families with affective function to reveal their excessive anger. Secondly, the factor of power, throughout the second movie Deeks exploited his authority over Briggman either to bring Briggman into his submission and mostly with affective function or to realign Briggman's characteristics to be more similar to his characteristics, by forcing Briggman abandoning his excessive sympathy and joining him to the killing team. The third and most significant reason is that military contexts are a fertile environment for taboo words, which is one of the output strategies of positive impoliteness that is frequently combined with other strategies to boost the aggravation of the attack or occasionally used in colloquial speech among solidary soldiers.

Negative impoliteness took the second position which was represented mostly by "condescend, scorn ridicule or contemptuous" and "threaten, instill a belief that action detrimental to the other will occur". These two output strategies were widely used in the two movies due to the discrepancy in power among the

characters. The little use of bald on record impoliteness was due to the fact that this strategy is concerned with direct and clear attack to the listeners, and because most of the strategies of impoliteness were not intended to attack the listener directly, but rather a third party who was not present in the conversations' scene, or they were indirect criticism of institutions such as criticism of the (military institution). Sarcasm politeness was rare due to the rarity in the output strategies of this type it is only restricted to the insincere politeness, which is already rare in military contexts. In light of the above discussion, the first research question is answered.

Concerning the second research question (To what extent the use of impoliteness by the characters of American action movies is affected by the two social factors power and solidarity?), the results of the analysis revealed that powerful characters tended to use impoliteness more than both the equal power and the less power characters, as (31) strategies which comprised 50% percent of the total number of the strategies were used by powerful characters and that (25) strategies, i.e. (40.322) percent of the total strategies, were used by the characters who were equal in power in relation to the addressees. As for the characters who were less powerful to the addressees, the findings showed that (6) strategies, i.e. (9.677) percent of the total strategies, were used by the characters who were less powerful than the addressees. Regarding the solidarity factor, the findings revealed a perfect match in using impoliteness strategies between the contexts in which interlocutors were solidary and the contexts in which interlocutors were not solidary, as (31) strategies, i.e. 50% percent of the strategies were used in each context.

However, table (4.5) showed a difference in the rate of impoliteness between the two movies. This difference is due to the fact that the events of the first movie depicts the lives of soldiers who returned from Iraq, i.e. they were among their families, so there was no discrepancy in the power factor among the interlocutors rather there was high solidarity among them, while the second movie depicts the lives of soldiers while they were still serving in Afghanistan, so there was a disparity in power represented by the dominance of sergeant Deeks over the whole platoon. For this reason, most of the impoliteness strategies in the first movie took place among equal power and solidary characters. On the other hand, a low percentage of impoliteness strategies took place among more powerful and non-solidary characters. Whereas in the second movie, most of the impoliteness strategies were employed by more powerful and non-solidary characters, they were mainly used by sergeant Deeks as a power holder against the soldiers in the

platoon, especially the reluctant Briggman. Based on the above elaboration the second research question is answered.

In terms of the third research question (what are the functions of impoliteness strategies used by the characters in the American action movies?), the analysis revealed that all the three functions of impoliteness which are proposed by Culpeper (2011a), were used in the selected American action movies. The 'affective function' was the most frequently used function among the others, with (32) occurrences which formed a percentage of (51.612). Followed by the 'coercive function' which was used (20) times, i.e. (32.258) percent of the total. Finally, the 'entertainment function' took the last position, with only (10) occurrences i.e. (16.129) percent of the total number of the impolite strategies used in the data analyzed. However, the characters tended to use the 'affective function' more than any other types of functions to reveal their growing feelings of anger, hate, dislike, hostility... etc., as the data revealed that throughout the two movies the soldiers harbored a deep-seated resentment toward their colleagues, families or other civilians. The coercive function ranked second among the three functions, and most of the proportions of this function came from the data of the second movie, where it was mainly exploited by sergeant Deeks to align Briggman's values in according to his own by forcing Briggman to abandon his excessive sympathy, in sense he utilized this type of impoliteness to impose his values on Briggman. The reason behind the low level of use of entertainment function was attributed to the fact that the prevailing atmosphere among the characters, especially in the first movie, did not allow such impoliteness to be used, as a melancholy atmosphere prevailed throughout the two movies especially the first one. The above discussion gives answer to the third research question of this study.

With reference to the previous studies mentioned in (2.5) above, there are certain similarities and differences in the findings arrived at. Regarding the strategies of impoliteness, the present study is similar to Primadianti (2015), Ariani (2018) and Mahmood Almuslehi (2020), in terms of finding only four strategies, namely bald on record impoliteness, positive impoliteness, negative impoliteness and mock or sarcasm politeness. However, the current study is different to Laitinen (2011), Lucky (2015), Hussein (2017) and Mirhosseini et al. Where in these studies all the five strategies of impoliteness were used.

# CHAPTER FIVE

## CONCLUSIONS, RECOMENDATIONS AND SUGESTIONS

### 5.1 Conclusions

The analysis of the data in the previous chapter leads to the following conclusions:

1- Impoliteness as a sociopragmatic phenomenon is a crucial part of interaction. It is used strategically by the characters of the movies for different purposes.

2-Movies environment provides an excellent example of colloquial speech, which in turn is a fertile environment for impoliteness, especially taboo words. However, this complex linguistic phenomenon can be expressed through a different number of strategies; the use of these strategies varies from context to context. Factors such as the psychological state and the social status of the speaker and hearer have a great role in governing this phenomenon.

3-The vast majority of impoliteness strategies proposed by Culpeper (1996) are found in the data of American action movies.

4-The only strategy that is not found within the analysed data is "Withhold politeness". The absence of this strategy is basically due to the fact that this strategy is related to the deficiency in or absence of a polite act (typically utterances) where it would be necessary. For example, a failure to express thank for a favor, may be viewed as a deliberate impoliteness. However, since the title of the current study is restricted to the impolite utterances, so it is normal for this strategy to be absent.

5-Positive impoliteness is the most frequent strategy among the data of the two movies. Utilizing taboo words is the dominant output strategy of positive impoliteness, the reason for the wide use of this output strategy which forms nearly half of the total data is that this strategy is used to boost the impolite attack by combining it with the other strategies.

6-Impoliteness is a broad phenomenon that cannot be confined to a particular model, and that people use different ways to express their feelings and thoughts, and their behavior cannot be restrained to a specific pattern. That is why finding a strategy that is not mentioned by Culpeper (1996) is normal, especially in military contexts.

7-The contexts in which there is a discrepancy of power between interlocutors are more fertile in impoliteness, where more powerful characters have more freedom to be impolite, they tend to use the impoliteness strategies more than the less



powerful characters without even fearing their retaliation. However, breaking or violating the norms of power is reported in the results of “Home of The Brave (2006)” movie, where (6) strategies, i.e. (20.689) percent of the presented strategies are used by characters who are less powerful than the addressees. This violation does not randomly happen, it is due to the psychological disorder from which the soldiers suffer. Thus, the psychological factors have an important effect in triggering impoliteness strategies. Impoliteness also thrives in contexts where there is high solidarity among the interlocutors, since such contexts frequently involve the use of taboo words.

8-The predominant function of impoliteness strategies is affective impoliteness. It is used along the two movies to reveal the heightened emotions of, anger, disgust, abhor, discontent ....etc.

9-Complex strategies (two strategies) can be used in one sentence or comment to express impoliteness. When the commenter mixes two impoliteness strategies together, he/ she attempts to boost his/ her hostility to be conveyed more severely or undesirably towards the target.

10-The virtual contexts in movies are not different from the contexts of daily life. Rather, they are good representations of the real contexts of real life.

## **5.2 Recommendations**

In light of the above conclusions, the following recommendations are outlined:

1-English learners should be familiar with and aware of the impoliteness utterances and strategies and their realizations and functions, in order to avoid cross-cultural misunderstanding and embarrassment when communicating with native speakers.

2-The current research takes into account only two social factors ( power and solidarity) due to their effective role in military contexts (daily life of the soldiers) on language use, Therefore, it is recommended that further researches may highlight more social dimensions.

3-Organizing a universal glossary for the phrases used to convey impoliteness in different cultures and situations may be recommended in order to assist visitors to other countries or even outsiders who live in foreign countries to study or work avoid the problem resulted from cross-cultural misunderstanding.

4-The sociopragmatic analysis of American action movies could be studied at the Departments of English.

### **5.3 Suggestions for Further Research**

The following suggestions are found to be suitable for further research:

- 1-Conducting a comparative study of impolite strategies in both English and Arabic languages.
- 2-Making a comparative study of impolite strategies between American and British Movies, series, novels, plays, short stories, .....etc.
- 3-Investigating impoliteness strategies in Iraqi Arabic dialects.
- 4-Investigating impoliteness performed by males and females in classroom's discourse.

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## **Electronic Sources**

[https://www.scripts.com/script/home\\_of\\_the\\_brave\\_10097](https://www.scripts.com/script/home_of_the_brave_10097)

[https://sublikescript.com/movie/The\\_Kill\\_Team-6196936](https://sublikescript.com/movie/The_Kill_Team-6196936).

## Appendix 1

### The first Movie: Home of The Brave(2006)

Pass. Here.  
Almost done.  
I have to do this.  
Excuse me, sir.  
- Can you help out here?  
- Yes, sir.  
It'll be okay. It'll be okay.  
Have you heard the news, sir?  
- What news is that?  
- It's official.  
We're headed out in two weeks, sir.  
- No extension?  
- Not this time, sir.  
You hear that?  
I'm going home.  
She booya!  
Just like home.  
See what you got? Come on, Tom.  
Where you going? Where you going?  
Yeah, baby.  
Yeah.  
Bullshit.  
You all run the same bullshit play.  
Hey, you know the first thing I'm gonna do when I get home?  
Go get that herpes treated, right?  
I'm gonna get some from your mama.  
Then get my herpes treated.  
Hey, what about Keisha?  
Come over here and sit on Daddy's anaconda.  
- Play with the anaconda...  
- I'll kick your white asses.

- All right, here we go. Here we go.  
- He said he'd give me...  
This is for Keisha.  
- Let's go, let's go, let's go!  
- I got it! I got it! Oh, sh\*t!  
Deep, deep!  
He's wide open, he's wide open!  
Touchdown, baby!  
There you are.  
- So easy, so free.  
Hey, Tommy.  
What about you, Daydream?  
- What're you gonna do?  
- I don't know.  
Maybe go rock climbing on Boulder Beach.  
- Smoke a bowl.  
- Maybe that, too.  
I don't know, man.  
Maybe buy a house, fix it up.  
Something good.  
- Now he gonna fix some sh\*t.  
- He's been fixing sh\*t his entire life.  
You know what? F\*\*\* you.  
Okay. Hey! Oh, hey, come on. Come on.  
It's gonna be a couple of weeks for demobilization back Stateside and all, but...  
No, it's for real.  
No, Mom, I said, I said...  
What're you doing?  
What are you feeding him?  
Mom, come on, something healthy.  
I mean, a carrot or something.

Can you just put Ray on?  
Hey, sweetheart.  
Yeah, I'm coming home.  
What else do you got?  
All right. You got two boxes?  
Put them in the back.  
Hey, Jamal.  
Let's load this bad boy up.  
- What the hell is this?  
- Fell off the truck this morning.  
Wrestled it off of three guys.  
My mom's Honda has better f\*\*\*ing doors than this piece of sh\*t.  
No! No, no f\*\*\*ing way. No!  
Hey, everybody's got one now.  
It's the only way they're gonna learn.  
No, no, no. Not this guy. He's bad news.  
He was in the Fallujah run in July.  
He was with Mendocino and Shirley.  
- You know that!  
- Hey, we get what we get, b\*tch.  
Let's load up.  
Motherf\*\*\*er, you're as useless as an ashtray on a motorcycle, you know that?  
Hey! Hey, Owens!  
Hey, guys, gather around, gather around.  
- Change of plans for today.  
- Change of plans?  
What? No recon?  
Negative, supply run.

Humanitarian.  
We're escorting a convoy of  
medical supplies and a doctor to  
Al Hayy.  
- What the f\*\*\*'s Jefferson doing?  
- Yeah. Where the f\*\*\* is he  
going?  
Security run to Al-Najaf.  
Oh, come on, Sarge.  
Yeah, regular army  
gets all the good sh\*t.  
It's all bullshit.  
- Hey!  
This is some  
good hearts and minds sh\*t, men.  
We'll  
be providing medical supplies  
Holy sh\*t, the haji speaks?  
Hear that, Tommy?  
He speaks English.  
You do good out there today,  
you get 10 minutes  
in the latrine with us, all right?  
Hey, hey. Let's stay focused.  
Come on, no sleeping.  
It's the other way!  
- Right there.  
- Keep your hands where I can see  
them.  
- It's the other way.  
Hey, hey, right there. Right there.  
Be ready! Be ready! Be ready!  
Turn around. Keep going.  
Why you pushing?  
Why you pushing?  
Leave it alone.  
I'm on a mission here.  
What's wrong,  
what's wrong with you?  
I'm sorry, Ma'am.

and good will to the Iraqi people  
on behalf of  
the United States military  
and its citizens.  
Shut the f\*\*\* up and look at the  
map!  
Where're we going, Sarge?  
What kind of clinic is it, sir?  
It's probably just physicals.  
The Iraqis need them for work,  
the army.  
Whatever.  
It's your first time  
outside the wire, Specialist?  
Yes, sir.  
You'll be all right.  
I can't wait to get home.  
Pull that up, please.  
I have to make sure  
you don't have any weapons.  
Ten miles an hour  
is plenty, You got time to...  
Keep your air holes,  
Don't bunch up,  
These humanitarian runs, man.  
I don't like them.  
I'll tell you what,  
always putting ourselves in  
danger.  
No, I think we're all right.  
Son of a b\*tch!  
That's all we need. Give him room.  
Give him room, Don't butt up on  
him,  
Damn it.  
All right, convoy, halt, Convoy,  
halt,  
- Gunners,  
stay watching dismounts,  
- Sh\*t!  
Hey, move!

I can't wait to see Ray.  
Yeah, well.  
And your son's gotten bigger,  
huh?  
Oh, my God. I've missed so much.  
Attention, all vehicles,  
Al Hayy, 15 clicks over the ridge,  
Over,  
Roger that.  
Hey, Al Hayy's up ahead, boys.  
We drive through  
and we're 10K from supply drop.  
Al Hayy ahead!  
Copy that!  
Al Hayy was the center of 1956  
uprising.  
Get this truck out of the way,  
Get the f\*\*\* out of the way!  
Get this truck out of here,  
I said move.  
Move!  
It's not good.  
Hey. On your right.  
- I got him. I got him.  
- Move the car out!  
- Move the truck!  
- Let's go!  
Go to the back. Just be ready!  
- Move!  
- Let's go! Move! Move!  
Where's the interpreter?  
Come on, let's go, We don't have  
all day,  
Kamal, go tell them  
to get the f\*\*\* out the way.  
- Move! Move! Move!  
- Come on, Kamal, get going.  
Let's go.  
Move it!

Kamal!  
 Take cover! Take cover!  
 Get down!  
 - Jesus Christ! Sh\*t!  
 - Did one of the gunners get shot?  
 Come on, get out, get out, get out!  
 - Jordan!  
 - Here!  
 Oh, my God!  
 Holy sh\*t!  
 - It's okay! Back up! Back up!  
 Back up!  
 - I'm trying!  
 Let's get out of here!  
 - Let's get out of here!  
 Holy sh\*t, the haji speaks?  
 Hear that, Tommy?  
 He speaks English.  
 You do good out there today,  
 you get 10 minutes  
 in the latrine with us, all right?  
 Hey, hey. Let's stay focused.  
 Come on, no sleeping.  
 It's the other way!  
 - Right there.  
 - Keep your hands where I can see  
 them.  
 - It's the other way.  
 Hey, hey, right there. Right there.  
 Be ready! Be ready! Be ready!  
 Turn around. Keep going.  
 Why you pushing?  
 Why you pushing?  
 Leave it alone.  
 I'm on a mission here.  
 What's wrong,  
 what's wrong with you?  
 I'm sorry, Ma'am.  
 Pull that up, please.

I have to make sure  
 you don't have any weapons.  
 Ten miles an hour  
 is plenty, You got time to...  
 Keep your air holes,  
 Don't bunch up,  
 These humanitarian runs, man.  
 I don't like them.  
 I'll tell you what,  
 always putting ourselves in  
 danger.  
 No, I think we're all right.  
 Son of a b\*tch!  
 That's all we need. Give him room.  
 Give him room, Don't butt up on  
 him,  
 Damn it.  
 All right, convoy, halt, Convoy,  
 halt,  
 - Gunners,  
 stay watching dismounts,  
 - Sh\*t!  
 Hey, move!  
 Get this truck out of the way,  
 Get the f\*\*\* out of the way!  
 Get this truck out of here,  
 I said move.  
 Move!  
 It's not good.  
 Hey. On your right.  
 - I got him. I got him.  
 - Move the car out!  
 - Move the truck!  
 - Let's go!  
 Go to the back. Just be ready!  
 - Move!  
 - Let's go! Move! Move!  
 Where's the interpreter?  
 Come on, let's go, We don't have  
 all day,  
 Kamal, go tell them

to get the f\*\*\* out the way.  
 - Move! Move! Move!  
 - Come on, Kamal, get going.  
 Let's go.  
 Move it!  
 Kamal!  
 Take cover! Take cover!  
 Get down!  
 - Jesus Christ! Sh\*t!  
 - Did one of the gunners get shot?  
 Come on, get out, get out, get out!  
 - Jordan!  
 - Here!  
 Oh, my God!  
 Holy sh\*t!  
 - It's okay! Back up! Back up!  
 Back up!  
 - I'm trying!  
 Let's get out of here!  
 - Let's get out of here!  
 - Okay.  
 - Okay.  
 - Go left.  
 - Okay, okay, okay!  
 - Go left!  
 Second squad,  
 move into Y-intersection.  
 - Boy! Boy!  
 - Charlie team, secure for...  
 Sarge! Sarge, we got civs!  
 - Get back here!  
 - Sh\*t!  
 Get back here!  
 You stay right here! You  
 stay right here,  
 okay? You don't move!  
 Get that AT4 on that machine gun,  
 now.  
 Let's go.

That's what I'm talking about.  
- Bravo team, secure the building.  
- Roger that!  
Let's move! Let's go!  
He's got company! He's got company!  
Move! Come on, let's go!  
Hurry, hurry, hurry!  
Okay, doorway right.  
- Go!  
- Let's go!  
One up!  
- Two up!  
- Three up!  
Hallway left! Hallway left!  
Clear.  
Grenade!  
Move it!  
- Son of a b\*tch.  
- You guys okay?  
- Yeah.  
- One weekend a month, my ass.  
Yeah. Free beer and haji hookers, right?  
Bravo team, secure the next building,  
Roger that!  
Bravo team,  
we're securing the next building.  
- Let's move!  
- Let's go!  
Casualties!  
Casualties! Sh\*t!  
Duck! Duck!  
- F\*\*\*ing road isn't even marked here.  
- It's gotta be!  
We've got to get back to the main road.  
Looks like if we hang a right

- we're gonna be okay.  
- Okay.  
It'll take us right back to the access road  
and we can get out of here.  
Okay.  
Take deep breaths. Take deep breaths.  
Yes, sir.  
- You gonna puke?  
- No, sir.  
Bravo team! Let's move.  
- Get going! Somebody else on top!  
- Go, go, go!  
Check the roof! Check the roof!  
Doorway! Let's move!  
Stairs on the left! One up!  
- Two up. Stairs clear!  
- Three up!  
- Hallway to the right.  
- Clear.  
- Hallway clear.  
- Jamal, cover stairs!  
- Aiken, keep up the back.  
- Move.  
- Sh\*t.  
- Hey, Jordan, cover me.  
Jamal, you all right?  
Hey, come on, man. Stay with us.  
We gotta stay together.  
- Tom...  
- Let's go, Jordan! Let's go, come on!  
Up the stairs. Up the stairs. Let's move.  
Clear.  
Door on left. Door on left.  
Jamal, cover back.  
One up!  
Oh, sh\*t!

We got fire! We got fire!  
Pull back!  
Die, motherfuckers!  
- Two out the window! Jamal, go!  
- I got them.  
Where are you?  
They went around!  
I'm gonna beat you like a f\*\*\*ing mule!  
Alpha 5, this is Bravo team.  
They're moving down the alleyway!  
We're going after them.  
Listen to me. Right there. Let's go.  
No more than 500 meters to the west,  
Over,  
Go right, go right!  
Okay, I'm going right!  
I'm going.  
- Go, go, go!  
- Okay, okay. Got you. Let's go.  
Copy, We see them, We have visual,  
Alpha and Bravo teams,  
Echo is on its way, Over,  
Let's go!  
Help!  
- Over here on the driver's side!  
- Help, please!  
A bomb got him. He...  
- Richard?  
- Let him go. Let him go. Come on.  
I got one expectant!  
- One going into shock.  
- Stay with me. Stay with me.  
Look at me! Look me in the eye!  
Look me in the eye!  
Medevac's on its way. ETA three minutes.

Oh, sh\*t.  
Come on, you're gonna be okay.  
- Is it okay?  
- You're okay.  
- Is it?  
- You're gonna be okay. Yes, it's okay.  
Yes, it's okay. I got it.  
I got you. I got you.  
I know. I know. Come on.  
Come on. It's okay.  
I've got you. Keep talking to me.  
Gonna get you out of here.  
You're gonna be okay.  
Hold on.  
I know, I know, I know, I know.  
Here we go. Here we go.  
We're gonna get you out of here.  
Give me your hand. Give me your hand.  
Hold onto it.  
Don't worry. Just hold on.  
Come on, come on.  
Let's get her out of here.  
Come on. Let's go.  
Let's go, Jordan, over here left!  
Left! Left! Left!  
Get back. Get back.  
Around the corner. Around the corner.  
- Let's move! Let's move!  
- Let's go! Let's go!  
- Clear! We're clear!  
- Go back.  
Go! Go! Go, Jamal, go! Jordan, go!  
My back.  
Jamal! Jamal, you all right? You hit?  
My back.

I gotcha.  
Let's go. Come on.  
F\*\*\* you and die!  
Where'd they go?  
Big pot of sh\*t, man.  
The more you stir it, the more it smells.  
Bravo 4.  
Yeah, Alpha 5, we got a man down.  
Send up a medic.  
One block west from your location. Over.  
Delta team's on its way, with medic.  
Requesting additional backup for pursuit. Over.  
There's no backup for pursuit, Proceed with Delta team to casualty-collection point.  
- Over!  
- Roger that.  
There's no backup.  
Don't want any.  
The medic's on its way.  
Let's go. Let's get these f\*\*\*ers.  
Let's move. Come on.  
Tommy!  
I've been hit.  
- You all right?  
- Yeah, move.  
- Go! Go!  
- Medevac's coming. I'll be right back.  
Sh\*t.  
All right. I'm going after him.  
I'll cover you.  
I think I got him!  
Hey, Tommy, I think I got him!  
Jordan!

No!  
You're good.  
No! No!  
Sarge, we need a Medevac right away!  
Jordan's down! He's been shot!  
Two hundred meters west of your position.  
Stay with me.  
Medevac is en route,  
Medevac is en route, ETA is one minute,  
That's one minute, Over,  
Sergeant, hurry the f\*\*\* up!  
They're already on their way, soldier,  
They're on their way, Tommy,  
Hang in there, Over,  
Come back. Come back.  
Stay with me.  
Stay with me. They're almost here.  
We're gonna get you home.  
I'll get you home. Stay with me.  
Daddy's here! Daddy's here!  
There's Daddy! There's Daddy!  
- Daddy! Daddy!  
- Dede!  
Hey, babe.  
Welcome home.  
- Thank you, sir. Thanks.  
- God bless.  
Here you go.  
Look what I have.  
Not too rare, Will.  
- I remember.  
You want the one with cheese, honey?  
Baby, how about you help Mommy cut up the fruit?  
- I wanna stay with Daddy.



- Daddy's busy right now.  
- Come on, honey.  
- Where's Billy?  
I think he went out.  
Went to counsel four years ago,  
but...  
And there was such a backlog  
they forgot all about it.  
  
So they finally put it down  
and it's a two-way, not a four-way.  
- Unbelievable.  
- I know.  
Do those people know  
what they're doing down there?  
They don't.  
Is that baby kicking yet?  
- Oh, yes, he is.  
When he's hungry.  
- Dad, how's the food?  
- It's lovely.  
- We're gonna cut into that cake  
soon.  
- Yeah, looks great. I'll have some.  
Not yet. Not yet.  
I'm going inside for a minute.  
Anybody need anything?  
- No, I'm great, thanks.  
- No, thanks.  
- So.  
- Just back this morning, huh?  
Yeah, four hours ago.  
He looks great.  
Attention!  
Present!  
Attention!  
- Hi.  
- Hey.  
It's good to see you.

We'll be inside.  
Hey, what's up?  
Hey, Tom.  
Hey.  
Hi.  
Where's Molly?  
We're not together.  
Dear John letter.  
You know how that goes.  
You look different.  
- Older?  
- Your eyes. They...  
It's like they're looking over my  
shoulder,  
you know?  
Sadder, maybe.  
Sorry.  
Was he a hero, Tommy?  
He died defending his country.  
That doesn't answer my question.  
- It's the truth.  
- Stop it.  
- You don't believe that.  
- Of course I do.  
He was doing his job.  
And he was damn good at it.  
Sorry.  
He's cute.  
When's he coming to see you?  
- I don't know.  
- What?  
He is fine. If you don't want him,  
then send him my way.  
Are you ready for therapy?  
Do I have a choice?  
Not if you wanna get out of here.  
Everything's gonna be okay.  
They'll page me when you're done.

Good luck.  
Jordan had this stuff sent to me.  
I'm not sure why, but...  
Well, you were his buddy.  
He loved you, too, right?  
Right.  
God.  
I always hated this picture.  
He carried that with him  
everywhere he went.  
God.  
What's this?  
This is called a God's eye.  
Some kid in Baghdad gave it to  
him.  
- An Iraqi kid?  
- Yeah.  
I thought they all hated us.  
Not all of them.  
What's this one?  
It's the Combat Infantry Badge.  
These other two right here,  
they're from letters of  
recommendation  
but this is the CIB.  
It's one all the soldiers wanted.  
Means you fought hard.  
I gave this to him.  
There she is.  
Vanessa!  
Hi, honey.  
You look so grown up.  
Can you say "Hi" to Mommy?  
Yeah? Can you say "Hi" to  
Mommy?  
You look so thin.  
Hey.  
You look great.  
Yeah, Ray, right.

## Appendix 2

### The second Movie: The Kill Team(2019)

I got you. I got you.	What is he saying?	Sit down with the local elder leaders or some shit?
Come on. Go.	Stop! Don't make me use force.	Another KLE?
No. No closer than that.	For God's sakes, Briggman.	I swear to God, the LT drinks more tea than Queen Fucking Elizabeth.
Yeah, apparently Katie is like seeing somebody else, but it's actually a good thing,	Alright, that's enough!	If Sergeant Wallace could see us now, he'd be laughin' his ass off, huh?
'cause I don't want any distractions when I go over there.	Briggman.	Yeah, well, he's not, so...
I need to be focused, you know? This is my chance.	I said, that's enough!	The Civil War. Interesting.
You got any more of those?	You look like the fucking Terminator in these things.	Morning, Sergeant.
- If Mom sees you, she's... - If Mom sees either of us.	You'll scare the daylight out of these people.	- This everybody? - Hooah.
Look, Andy, I just...	And you.	My name is Staff Sergeant Deeks.
I want you to know I'm proud of you, okay?	Look there. See them kids?	Some of you may think I'm here to replace Sergeant Wallace.
Being a part of something like this is a tremendous thing.	Mmm.	I've been around long enough to know you don't just replace a man.
What's up, Briggman?	Raise your right hand.	I'm here to lead, plain and simple.
What's up, Rayburn?	Move it repeatedly in a side-to-side motion.	I've got three combat tours under my belt. I move fast, I don't fuck around.
You're attracted to me right now, aren't you?	Now smile.	I expect the same from all of you.
A little bit, yeah. Wow.	That's right. Wave and smile.	Sergeant.
You're good.	Wave and smile.	Brief for tomorrow's mission.
So this is what it's like to work at the DMV.	You see how easy this hearts and minds shit is?	- It's the usual bullshit. - Oh, yeah?
We did these guys three days ago.	I feel like a goddamn prom queen.	We stand around sweating our balls off, LT drinks tea with some old dudes.
Last week too, same fucking guy.	Fuck you say, Rayburn?	- Exactly. - Yeah.
LT wants us to check full biometrics. Get cheek swabs too.	- Nothin', Staff Sergeant. - That's what I thought.	- Coombs, is it? - Yes, sergeant.
We're just going to let these goatfuckers go anyway.	Now I'mma go over there and give those kids some candy.	You're dismissed.
We can't arrest nobody, we can't fuckin' shoot nobody.	You know why?	
Arms up. Come on, arms up.	Because I'm a goddamn prince.	
	A salaam alaikum...	
	Did you hear this bullshit about us having to do some security detail tomorrow?	

You're dismissed.

Go back to your hooch.

This is our mission.

Cell phone trigger wired to Russian UXO.

Whoever's making these has to answer

for the deaths of 24 American soldiers in the past 12 months.

Now, these motherless fucks

are holed up right here, in our AO.

And every day we don't find them

is another day an American soldier could come home in pieces.

Just like Sergeant Wallace did.

Who wants to make a difference?

That's not a rhetorical question.

Who wants to make a fucking difference?

Hooah!

Good.

I'm gonna make you a deal. You give me your loyalty

and I guarantee that each and every one you

will have a chance to be a warrior,

to actually do something out here,

to be a part of history

instead of reading about it in some books.

What are you doing?

Relationship building, Sergeant.

Don't do that. Village is shady a fuck.

Roger that, Sergeant.

So, gentlemen, what's the play?

Put on a strong show of force.

- Show of force?  
- Yes, sir.

Is he serious?

I don't know where he gets this shit, Sergeant.

Ever been hunting, Briggman?

Yeah, my dad used to take me, he was in the Marines.

- Oh, yeah?  
- Yeah.

Any combat tours?

No, he worked a desk.

Cool. So when your desk-job dad spotted a buck,

did he roll up in his four-by-four?

No, that would scare away the animals.

Mmm.

Briggman, you're with me.

Good morning, shitbird. What are you up to?

Hey! Hey!

What are you doing?

Relationship building.

Holy shit!

Let's move before he figures out how to aim.

Who's ready to have some fun?

Weppler, Coombs, secure the back room!

Briggman, restrain that man!

Please, please get on the floor. Hey!

Sir, on the floor!

Briggman, you're in control!

Get on the floor!

Get on the floor!

Get on the fucking...!

Stay the fuck down!

Good work back there, Briggman.

So I take this stun grenade...

and I pop it...  
and I drop it in the stall.

Bang!

Brendan,  
the poor fucking bastard,

he comes out the stall screaming: "Jesus Christ!"

And that's, like exactly when the MPs rolled up,

and they put cuffs on him because they thought he'd gone Section 8.

Sergeant...

Who's that, Daddy?

- This is one of my new friends.  
- What's his name?

Oh, my name?  
I'm Specialist Briggman.

My name's Andrew.

My new friend Andrew here

has some very important news for Daddy.

Which means I gotta go now.

But I'll call you tomorrow, okay?

Is that okay, buddy?

Okay, Dad.  
I love you to the moon.

And back again. 'Bye.

Sorry to barge in like this, Sergeant.

I put together a list of IED attacks by date and location.

Why aren't you smoking hash with the rest of your squad?

Wait, what? I don't know anything about that.

You don't know what I'm talking about?	The skulls on Deeks' legs?	Enjoy.
This truck in the motor pool? Smoke wafting out of the hatch?	Red ones from Iraq, blue from Afghanistan.	Briggman?
I don't...	Do I have to spell it out for you?	Bloody.
I wanted to speak with you.	What are you trying to say?	Fucking caveman.
You have my undivided attention.	He killed like, what, twelve fucking dudes?	Here you go.
I've got a promotion board coming up.	You don't win wars zip-tying people.	3-2 and 3-3 will approach on the main road from the north.
You want me to put you in as team leader.	I was with Deeks in Ramadi.	I'll be stationed on the south side, down here with 3-1.
Yes. Yeah.	This one day, he was on the checkpoint. SAW gunner.	Ready to roll at 16:30.
I've got six guys trying for that job.	He had a car coming towards him. Crammed with towelheads.	Questions.
You want it?	- Like, Fedayeen?	Good, one more piece of business.
Convince me.	- No.	As you all know, we have a spot open on 3-2 for vehicle commander.
Yo, where the fuck is Brig?	A family. Mom, Dad, little kid, the whole fucking deal.	Specialist Marquez?
He's been gone like half an hour.	They wouldn't stop, so...	Yes, Sergeant.
Shh!	Jesus fucking Christ.	I understand you've expressed an interest in a team leader position, is that correct?
- What the fuck do we do?	Fucked up, right?	Hooah.
- Open the door.	Wrong.	- Have you completed your IAVC?
Evening, boys. What are you up to?	Opened up the trunk,	- Roger that.
This is not good.	hundred pounds of HME stuffed in a fucking suitcase.	Very good.
Go see my man Darwesh at the ANA camp.	Enough to barbecue the whole goddam platoon.	Now, what would you say if I gave the job to Briggman?
He'll get you the primo shit.	That's how depraved these fucking animals are.	I...
What the fuck...?	Incinerate their own kids	I wouldn't know, I wouldn't suggest...
Can you pass me that deodorant?	just to get a few of ours.	Not exactly a ringing endorsement.
There you go.	That's why we need guys like Deeks.	You can't do that, Sergeant.
Man, I'm thinkin' about getting some more ink.	Fucking hard.	Interesting theory. Let's test it.
- Yeah?	- Coombs, how do you like it cooked?	Briggman, the job is yours.
- Like a skull right there?	- Medium rare, Staff Sergeant.	It worked.
Why don't you get one on your ass? "Insert wood here".	Medium rare, coming right up.	- Thank you so much, Sergeant.
Yeah?	Hey! Don't forget your reading material.	- You're welcome.
You know what those are, don't you?		Just one little thing.

You need to put Marquez on his back.	ignoring us?	Afghan police couldn't track dogshit if it were stuck to their boots.
What?	I haven't been ignoring you.	
You put him into submission.	You haven't called in two weeks.	- Help you with something else? - Yeah, it's...
Otherwise I'll assume you're not qualified for the job.	Well, I have a lot of responsibility.	Sergeant Bruer. Is there any word?
I'm gonna enjoy this, bro.	We just want to know you're doing okay.	He's dead.
Straight up.	I know, I'll be way better. I've got to go, though.	If you're going to get emotional, don't do it here.
Yeah!	Andrew...	Did you hear what I just said?
- Come on, man! - Come on!	No, I've got to go. I'll talk to you later. 'Bye.	Fuck those people, man. Fuck those motherfuckers.
- Let's go Briggsy! - Let's do this, come on!	Would you rather be	I'd like to see their whole country burn, man.
Get in there!	in a boxing ring and fight a hundred duck-size horses	Every village. Every goddamn house.
Whoa!	or one enormous, horse-size duck?	Every bush, every tree.
Got to get his shoulder down, man.	- How big is the duck? - The duck is like...	I just want to see this whole fucking country burn to the ground.
Get him down! Shut him down!	- Do you have weapons? - You have no weapons,	That's quite a manifesto.
No, no!	you have to bare-knuckle fight him, but they have the power...	Yeah, well, you don't win wars zip-tying people.
Fuck off!	- Get the fuck out of my way! - What the fuck...?	I want to show you something.
He just licked his ear!	Stay back!	Bravo Company found him last night, out by the highway.
Yes!	Jesus fucking...	He planted the IEDs?
- I got him. - Lick my fucking ear...	- Get out of the way! - Got a pulse down there.	No, but I bet you a case of Coors he knows who did.
I got him.	- Sir, what's your name? - Bruer...	What are we supposed to do with him?
Marquez, you owe me a pack of smokes now.	Keep you eyes open. Stay with me. C'mon, let's go.	Not we.
I did not see that coming.	- Go, go. - Go, go, go!	You.
Crazy.	Stand back!	I want you to hurt this man.
You see that? Briggman!	Sergeant?	You're a good kid.
Hey, Dad.	EOD is clearing the highway north of the blast site.	Dude's face looks like a rhubarb pie somebody just fucking stuck his dick in.
Guess what, I'm team leader.	Afghan police are tracking leads on the bomber's last-knowns.	The thing is just all mush, face is all fucked up, nose is broken, like...
Team leader?		
Got my own truck, got my own soldier too.		
Things are really taking off for me.		
Is that why you've been		

You should fucking see him, bro.

White man beating on helpless brown man.

I think that is the first time in history that's ever happened.

What are you guys talking about?

You know that Muj they got locked up in Conex? Scarface?

Yeah.

Rayburn fucked his shit up big-time, bro.

Stop looking at my cards.

God damn.

First Platoon found remnants of circuit boards and wires in a hooch here last week.

The bomb makers are close.

We're going to search every one of these villages till we find them.

Sergeant Dawes, get ready to pull in First and Third Squads if it blows up.

Hooah.

Any questions?

Right, let's move out.

Hooah.

- Not you.  
- What? What do you mean?

Vehicle commander stays with the vehicle.

- Marquez! You're with me.  
- Roger that.

- Rayburn, Coombs, flank left.  
- Roger that.

Good hunting.

Hello.  
Give me a chocolate.

Guys, I don't have any candy on me today.

- No candy.  
- Hello. Hello.

Look. Look, no candy.

Chocolate. Chocolate.

No candy today.

Hey! You don't touch a gun!

No, no!

Stop it.

Contact, contact, contact.

So we turn the corner, and this crazy fucking Muj kid attacks us with a grenade.

Yeah, like an old Russian grenade.

Coombs opened fire.  
Grenade hit the ground...

Danger close.

Outstanding work, gentlemen.

You two just made Bravo Company's employee of the month.

Go get the village hoo-ha and see if he can give us an ID.

What's he saying?

My son.

Fuck yeah!  
Fuck yeah, motherfucker!

We fucking did that shit!  
We fucking did that shit!

We fucking did that shit!  
Oh my God!

We fucking did it!  
We fucking did it!

Yeah!

I would like to thank my parents for making me so awesome.

And I would also like to thank my drill sergeant for teaching me that my gun is like a paintbrush.

My first grade teacher,

she believed in me.

She said that if I...  
Fuck you! ...kept it up,

I was going to get somebody killed.

She was right.

She was goddamn right.

- Thank you, Miss Godel.  
- Miss Godel!

You made me a specimen...

What about Deeks?  
Don't you want to thank Deeks?

- What the fuck!  
- No!

How many times I tell you jerk-offs not to smoke that shit in the goddamn tent?

- Dude, unclench.  
- Unclench?

You can smell that shit from a fucking mile away.

That's what I'm saying, it's good stuff, man.

- You know what?  
- Get outta here.

No, who are they gonna blame? Puerto Rico. Cocksucker.

Or the black guy!  
I'm in here too.

You look like you need someone to talk to.

No, I'm fine.  
Thanks, Sergeant.

I wasn't asking.

Um...

I just...

I just keep thinking about that kid that we killed today.

What about him?

I just...

Alright, let's take a walk.

Come on.

I was wrong about you.

- Wait. What?  
- You're not ready to be a leader.

No, I am, I'm just...

Logistics could use a smart guy like you back at camp.

You're good with computers, right?

No...Sergeant, you don't have to do that.

Work a desk, like your father.

No, Sarge, I want to stay.

We kill people.

It's what we do.

Do you have a problem with that?

No, Sergeant.

No, Sergeant!

Here he is, Mister Sunshine and Rainbows.

How are you feeling?

I feel fine.

Here.

Let's see if we can fix that.

- Hey, man.  
- Yeah?

What was it like killing that guy?

Did you ever hear of a conscience round?

No?

Okay, so my dad...

He was like this major history buff, and... and he told that in 18-whatever, they used to execute spies by firing squad.

But you see, occasionally,

the shooters would freeze up and couldn't pull the trigger.

So they came up with this idea.

They would load one of the rifles with a blank.

- And the blank was the conscience round?  
- Yeah.

Now, nobody knew which gun had the blank.

Not that it mattered.

Once you put that one blank into the mix,

suddenly it's not "I'm shooting this person", it's "we're shooting this person." It's all of us.

And that's the key.

It's the group.

Once you figure that out, you can shoot anybody you want.

And never lose a wink of sleep.

Goodnight, Briggman.

Yo, Brigsey.  
What is the good word, my man?

You forgot to sign this.

It's the shooter's statement from the KIA. The kid.

- Yo, Brigsey.  
- Yeah.

You're hovering.

Sorry. Um...

You said that the kid threw a Russian RGD grenade, right?

Yeah, so?

Just wondering because it exploded.  
How did you know it was an RGD?

Because I saw it in his hand.

But you were fifty meters away.  
How did you see that?

What is this with the questions?

I'm sorry, I just, uh...

It just seemed like a funny detail to call out.

Yeah, well, like I always say, Brigsey, stories are all about the details.

We done?

Yeah.  
Cool.

I need to see the Captain.

Can you tell me when he's around? It's very important.

I'm not his fucking secretary.

But you know when he's around. You know when he's free.

- Talked to Sergeant Deeks yet?  
- No.

Chain of command, dude.

Please. Three minutes.

It's all I need.

Oh, fuck!

Take it fucking easy, man!

Stop digging into my fucking arm!

Man the fuck up and hold still.

Hey, yo, Brigsey.  
You should see this, man.

Coombs is getting a big fat cock tattooed on his arm!

- Hold still, man.  
- It's not a cock.

- Oh, shit!  
- Shit! What the fuck, man?

I see it, man.

It looks like a fucking dick!

I'm sorry, I didn't see that...

You fucking piece of shit!

## Abstract in Arabic

### المستخلص

تستقصي هذه الدراسة نظرية عدم التأذب من منظور تداولي اجتماعي في فيلمي أكشن أمريكيين ، هما "بلد الشجعان (٢٠٠٦)" و "فريق القتل (٢٠١٩)". أجريت هذه الرسالة لاعتقاد الباحث بأن استراتيجيات عدم التأذب لم يتم دراستها من منظور تداولي اجتماعي في أفلام الاكشن الأمريكية. تهدف الدراسة إلى: استكشاف استراتيجيات عدم التأذب الأكثر شيوعاً في أفلام الأكشن الأمريكية ، ومعرفة مدى تأثير عاملي القوة و التضامن على استخدام الشخصيات لظاهرة عدم التأذب و تحديد وظائف استراتيجيات عدم التأذب التي تستخدمها الشخصيات في هذه الأفلام. لتحقيق هذه الأهداف ، اختار الباحث نموذجي كولبير لعام (١٩٩٦ و ٢٠١١) في تحديد أنواع استراتيجيات عدم الأدب ووظائفها ، في حين تم استخدام إطار القوة والتضامن النظري لبراون وجيلمان (١٩٦٠) للتحقيق في مدى تأثير القوة والتضامن على استخدام الشخصيات لاستراتيجيات عدم التأذب. أجرى الباحث تحليل محتوى نوعي في تحليل كل موقف غير مهذب مأخوذ من بيانات الفيلمين. البيانات عبارة عن أقوال استخدمتها الشخصيات في كلا الفيلمين. نتائج هذه الدراسة يمكن توضيحها على النحو التالي. أولاً ، استخدمت شخصيات كلا الفيلمين أربعة من استراتيجيات عدم الأدب المقترحة من قبل كولبير (١٩٩٦). هذه الاستراتيجيات هي ( استراتيجيات عدم الت المجردة (المباشرة)، استراتيجيات عدم التأذب الإيجابي، استراتيجيات عدم التأذب السلبي و استراتيجيات الأدب غير الصادق او التهكمي. كانت استراتيجيات عدم التأذب الإيجابي هي الاستراتيجيات الأكثر استخداماً من قبل الشخصيات في كلا الفيلمين، حيث شكلت هذه الاستراتيجيات ما نسبته ٥٦.٤٥١٦ % من مجموع البيانات الكلي. في حين ان استراتيجيات عدم التأذب السلبي احتلت المركز الثاني بما نسبته ٢٠.٩٦٧٧ % . اما استراتيجيات الأدب الغير صادق او التهكمي احتلت المرحلة الرابعة بين الاستراتيجيات المقترحة من قبل كالبير ١٩٩٦ حيث شكلت فقط ٤.٨٣٨٧ % من مجموع البيانات الكلي. في حين ان حجب التأذب لم يتم استخدامها من قبل أي شخصية في كلا الفيلمين. بالإضافة إلى ذلك ، تم تسجيل استراتيجيات جديدة في كلا الفيلمين لم يتم ذكرها في نموذج كولبير (١٩٩٦) هذه الاستراتيجيات تسمى استراتيجيات التحديات كما ذكرت في لاتشينكت (١٩٨٠). فيما يخص المتغيرين الاجتماعيين "القوة والتضامن" كشفت نتائج التحليل أن الشخصيات الأكثر قوة تميل إلى استخدام استراتيجيات عدم التأذب ضد الشخصيات الأقل قوة ، إذ أن الشخصيات القوية استخدمت ما نسبته ٥٠ % من إجمالي عدد الاستراتيجيات المستخدمة. وان ما نسبته (٤٠.٣٢٢ %) من إجمالي الاستراتيجيات استخدمت من قبل شخصيات متكافئة في القوة بالنسبة للمخاطبين. أما بالنسبة للشخصيات التي كانت أقل قوة بالنسبة للمخاطبين ، فقد اظهرت النتائج أن ما نسبته (٩.٦٧٧ %) من إجمالي الاستراتيجيات ، استخدمتها شخصيات ذات قوة أقل من المخاطب إليه. فيما يتعلق بعامل التضامن ، كشفت النتائج عن تطابق تام في استخدام استراتيجيات عدم الأدب بين السياقات التي كان فيها المحاورون متضامنين والسياقات التي لم يكن فيها المحاورون متضامنين ، إذ تم استخدام (٣١) استراتيجية ، أي ما نسبته ٥٠ % من الاستراتيجيات في كل سياق. أخيراً ، فيما يتعلق بوظائف استراتيجيات عدم التأذب ، تم استخدام جميع الوظائف في أفلام الأكشن الأمريكية المختارة. كانت "الوظيفة العاطفية" هي الوظيفة الأكثر استخداماً من بين الوظائف الأخرى وشكلت ما نسبة (٥١.٦١٢ %) من إجمالي الوظائف. تليها "الوظيفة القسرية" التي استخدمت بمعدل (٣٢.٢٨٥ %) من الإجمالي. أخيراً احتلت "وظيفة الترفيه" المرتبة الأخيرة بعدد (١٠) مرات فقط وبنسبة (١٦.١٢٩ %) من العدد الكلي للاستراتيجيات غير المهذبة المستخدمة في البيانات التي تم تحليلها.





وزارة التعليم العالي والبحث العلمي

جامعة الأنبار

كلية التربية للعلوم الإنسانية

قسم اللغة الانكليزية

# دراسة تداولية-اجتماعية للتعبير غير المهذبة في افلام اكشن امريكية مختارة

رسالة مقدمة إلى

مجلس كلية التربية للعلوم الإنسانية- جامعة الأنبار وهي جزء من متطلبات نيل  
درجة الماجستير في اللغة الانكليزية وعلم اللغة

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**الاستاذ الدكتور مصلح شويش احمد**

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