

**IMPOLITENESS STRATEGIES USED BY
THE CHARACTERS OF *MIND YOUR LANGUAGE* TV SERIES**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2020**

**IMPOLITENESS STRATEGIES USED BY
THE CHARACTERS OF *MIND YOUR LANGUAGE* TV SERIES**

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fulfilment of the Requirement for the Degree of *Sarjana Sastra* (S.S)

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2020**

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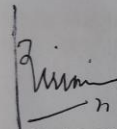
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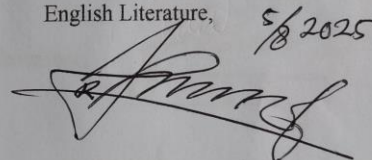
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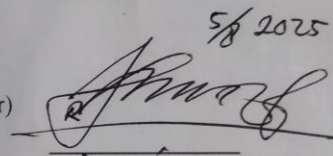
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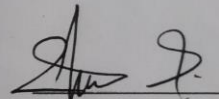
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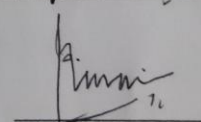
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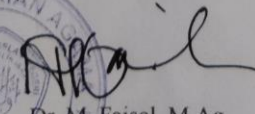


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DEDICATION

I proudly dedicate this thesis to my parents, Tamam and Juhriyeh, who gave me endless love till I finished this thesis and also to my big brother Salman Farizi, who always gives me advice and encourages me to finish this thesis. Two words to represent my deep dedication, thank you.

ACKNOWLEDGMENT

First and foremost, the writer expressed gratitude to Allah for His continuous blessings and for providing the opportunity to complete this thesis. *Sholawat* and *Salam* are always delivered to the greatest Prophet Muhammad (peace be upon Him), who has brought *Islam rahmatan lil 'alamin..*

The writer acknowledges that this thesis is not merely his work. Some parties are involved in giving assistance and guidance. Hence, the writer would like to provide his thanks and appreciation to all of them. Firstly, the writer wishes to extend his respect to Dr. M. Faisol, M.Ag., the Dean of the Faculty of Humanities. Secondly, the writer expresses his appreciation to Ribut Wahyudi, M.Ed., Ph.D., the Head of the Department of English Literature and one of the writer's examiners, for the insightful feedback that greatly contributed to the completion of this thesis. Thirdly, the writer would like to convey his deep appreciation to Rina Sari, M.Pd., the advisor, for her immense encouragement and patience in guiding him in doing this thesis. The writer is equally thankful to all the lecturers in the English Literature Department at Universitas Islam Negeri Maulana Malik Ibrahim Malang, whose shared knowledge and experiences have been instrumental in completing this thesis. Lastly, the writer wishes to express his infinite gratitude to his parents and older brother for their unwavering moral and material support throughout his studies.

Malang, 21 November 2020

Abdus Salim

ABSTRACT

Salim, Abdus. (2020). *Impoliteness Strategies Used by the Characters of Mind Your Language TV Series*. Undergraduate Thesis, Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim, Malang. Advisor: Rina Sari M.Pd.

Keywords: Impoliteness Strategies, *Mind Your Language*, Face.

The phenomenon of impoliteness inevitably occurs in social interaction as well as in media communication. *Mind Your Language* is a British sitcom that contains many impolite utterances. It leads the writer to investigate the use of impoliteness strategies by the characters. Therefore, this study aims to find the types of impoliteness strategies used by the characters, how the impoliteness strategies are used by the characters, and to describe the responses of the characters toward impoliteness addressed to them. This research is a descriptive qualitative research and uses a pragmatic approach to describe utterances spoken by the characters. The data sources were episode 1 (*All Present If not Correct*) and episode 2 (*Queen for a Day*) of *Mind Your Language* in season 2. This study was analyzed based on Culpeper's (1996) taxonomy of impoliteness strategies and Culpeper's definition of impoliteness (2005). The impoliteness strategy proposed by Culpeper consists of five super strategies. They are bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness. Relating to responses toward impoliteness, there are three types of responses. They are accepting face attack, countering face attack, which consists of both offensive countering and defensive countering, and no response. The result of the study shows that all types of impoliteness strategies are used by the characters. They consist of 42 data of negative impoliteness, 36 data of positive impoliteness, 4 data of bald on record impoliteness, 4 data of withhold politeness, and 3 data of sarcasm or mock politeness. The results also reveal that all three types of responses are used by the characters. They are: accepting face attack; countering face attack, which consists of offensive countering and defensive countering; and no response. Furthermore, the study indicates that characters used creative language of impoliteness to increase the face damage of the addressee. Power also significantly influences how characters use impoliteness strategies and respond to impoliteness.

ABSTRAK

Salim, Abdus. (2020). *Strategi Ketidaksantunan Digunakan oleh Karakter Serial TV Mind Your Language*. Skripsi, Fakultas Humaniora, program Studi Sastra Inggris, Universitas Islam Negeri Maulana Malik Ibrahim, Malang. Dosen pembimbing: Rina Sari M.Pd.

Kata Kunci: Strategi Ketidaksantunan, *Mind Your Language*, Muka.

Fenomena ketidaksantunan tidak bisa dihindari untuk terjadi di dalam interaksi sosial maupun di media komunikasi. *Mind Your Language* adalah sitkom asal Inggris yang mengandung banyak ujaran tidak santun. Hal ini mengarahkan penulis untuk menyelidiki penggunaan strategi ketidaksantunan oleh para karakter. Dengan demikian, penelitian ini bertujuan untuk menemukan strategi ketidaksantunan yang digunakan oleh karakter, bagaimana strategi ketidaksantunan digunakan oleh karakter dan mendeskripsikan respons karakter terhadap ketidaksantunan yang ditujukan kepada mereka. Penelitian ini merupakan penelitian deskriptif kualitatif dan menggunakan pendekatan pragmatik untuk menggambarkan ujaran yang diucapkan oleh para karakter. Sumber data yang digunakan adalah episode 1 (*All Present If not Correct*) dan episode 2 (*Queen for a Day*) di season 2 dari sitkom *Mind Your Language*. Penelitian ini dianalisa berdasarkan taksonomi strategi ketidaksantunan milik Culpeper (1996) dan definisi ketidaksantunan milik Culpeper (2005). Strategi ketidaksantunan yang diusulkan oleh Culpeper terdiri dari lima strategi super yaitu ketidaksantunan langsung, ketidaksantunan positif, ketidaksantunan negatif, sarkasme atau kesantunan yang mengejek dan menahan kesantunan. Terkait dengan respons terhadap ketidaksantunan, terdapat tiga macam respons, yakni menerima serangan muka, melawan serangan muka, yang terdiri dari serangan balik ofensif dan serangan balik defensif, dan tidak merespons. Hasil dari penelitian menunjukkan bahwa semua jenis strategi ketidaksantunan digunakan oleh para karakter. Terdiri dari 42 data ketidaksantunan negatif, 36 data ketidaksantunan positif, 4 data ketidaksantunan langsung, 4 data menahan kesantunan, dan 3 data sarkasme atau kesantunan yang mengejek. Hasil penelitian juga mengungkap bahwa ketiga jenis respons semuanya digunakan oleh karakter. Yaitu: menerima serangan muka; melawan serangan muka, yang terdiri dari serangan balik ofensif dan serangan balik defensif; dan tidak merespons. Lebih jauh lagi, penelitian ini menunjukkan bahwa karakter menggunakan bahasa kreatif yang tidak santun untuk meningkatkan kerusakan muka lawan bicaranya. Kuasa juga secara signifikan memengaruhi cara karakter menggunakan strategi ketidaksantunan dan merespons ketidaksantunan.

مستخلص البحث

سليم، عبدوس. (٢٠٢٠). استراتيجيات عدم الأدب التي تستخدمها الشخصيات في المسلسل التلفزيوني "اهتم بلغتك". البحث الجامعي، قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية، مالانج. المشرف: رينا ساري، الماجستير.

الكلمات الأساسية: استراتيجية عدم الأدب ، /اهتم بلغتك ، الوجه.

تحدث ظاهرة عدم الأدب حتما في التفاعل الاجتماعي وكذلك في التواصل الإعلامي. /اهتم بلغتك هي مسرحية هزلية بريطانية تحتوي على العديد من الأقوال غير المهذبة. يقود الكاتب إلى التحقيق في استخدام استراتيجيات عدم الأدب من قبل الشخصيات. لذلك ، تهدف هذه الدراسة إلى إيجاد استراتيجيات الأدب التي تستخدمها شخصيات /اهتم بلغتك ووصف ردود فعل الشخصيات تجاه عدم الأدب الموجه إليهم. هذا البحث هو بحث وصفي نوعي ويستخدم نهجا عمليا لوصف الأقوال التي تنطق بها الشخصيات. كانت مصادر البيانات هي الحلقة ١ (الكل حاضر إن لم يكن صحيحا) والحلقة ٢ (الملكة ليوم واحد) من /اهتم بلغتك في الموسم ٢. تم تحليل هذه الدراسة بناء على تصنيف كولبير (١٩٩٦) لاستراتيجيات عدم الأدب وتعريف كولبير لعدم الأدب (٢٠٠٥). تتكون استراتيجية عدم الأدب التي اقترحها كولبير من خمس استراتيجيات فائقة. إنهم أصلع في السجلات ، وعدم الأدب الإيجابي ، وعدم الأدب السلبي ، والسخرية أو الأدب الوهمي ، ويحبون الأدب. فيما يتعلق بالردود تجاه عدم الأدب ، هناك ثلاثة أنواع من الردود. إنهم يقبلون هجوم الوجه ، ومواجهة الهجوم ، والذي يتكون من كل من المواجهة الهجومية والمواجهة الدفاعية ، وعدم الاستجابة. تظهر نتيجة الدراسة أن جميع أنواع استراتيجيات عدم الأدب تستخدم من قبل شخصيات المسلسل التلفزيوني /اهتم بلغتك. وهي تتكون من ٤٢ بيانات عن عدم الأدب السلبي ، و ٣٦ بيانات عن عدم الأدب الإيجابي ، و ٤ بيانات عن عدم الأدب المسجل ، و ٤ بيانات عن حجب الأدب و ٣ بيانات عن السخرية أو الأدب الوهمي. تكشف النتائج أيضا أن جميع أنواع الردود الثلاثة تستخدم من قبل الشخصيات. وهم: قبول هجوم الوجه. مواجهة الهجوم الوجهي ، والذي يتكون من المواجهة الهجومية والمواجهة الدفاعية ؛ ولا استجابة. علاوة على ذلك ، تشير الدراسة إلى أن الشخصيات استخدمت لغة إبداعية من عدم الأدب لزيادة تلف وجه المرسل إليه. تؤثر القوة أيضا بشكل كبير على كيفية استخدام الشخصيات لاستراتيجيات عدم الأدب والاستجابة لعدم الأدب.

MOTTO

"الْمُسْلِمُ مَنْ سَلِمَ النَّاسُ مِنْ لِسَانِهِ وَيَدِهِ وَالْمُؤْمِنُ مَنْ أَمِنَهُ النَّاسُ عَلَى دِمَائِهِمْ وَأَمْوَالِهِمْ"

"The Muslim is the one from whose tongue and hand the people are safe, and the believer is the one from whom the people's lives and wealth are safe."

H.R. Abu Hurairah

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CHAPTER I

INTRODUCTION

This chapter discusses the background of the study, research problems, objectives of the study, significance of the study, scope and limitations, definition of key terms, previous studies, and research method.

A. Background of the Study

This study examines impoliteness as an inevitable language phenomenon, without exception, in media television. Impoliteness is used and performed for some purposes, one of which is to create a sense of humor. Moreover, oral communication is the most common and easiest way to deliver impoliteness in the media of television. It drives the writer to analyze the impoliteness strategies used in one of the British TV series.

The term impoliteness refers to the definition proposed by Culpeper (1996), who defines impoliteness as communicative strategies to attack the face of another and cause disharmony. He builds up the definition containing the opposite effect of politeness proposed by Brown and Levinson (1987). Impoliteness employs strategies that are oriented towards attacking faces and social disruptions instead of saving others' faces and maintaining harmony. As well as proposing impoliteness theory, Culpeper (1996) establishes an impoliteness framework similar to Brown and Levinson's (1987) theory of politeness, named impoliteness super strategies.

To refine the definition of his theory, Culpeper (2005) revises the definition of impoliteness that “impoliteness comes about when: (1) the speaker communicates face-attack intentionally, or (2) the hearer perceives and/or constructs behavior as intentionally face-attacking, or a combination of (1) and (2)” (p. 38). The definition makes clear that impoliteness is intentionally face-attacking, as indeed politeness is constructed in the interaction between speaker and hearer. Tracy and Tracy (1998, p. 227) affirm this by defining impoliteness as “communicative acts perceived by members of a social community (and often intended by the speaker) to be purposefully offensive”.

The fact shows that impoliteness is still rarely touched by researchers and has become popular only recently. Locher and Bousfield (2008) state impoliteness as a “poor cousin of politeness” to describe the number of research and publications on politeness that are much greater than impoliteness. It seems that people are expected to have a really good understanding of politeness and not of impoliteness.

In the linguistic context, the concept of impoliteness falls within the scope of pragmatics and sociolinguistics (Haugh & Kádár, 2017). Pragmatics focuses on the situational context, known as the speech situation, whereas sociolinguistics focuses on the social context, also referred to as the cultural-social context. The phenomenon of impoliteness occurs in daily interactions, such as humiliating, teasing, or criticizing others. Unfortunately, people do not give much attention to this phenomenon. They tend to be overly concerned about politeness rather than impoliteness, even though to have an understanding of politeness, they also need

to recognize what impoliteness is. Moreover, the studies that concern the impoliteness phenomenon are still rare, especially in the Department of English Literature of Universitas Islam Negeri Maulana Malik Ibrahim Malang. It causes the writer to be interested in studying the impoliteness phenomenon.

Some studies have been conducted related to impoliteness strategies. Firstly, Cashman (2006) examined impoliteness in children's peer interactions in a Spanish/English bilingual community in the southwestern United States. The study revealed that Culpeper's (1996) model of impoliteness proved useful in classifying the impoliteness strategies discovered in the spontaneous bilingual interaction of a small group of children. Secondly, Kantara (2010) investigated the impoliteness strategies in the "House, M.D." movie. The study showed that the main character, Dr. House, predominantly uses sarcasm and negative impoliteness to assert his power and achieve his professional aims, leading to varied responses from other characters.

Thirdly, Aydınoğlu (2013) analyzed the gender difference in impoliteness strategies found in GERALYN L. HORTON's plays. The study found that men tend to be more impolite than women. Men mostly used negative expressive strategies, while women mostly used implicational impoliteness. Then, Kecskes (2015) researches intercultural impoliteness. He hypothesized that the priority of semantic analyzability of an utterance for nonnative speaker and their L1-based (native language) prior experience in meaning processing has a profound effect on how politeness/impoliteness is processed.

More previous studies in various contexts, such as impoliteness in academic discourse (Ahmadi 2011; Wijayanto et al. 2017; Mugford, 2009), impoliteness in movies (Kantara, 2010; Sari et.al, 2019; Alsayed 2019; Ratri & Ardi, 2019; Mirhosseini et. al, 2017), impoliteness in drama (Tutaş & Azak, 2014), and impoliteness in computer-mediated communication (Alias & Yahaya, 2019; Apriliyani, 2018) will be elaborated in Chapter 2.

Furthermore, the present study analyzes the different senses of impoliteness since the TV series chosen is a comedy in English as a Foreign Language (EFL) classroom context and consists of characters that come from different countries and cultural backgrounds. The characters bring the stereotype of each nationality and consider their own to be the best. Uttering impolite words to other characters is a common way to show power. Moreover, the characters also give responses in various ways when impoliteness is addressed to them. The differences between the language and cultural background of the characters make the responses of the characters also unique to study.

Therefore, the writer decides to pick the *Mind Your Language* TV series as the subject of the study. *Mind Your Language* is a British sitcom directed by Stuart Allen and presented on ITV in 1977. *Mind Your Language* is about an English teacher named Mr. Brown who teaches at a skills education center in London. He teaches English in a classroom containing immigrant mature students from various countries, languages, ages, and occupations.

The writer chooses *Mind Your Language* for several reasons. Firstly, *Mind Your Language* was a popular and unique sitcom TV series at the time. It was

aired in 1977 and broadcast widely in some countries. Unlike most TV series, the sense of humor in the *Mind of Your Language* comes from the students' inability to speak English. It leads to misunderstandings among characters who come from different cultures. The misunderstandings in this sitcom often cause racist acts and linguistic racism (ethnic accent bullying and linguistic stereotyping) (Dovchin, 2019;2020). The series has been boycotted in some countries because it was considered to be stereotypically offensive.

Secondly, all of Mr. Brown's students are described as stereotypes of their nationality and portrayed in a way that makes them stand out. Danielle, a French woman, is always very flirtatious and seductive. Taro, a Japanese man, always stands up and bows before answering every question from Mr. Brown. Su Lee, a Chinese girl who always carries the Red Book of Mao and quotes Mao Zedong whenever she can. Max and Giovanni are stereotypes of Mediterranean rough men. They prefer to solve problems physically and often tease the girls. Ranjeet (a Sikh) and Ali (a Pakistani Muslim) are two men who likely fight over trivial things. Anna, a German, is portrayed as a woman who speaks firmly and quickly like a sergeant, smiles rarely, and is unfeminine. Those variants of stereotypes construct the characters to commit impolite acts to offend other characters or to show that their nationality is better.

Based on the background that has been described above, briefly, this study aims to investigate the types of impoliteness strategies used by the characters of *Mind Your Language* TV series, describe how impoliteness strategies are used, and analyze the response of the characters to the impoliteness strategies.

B. Research Questions

Based on the background of the study that has been described above, the research questions of this study are:

1. What are the types of impoliteness strategies used by the sixteen characters of the TV series *Mind Your Language*?
2. How are the impoliteness strategies used by the sixteen characters of the TV series *Mind Your Language*?
3. How do the sixteen characters of the TV series *Mind Your Language* respond to the impoliteness strategies addressed to them? (3) (optional)

C. Objectives of the Study

Based on the problems above, the objectives of this study are to:

1. Find the types of impoliteness strategies used by the sixteen characters of *Mind Your Language* TV series.
2. Describe the use of impoliteness strategies by the sixteen characters of *Mind Your Language* TV series.
3. Describe the sixteen characters' responses to the impoliteness strategies in the movie *Mind Your Language* TV series.

D. Significance of the Study

Practically, this research is expected to provide benefits for English Literature students by better understanding the concept and use of impoliteness strategies. Therefore, this research can support politeness strategies as an orientation for students to be more careful in using utterances that contain

politeness and lead to harmony in communicating, especially in an academic environment. In addition, the researcher hopes that this research can inspire other researchers in the field of linguistics, especially in the study of impoliteness strategies.

E. Scope and Limitation

The study focuses on the politeness strategies used by the characters of *Mind Your Language* TV series. In this case, two episodes (“*All Present If not Correct*” and “*Queen for a Day*”) of Season 2 were chosen to be analyzed. Those episodes were chosen since they seem to have more content of impoliteness strategies. To avoid broader discussion, the writer only uses the impoliteness strategies model of Jonathan Culpeper (1996).

F. Definition of Key Terms

To avoid misunderstanding about the terms used during the analysis process, the writer defines some important related terms to this study as follows:

1. **Impoliteness Strategies** are defined as strategies of irreverent words or actions performed by the characters of *Mind Your Language* TV series to attack, offend, and disappoint other characters.
2. **Mind Your Language** is a British sitcom directed by Stuart Allan and premiered on ITV in 1977. The show is set in an adult education college in London and focuses on English as a foreign language class. The students are immigrants from various countries.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses some theories related to the present study. They are pragmatics, the concept of face, impoliteness, Culpeper's impoliteness strategies, responses to impoliteness, and previous studies.

A. Pragmatics

Pragmatics is a branch of linguistics that studies the use of language associated with the context of its use. The meaning of the language can be understood if the context is known. According to Leech (1983), pragmatics is the study of meaning, which concerns its relation to speech situations. This means that to analyze the meaning through a pragmatic approach requires the speech situation to be the context of the speech. Whereas Jucker (2000) stated that pragmatics is a branch of linguistics that examines the meaning and is bound by context. Therefore, what is studied in pragmatics refers to the study of meaning in the interaction between a speaker and other speakers.

Some definitions of pragmatics are stated by some researchers. Mey (1993) believes that pragmatics is the study of the conditions of the use of human language as determined by the context of society. Parker (1986) argues that pragmatics is the study of how language is used for communication. The statement emphasizes that pragmatics do not learn about the structure of language internally but externally. According to Levinson (1983), he argues that pragmatics is the study of the relationship between language and context that is the basis for a

record or report of language understanding. In other words, the meaning of pragmatic is learning about the ability to use language that connects and harmonizes sentences and contexts appropriately. Besides, pragmatics can also be said as a general study of how the context affects the speech participants. Conversations can occur effectively and clearly if it is appropriate to the context of the conversation. The context in pragmatics means all the background knowledge possessed by the speaker and interlocutor to interpret the meaning and speech (Wijana, 1996, p. 11).

It can be concluded that pragmatics is the study of language in its use as well as the meaning produced by sentences that can be known by looking at the context that exists when the speech takes place. Then, people can find out the meaning desired by the speaker by paying attention to the context surrounding the speech event.

B. The Concept of Face

In this subtopic, the writer presents the theories that relate to impoliteness. They are positive face and negative face, and face-threatening acts.

1. Positive Face and Negative Face

Face is a basic concept in studying the linguistics of politeness. This concept was first introduced by Goffman (1967). Then Brown and Levinson (1987) promoted the theory of politeness as the development of the face concept. Karsberg (2012, p. 15) defines face as something attached to people when they participate in social interactions. How

participants act is primarily governed by the need to save the listener as well as the speaker's face.

Face, according to Brown and Levinson (1987, p. 70), is the public self-image that every participant wants to claim for himself. Brown and Levinson divide face into two categories. They are positive face and negative face. Negative face is the want of every member in society that their actions are not obstructed by others. Positive face is the want of every member that his wants are recognized by others (Brown and Levinson, 1987, p.62).

Briefly, a negative face is the desire to have freedom in attitude and be safe from coercion and interference from other people, while a positive face is the desire of individuals to be considered and accepted by others.

2. Face-threatening Acts

Related to the concept of face, in daily communication, self-esteem cannot always be fulfilled. In this condition, face-threatening acts are performed and cannot be avoided. According to Brown and Levinson (1987, p. 61), a face-threatening act is a speech act that can damage the negative and positive face wants of the hearer. To minimize the face-threatening acts, Brown and Levinson then proposed the theory of politeness which consists of five politeness strategies: 1) Bald on record politeness is the face-threatening act that is performed in a direct, clear, unambiguous and concise way (Brown and Levinson 1987:69)

Positive politeness is the use of strategies to improve or fulfill the positive face wants of the addressee; 3) Negative politeness is the use of strategies to improve or fulfill the negative face wants of the addressee; 4) Off record politeness is the face-threatening act that is performed in an indirect way to make the addressee consider the particular intent (Brown and Levinson: 1987:69). In other words, perform the FTA employing an implicature (Grice, 1975) Withhold the FTA (Culpeper, 1996).

Then, Culpeper (1996, p. 356) proposed impoliteness strategies equivalent to politeness strategies but have opposite purposes. The purpose of the strategies is to damage or attack the recipient's face instead of saving or fulfilling the face, as the politeness strategies work. The strategies are 1) Bald on record impoliteness, the face-threatening act that is performed as clearly and boldly as possible; 2) positive impoliteness, the use of strategies designed to damage the addressee's positive face wants; 3) negative impoliteness, the use of strategies designed to damage the addressee's negative face wants; 4) Sarcasm or mock politeness, the face-threatening act that is performed with the use of obviously insincere strategies. 5) Withhold politeness is the absence of politeness in situations where it is expected.

This Culpeper's framework of impoliteness strategies will be used by the writer in analyzing the data on this research, since the

objective of this study is to find the types of impoliteness strategies used by the characters of the *Mind Your Language* TV series.

C. Impoliteness

Simply, it can be stated that impoliteness is the opposite of politeness. Brown and Levinson's theory of politeness became the rationale for Jonatan Culpeper, Derek Bousfield, and Miriam A. Locher to develop the theory of impoliteness. Culpeper (1996, p. 350) stated that impoliteness is a strategy designed to create the opposite effect of politeness, which is to create social disruption or damage social relations.

Culpeper (1996) also proposed an impoliteness framework that contained five impoliteness super-strategies. Bousfield and Locher (2008) define impoliteness as behavior that is face-aggravating in a particular context. Culpeper (2008) states that the interlocutor sometimes builds conflict deliberately for a particular purpose so that impoliteness is not a pragmatic failure but linguistic behavior that is "strategic, systematic, and sophisticated."

Culpeper explained that impoliteness is a form of communication behavior that is intended to damage the other person's face or cause the other person to feel his face is lost. Impoliteness depends on the intention of the speaker and the understanding of the listener of the speaker's intentions and their relationship. Culpeper (2005, p. 38) states that "[i]mpoliteness comes about when: (1) the speaker communicates a face-attack intentionally, or (2) the hearer perceives and/or constructs behavior as intentionally face-attacking or a combination of (1) and (2)". It can be stated that an action can be classified as impoliteness if the

listener considers that the speaker's actions damage the face of the listener. Then, Culpeper (2008, p. 136) and Bousfield (2008, p. 132) add that one of the key factors that must be presented in impoliteness studies is intentional factors.

Culpeper (1996) further claims that there are several factors behind the use of this type of impoliteness. One of them is the social relations of the speaker and the listener. Impoliteness will occur if the social relations of the speaker and listener are very close or intimate. The closer they are, the more likely there is impoliteness. Another factor is the imbalance of the power or social power of the speaker. Speakers with greater social strength will tend to be impolite to speech partners with smaller social strengths. The third factor is the desire of the speaker who deliberately does not want to keep the face of the speech partner, which may be because they have a conflict of interest.

D. Culpeper's Impoliteness Strategies

Based on the explanation previously mentioned above that Culpeper's impoliteness strategies are inspired by Brown and Levinson's theory. The difference is that Culpeper defines the impoliteness strategy as the opposite of the strategies proposed by Brown and Levinson. The five strategies are explained in detail by Culpeper (1996, p. 8-9) as follows:

1. Bald on Record impoliteness

Culpeper (1996, 2005) defines bald-on-record impoliteness as a face-threatening act carried out by the speaker in a direct, clear, concise, and unambiguous manner in which the face of the addressee is ignored or minimized. In other words, the speaker attacks using direct utterances to

intentionally damage the addressee's face. This strategy of impoliteness happens when the speaker deliberately does not want to cooperate with the addressee, or the speaker does not want to maintain good relations with the addressee. An example of bald-on-record impoliteness can be seen in Wahid and Omar (2010, p. 202). They took from the excerpt of *The Dumb Waiter*. It is a dialogue between Ben (A) and Gus (B).

A: "You have never used to ask me so many damn questions."

B: "No, I just wondering. You've got a job to do. Why don't you just do it and shut up."

From the dialogue above, it can be seen that speaker B damages A by giving an unambiguous utterance, "*Why don't you just do it and shut up*". The utterance can make speaker A lose face.

2. Positive Impoliteness

Culpeper (1996, p. 356) defines Positive impoliteness as the use of strategies intended to damage the addressee's positive face wants. It means that the strategy is performed to eliminate the addressee's positive face wants, such as the desire to be respected, valued, wanted, and needed by other people. Culpeper further presents some outputs of the realization of positive impoliteness. They are:

a) Ignore, snub the other

This output strategy happens when the speaker fails to recognize the other person's presence. It not only wants to ignore the other person's presence but also to prevent the other person from conversing with the speaker. An example of this

output strategy can be seen in Bousfield (2008, p. 104), which is taken from the extract of *The Clampers*. There are two utterances in that extract that can describe the use of this output strategy: “*I don’t care what you do*” and “*I don’t really want to talk to you*”. The two utterances describe that the speaker ignores the other person and prevents the other person from talking to him.

b) Disassociating from the other, exclude the other from an activity

The criterion of this output strategy is that the speaker refuses to associate with other people and evades sitting together. For example, the speaker denies association or common ground with the other people and avoids sitting together. More examples can be seen in utterances expressed by a sergeant major in Bousfield (2008, p. 104), which is taken from the extract of *The Clampers*:

“I’m hoping the OC recommends you to be discharged from the army. **I don’t want you**. Because you are a pathetic individual do you understand?”

From the example above, the speaker disassociates from the other person using “*I don’t want you*” and indirectly excludes the other person by using “*I’m hoping the OC recommends you to be discharged from the army*”.

c) Be disinterested, unconcerned, unsympathetic

This output strategy happens when the speaker does not give interest, concern, and sympathy to the others. The example is taken from Bousfield (2008, p. 105):

S1: “[starts crying at accusation of immaturity]”
 S2: “Hey don’t stand there bubbling because it makes no difference to me you can bubble all you want”

From the example above, S1 shows that he does not give sympathy to S2’s crying, using the phrase “*hey don’t stand there bubbling because it makes no difference to me you can bubble all you want.*”

d) Use inappropriate identity markers

An example of this output strategy is using the title and surname when a close relationship is related, or nicknames when a distant relationship is related. The other example is when someone calls his ten-year-old brother “Mister“. Another example can be seen in Bousfield (2008, p. 106), taken from the extract of *Soldiers To Be*:

S1: “You have got a drink problem my friend. Do you understand that?”
 S2: “Yes sir”

The word “*my friend*” in the dialogue above is considered an inappropriate identity marker.

e) Seek disagreement

Seeking disagreement is the usage of such a way to avoid agreement. An example of this sub-strategy can be seen in Dani (2017, p. 111), which is taken from the conversation

between teacher and student that happened in a classroom activity:

Teacher: "Have you finished, Akbar, come here

Student: "Why it is always me, mam?"

Teacher: "Then who told you to always speak. You come here

Student: "(going forward)"

From the conversation above, it shows that the student seeks disagreement with the teacher by saying, "*Why it is always me, ma?*"

f) Make the other feel uncomfortable

This output strategy occurs when the speaker makes the other people feel uncomfortable when he converses with them. For example, the speaker does not avoid silence, jokes, or use small talk while talking to other people.

g) Use obscure or secretive language

This output strategy happens when the speaker damages the hearer using secretive language that cannot be understood by the hearer. For example, the speaker mystifies the target with jargon or uses codes that are known to other people in the group, but not the target. Wicaksono (2015, p. 11) gives an example of this output, which is taken from the movie *Die Hard*:

Simon: "He used the board walk the street and survived. Hauptmann Walter. Where are my pigeons now?"

Walter: "Pigeons?"

Simon: "I had 2 pigeons, bright and gay. Fly from me the other day. Why would it they did go? You cannot tell, you don't know."

Walter: "You mean McClane?"

Simon: "No, I mean Santa Clause."

The example above shows that Simon uses secretive language in the word “*pigeons*” when asking Walter. The word “*pigeons*” here refers to Zeus and John.

h) Use taboo words

This output strategy happens when the speaker uses offensive language (swear words) or abusive or profane language to attack the addressee’s face. In line with that, Allan and Kate (2006, p. 175) state that swear words are commonly used to abuse other people. Alan and Kate also give the example of taboo words such as “*fuck off!*”, “*oh shit!*”, and “*that’s a load of bollocks!*”. The instance of the usage of taboo words can be seen in Rahmayani and Fitrawati (2018, p. 339), which is taken from the movie *The Wolf of Wall Street*:

Jimmy: “I told you not to fuckin' sign me up. What the fuck?”
David: “You wanna fight me now, huh”

The conversation above shows that Jimmy uses the taboo word “*fuck*” to provoke David’s anger.

i) Call the other names

This output strategy is characterized by using derogatory nominations. An example of calling the other names is when Donald Trump called Kim Jong-un “Rocket Man”, as reported in The New York Times (Stevens, 2018).

3. Negative Impoliteness

Negative impoliteness is defined by Culpeper (1996) as the use of strategies planned to damage the addressee's negative face wants. The realizations of this super strategy include:

a) Frighten

Frightening strategy happens when someone instills a belief that detrimental action will occur to the other person (Culpeper, 1996, p. 358). An example of this output strategy can be seen in Wicaksono (2015, p. 16):

Walter: "What"

Charley: "Like epoxy, two liquids, either one by itself, you got nothing, but mix them...Ricky.."

Connie: "Ahhh..Charley, you gonna wear that bomb up your ass"

The conversation above describes the use of frightening conducted by Connie. Connie says "*Ahhh..Charley, you gonna wear that bomb up your ass*" to frighten Charlie.

b) Condescend, scorn or ridicule

This output strategy happens when the speaker emphasizes his relative power, being contemptuous, or does not treat the other person seriously (Culpeper, 1996, p. 358). Condescension occurs when someone shows that he is better or more intelligent than other people. Scorning happens when someone refuses advice or offers from other people because he is too proud of himself.

Meanwhile, ridiculing occurs when someone threatens other people using harsh words or actions that make other people look stupid. The example of this output strategy is described in Abbas (2012, p. 187), which is taken from the extract of Montgomery's novel. In the novel, Marilla (mother) says to Anne (daughter):

“Anne, go to your room and stay there until I come up”

Condescension is performed by Marilla to Anne using her relative power as a mother of Anne so she can give orders to Anne.

c) Invade the other's space

Culpeper (1996, p. 358) describes this output strategy as literally (positioning yourself closer to the other person than the relationship permits) or metaphorically (asking or speaking something too private to be given in a relationship). An example of this output strategy can be seen in the conversation below:

B: “I want to order a cup of coffee with one ice tea.”

A: “Ok Sir. Where is your house?”

The conversation above shows that A (a waiter) invades B's space (a customer) by asking, “*Where is your house?*” It is considered as invading other people's space since neither of them has ever met or known each other before.

d) Explicitly associate the other with a negative aspect

This output strategy happens when the speaker explicitly associates the other people with a negative aspect. An example of this output strategy is in Wahid and Omar (2010, p. 204), which is taken from the extract of *The Caretaker*:

“I think I'm coming to the conclusion that you're an old rogue. You're nothing but an old scoundrel.”

The utterances above are considered to associate the other person with a negative aspect. It can be seen from the utterances “*you're an old rogue*” and “*you're nothing but an old scoundrel*”

e) **Put the other's indebtedness on record**

This output strategy is bringing up or putting the other's indebtedness on record. An example of this strategy appears in Wicaksono (2015, p. 19), which is taken from the extract of the movie *Die Hard*:

John: “Hey Zeus, right? John McClane. I owe you one.”
 Zeus: “You're damn right you owe me one. You have any idea what those guys are doing to my shop right now?”

4. **Sarcasm or Mock Politeness**

Sarcasm or mock politeness is an FTA that uses a politeness strategy, but its purpose is not to be polite (two-faced). Pretending to be polite in this strategy is different from the politeness strategy of Brown and Levinson. For example, in the concept of Brown and Levinson (1987), when the utterance of a speaker is deemed to damage the addressee's face, it will be processed into a language as politely as possible so that it does

not cause conflict. This strategy is the opposite of that. Sarcasm is understood as an ironic concept that can damage social harmony.

Culpeper (2011) also considers this strategy as a meta-strategy because of the use of strategies that tend to be two-faced and must be studied more deeply. An example of sarcasm or mock politeness appears in Bousfield (2008, p. 118), which is taken from the extract of *The Clamper*. The setting is about a workman who returns to his car and finds his car clamped by the clamper. This happens because the workman parked his car illegally. The clamper says, “*Have a good day!*” to the workman. The utterance “*Have a good day!*” here sarcastically has the opposite meaning.

5. Withhold Politeness

Culpeper (1996, p. 357) states that withhold politeness occurs when the politeness work is absent while it is expected. Examples of this strategy are being silent and failing to thank. The example of being silent can be seen in the following dialogue:

A: Hi! Good morning!
B: (silent)

Failing to thank occurs in the dialogue above. Speaker B remains silent when Speaker A greets him. Speaker A expects that Speaker B will reply to his greeting, but Speaker B does not reply. While the example of failing to thank is described in the following dialogue:

A: “This is a gift for your graduation
B: (silent)

Speaker B fails to thank and remains silent when Speaker A gives him a gift for his graduation.

E. Responses to the Impoliteness

What is often forgotten in research on impoliteness is the recipient's response when receiving impoliteness (face threatened). This is important because impoliteness involves two parties, the offender and the recipient. The response from the recipient of the impoliteness is naturally divided into two parties: the party that responds and does not respond. In other words, it can be stated that the recipient has two attitude choices: respond or not respond. Furthermore, Culpeper (2003, p. 1562) states that the recipient of impoliteness can respond by accepting or countering. Another choice of the recipient is to give no response.

1. Accepting the Face Attack

Bousfield (2008, p. 193) states that the addressee accepts the face attack when the recipient may agree or feel responsible for the impoliteness directed at them. An example of accepting the face attack is found in Bousfield (2008, p. 200), which is taken from the extract of *The Clampers*. It is a dialogue between A (official) and B (car owner). A is helping to remove a car that was illegally parked. When the car is being lifted onto the back of the removal truck, then B comes. B is confused about this incident.

B: "Oh.. Please don't oh this has never happened to me before, don't do it to me!"

A: "Sorry Madam."

Speaker B is angry and attacks Speaker A by performing a bald-on-record strategy (*don't do it to me!*). On the other side, A responds by apologizing and saying, "*sorry madam*" to B. It shows that A accepts the face attack performed by B.

2. Countering the Face Attack

Countering the face attack occurs when the recipient counters the face attack that comes from the offender. The recipient defends, does not agree, or does not feel responsible for the offender's face attack. Then, Culpeper (2003) divides the countering face attack into two subcategories: offensive countering and defensive countering.

a) Offensive Countering

Offensive countering happens when the recipient replies to the face attack using a face attack (Bousfield, 2008, p. 193).

Look at the example below:

A: "You act like a child"
B: "and you act like an idiot"

Speaker A attacks Speaker B's face by using the utterance "*You act like a child*". Then B directly responds to the face attack given by A with the words "*and you act like an idiot*", which is an offensive countering.

b) Defensive Countering

Defensive countering occurs when the recipient defends their face from the face attack that is given by the offender (Bousfield, 2008, p. 193). It can be in the form of giving an

answer or explanation as a disagreement to the face attack he received. Look at the example below:

Dina: "You stole my phone!"
Toni: "No, I didn't steal your phone"

Dina gives a face attack as she accuses Toni that he has stolen her phone. Toni uses defensive countering to defend his face. He explains that he does not steal her phone.

3. No Response

Giving no response is a choice that can be taken by the recipient when they receive a face attack. Bousfield (2008, p. 188) states that being silent is a general way of performing no response to a face attack. Then, Bousfield describes an example of giving no response taken from the extract of *The Clampers*:

A: "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?"
B: "No excuse sir. I am ..."
A: "No excuse!"
B: "(Silent)"
A: "You don't walk in my office."
B: (Silent)

The conversation above shows that A performs a face attack on B. Then B tries to defend his face by uttering, "*No excuse sir. I am ...*". However, A does not give B a chance to explain and at the same time performs another face attack by saying, "*No excuse!*" B keeps silent because he does not have the opportunity to explain. Then, A once again performs a face attack as an expression of his anger by uttering, "*You don't*

walk in my office." In this situation, B does not respond to A. He just keeps silent.

F. Previous Studies

Some previous studies on impoliteness strategy have been conducted in various contexts and objects:

The study conducted by Cashman (2006) investigated impoliteness in children's peer interactions in a Spanish/English bilingual community in the southwestern United States. The study aimed to examine whether the impoliteness strategies and verbal resources proposed by Culpeper (1996) and refined in Culpeper et al. (2003) and Culpeper (2005) were found in spontaneous conversations among a small group of Spanish/English bilingual children.

The study recorded 25 hours of audiotaped spontaneous interaction from 22 second-grade students in Phoenix, Arizona. Using a sequential analysis, the study revealed that Culpeper's (1996) model of impoliteness, as amended in subsequent publications (Culpeper et al., 2003; Culpeper, 2005), proved useful in classifying the impoliteness strategies discovered in a distinct discourse type, that is, the spontaneous, Spanish/English bilingual interaction of a small group of children. Additionally, the varieties of responses to impoliteness employed by the students, which consist of not responding, countering defensively, and countering offensively, were deemed critical to the definition of impoliteness.

The study by Ahmadi (2011) analyzed the importance of teaching impolite language. It aimed to determine whether the impoliteness aspect of language should be taught in an Iranian EFL context. The study was conducted through a

survey using a Likert-format questionnaire toward four groups of participants: 110 language learners, 70 language teachers, 2 Iranian language experts, and 8 non-Iranian language experts. The results found that the four groups mostly shared the same idea that the impoliteness aspect of language is crucial to successful communication and real language use.

They also agreed on the importance of impoliteness compared to politeness, the equal treatment of genders in teaching impoliteness, and the context of teaching impoliteness. However, in an Iranian EFL context, teaching the impoliteness aspect of the English language should not be done explicitly and directly. It is better to teach it through implicit learning and self-instruction, which are ethically more appropriate due to specific cultural and religious conditions.

Wijayanto et al. (2017) investigated the phenomenon of impoliteness in the context of learning English as a Foreign Language (EFL). The study aims to analyze how EFL learners use impoliteness strategies when expressing complaints in a different language. Specifically, this study focused on learners' awareness of how their interlocutors' familiarity and divergent social statuses affect their use of impoliteness in complaint interactions.

The data of the study were obtained by asking 50 Indonesian EFL learners from a university in Central Java to complete an oral task. Written discourse completion tasks (WDCTs) are used as research instruments. The study found that differences in social status and how well learners know each other affect how often and in what ways they use impoliteness strategies. The main reasons for

using impolite complaints include learners' understanding of the intended speech act and their views on social distance and status.

Mugford (2009) studied impoliteness in the EFL classroom context. The study aimed to determine the types of impolite situations experienced by second-language users and to explain whether teachers prepare learners to react in impolite situations. It used Culpeper and Spencer-Oatey's (2000) framework to categorize the types of impoliteness strategies. Administering 110 questionnaires to 50 second-language learners and 34 questionnaires to 34 teachers, she identified the impolite situations encountered in second-language interactions.

The types of impoliteness they used included individual impoliteness, social impoliteness, cultural impoliteness, and banter. Regarding the role of teachers in preparing learners for impolite situations, she proposed that teachers teach impoliteness to provide learners with all the communicative resources, including the knowledge and ability to perform impolite acts. Furthermore, by not teaching impoliteness, teachers potentially allow learners to be dominated by TL (target language) users.

The study by Kantara (2010) investigates the impoliteness strategies, the responses toward impoliteness, and possible reasons or intentions of the main character of the TV series "House, M.D." performing the impoliteness strategies. In the study, Kantara uses both qualitative and quantitative approaches, while the data were collected from transcripts of video episodes 1-20, season 1 of the "House, M.D.", which was broadcast on Fox TV during 2004-2005.

The study showed that the main character, Dr. House, predominantly uses sarcasm and negative impoliteness in his interactions with various characters. His interlocutors respond with defensive or offensive strategies, indicating power dynamics and a struggle for dominance in the hospital setting. Impoliteness serves as a tool for Dr. House to assert his power and achieve his professional aims, leading to varied responses from other characters based on their defensive or offensive reactions. The escalation of impoliteness among characters in the show is suggested to be influenced by workplace dynamics and power struggles.

Tutaş & Azak (2014) examined direct-indirect impoliteness and power struggles in Harold Pinter's plays. The study aimed to analyze linguistic impoliteness and power struggles in Harold Pinter's *The Birthday Party* (1957) and *Old Times* (1970) based on Culpeper's impoliteness strategies. The study found that linguistic impoliteness for power struggle is frequently used in both plays. The impoliteness strategies in *The Birthday Party* are performed directly; on the other hand, the impoliteness strategies in *Old Times* are performed indirectly. The preference to perform the impoliteness directly or indirectly significantly impacted the power relations between the characters.

Sari et.al (2019) studied impoliteness in the *Peter Rabbit* movie. The study aimed to analyze the impoliteness strategies using Culpeper's (1996) model of impoliteness and also the responses used by the characters toward the impoliteness using Culpeper et.al (2003) type of responses. They found that all five impoliteness strategies used by the characters, with the bald-on-record impoliteness as the most dominant strategy in use. Regarding the types of

responses, the study found four types used by the characters when impoliteness is addressed to them: accepting face attack, offensive countering, defensive countering, and no response. Defensive countering becomes the common response used by the characters.

Alsayed (2019) conducted a pragmatic study on the impoliteness strategy portrayed in Egyptian movies. The study aimed to analyze the types of impoliteness strategies, the realization of impoliteness strategies, the responses toward impoliteness strategies, nonverbal impoliteness, the relation between power and impoliteness, and intentions behind impoliteness. The study used Culpeper's (1996) model of impoliteness. The data was collected from the *Hiyya FawDa* (It is Chaos) movie and the *Adam* series. The study found four types of impoliteness strategies used in the *Adam* series, they are: bald-on-record impoliteness, positive impoliteness, negative impoliteness, and sarcasm or mock politeness. The dominant use of the impoliteness strategy in the series is positive impoliteness followed by negative impoliteness.

The study showed that nonverbal communication has a significant role in creating verbal impoliteness or strengthening the effect of verbal impoliteness in the series. Besides that, the characters used all types of responses, with offensive countering being the most frequent. Power significantly impacts the use of impoliteness in the series. Characters with higher status tend to use impoliteness freely. The same result was also found in the *FawDa* (It is Chaos) movie, in which four types of impoliteness strategies are used, excluding the withhold politeness strategy and positive impoliteness as the dominant strategy.

Similarly, Ratri & Ardi (2019) studied impoliteness and power performed in the movie *The Devil Wears Prada*. The study was intended to examine the types of impoliteness strategies and the purposes of two characters, Miranda and Emily, using power through impolite language. The study uses qualitative content analysis. It found that Miranda used all types of impoliteness strategies. Meanwhile, Emily only used bald-on-record impoliteness, positive impoliteness, negative impoliteness, and sarcasm or mock politeness. The purposes of Miranda's exercise of power are appearing as the superior, gaining authority over actions, dominating a conversation, and reactivating power. Meanwhile, Emily's purposes are: to appear as the superior, get authority over actions, emphasize the power hierarchy, and reactivate power.

Mirhosseini et. al (2017) analyzed the gender difference and the possible reasons behind the impoliteness strategies used by two characters in the movie *Mother*. The study used Culpeper's (1996) model of impoliteness. It found that impoliteness strategies were only used by the male character. The male character used all types of impoliteness strategies, with positive impoliteness as the most frequent strategy. Meanwhile, the female character did not use any of the impoliteness strategies. The study suggested that the culture of Iran's society significantly impacted the different use of impoliteness strategies between male and female characters, in which women have a lower status and less power than men.

The study by Aydinoglu (2013) analyzed the gender difference in impoliteness strategies found in Geralyn L. Horton's plays. The study attempted

to find the gender difference in the use of impoliteness, the gender difference in the types of impoliteness strategies, the gender difference in the factors that trigger impoliteness, and the gender difference in the responses to impoliteness. Culpeper's classification of impoliteness in the book *Impoliteness: Using Language to Cause Offence* (2011) was used to identify and classify the acts of impoliteness.

The study found that men tend to be more impolite than women. Men mostly used negative expressive strategies, while women mostly used implicational impoliteness. The factor that triggers men to perform impolite acts is mostly a threat to the face factor. Meanwhile, women are affected by the bewilderment factor. Men and women also respond to impolite acts differently. Men prefer to respond with offensive responses, while women prefer to react with defensive responses.

The study by Alias & Yahaya (2019) analyzed the impoliteness strategy in a computer-mediated communication (CMC) context. The study focused on the impoliteness used by Malaysian netizens in making comments toward the drag queen videos posted on YouTube and Instagram. The results of the study found that four types of impoliteness strategies, including positive impoliteness, negative impoliteness, sarcasm or mock politeness, and bald-on-record impoliteness, were used in the comments. Negative impoliteness was the most frequent strategy used by Malaysian netizens to achieve their goal of interaction. It was used in the comments to show their rejection or dismissal of LGBT-related issues.

Apriliyani (2018) examined gender differences in performing the impoliteness strategy in the social media comments column. It highlighted impoliteness strategies used in Instagram comments by male and female haters of Habib Rizieq and Felix Siauw. The data were collected from 100 comments (50 from males and 50 from females) from haters of Habib Rizieq and 100 comments (50 from males and 50 from females) from haters of Felix Siauw. The study found that four types of impoliteness strategies: positive impoliteness, negative impoliteness, sarcasm or mock politeness, and bald-on-record impoliteness, were used by male and female haters in the comments. Furthermore, the study showed that male haters used more impoliteness strategies (253 data) than female haters (231 data).

From the previous studies above, the present study has a different object and focus. The present study tries to analyze the language phenomenon in the form of verbal communication in TV series. It stands for analyzing the types of impoliteness strategies and responses of the hearer to the impoliteness strategies performed by the characters of *Mind Your Language* TV series.

CHAPTER III

RESEARCH METHOD

In this chapter, the writer discusses the method that the writer uses in collecting and analyzing the data, which consists of research design, data sources, research instruments, data collection, and data analysis.

A. Research Design

This research is a descriptive qualitative research design. Descriptive is a method in which the process of analysis is done in the form of words. This research attempts to describe the types and responses to impoliteness strategies used by the characters in *Mind Your Language* TV series.

This research is also categorized as qualitative research. According to Creswell (1994), qualitative research is a methodology of research in which the process, meaning, and understanding are known through words and pictures. This research attempts to have a comprehensive understanding of the types of impoliteness strategies used by the characters in *Mind Your Language* TV series and also the responses toward the impoliteness strategies.

B. Data Sources

The data sources of the study are the videos of *Mind Your Language* TV series downloaded from the internet and transcribed manually. The data are in the form of utterances uttered by the characters of *Mind Your Language* TV series. The data are specifically taken from season 2, episodes 1 and 2. Moreover, the

additional data and information related to the background of the characters, such as articles, books, and internet sources, are also collected to support the researcher in analyzing the main data.

C. Research Instrument

The instrument of this study is the researcher himself, since the study is qualitative research. According to Raharjo (2020), the researcher is the main instrument in conducting qualitative research. As the main instrument, the writer obtained, collected, and analyzed the data and the results of this research.

D. Data Collection

The data were collected by involving the following steps. Firstly, the writer downloaded the videos of *Mind Your Language* TV series from the internet. The videos were downloaded on June 4, 2020, from the website www.dailymotion.com. Episode 1 of season 2 (*All Present If not Correct*) is downloaded from the link <https://www.dailymotion.com/video/x8jewbh> and episode 2 of season 2 (*Queen for a Day*) is downloaded from the link <https://www.dailymotion.com/video/x5v86pq>. Secondly, the writer manually transcribed the subtitle on the video from June 5, 2020, to June 9, 2020.

Thirdly, the writer searched and then sorted the character's utterances from the transcript, which contained impoliteness remarks based on Culpeper's impoliteness strategy theory. Lastly, the writer investigated contexts by watching the video repeatedly. To get more information related to the characters, the

country's background, and Mind Your Language TV series, the writer read some articles about the Mind Your Language TV series on the internet.

E. Data Analysis

After the data had been collected, the writer categorized the utterances containing impoliteness by giving codes and a bold style associated with Culpeper's perspective on impoliteness strategies. The codes were created as follows: *Bald on Record Impoliteness (BI)*, *Positive Impoliteness (PI)*, *Negative Impoliteness (NI)*, *Sarcasm or Mock Politeness (SP)*, and *Withhold Politeness (WP)*. After the data were classified by those codes, the writer analyzed the sample data by giving the information about the context in which the conversation happened and followed by analyzing some of the remarks that indicate impoliteness strategies and responses used by the characters of *Mind Your Language* TV series. Lastly, the writer concluded from the findings and discussion of the research.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter presents findings and discussion sections. The findings section describes the types of impoliteness strategies used by the characters, how impoliteness strategies are used by the characters, and the responses of the characters toward impoliteness strategies found in *Mind Your Language* TV series. It is presented in the table of data findings in the form of a number and followed by the analysis. Furthermore, the discussion section discusses the findings of impoliteness strategies and the responses used by the characters towards the impoliteness strategies used in *Mind Your Language* TV series.

A. Findings

This section describes the findings of the analysis of the impoliteness strategies used by the characters in *Mind Your Language* TV series. The data were classified based on the objectives of the study, which are to find the types of impoliteness strategies, how impoliteness strategies are used by the characters, and the responses toward impoliteness used by the characters *Mind Your Language* TV series.

There are five types of Culpeper's Impoliteness Strategies according to Culpeper (1996). Those are bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness. This study found 89 instances of impoliteness strategies and all five types of impoliteness strategies are used by the characters of *Mind Your Language* TV

series. The data are 42 occurrences of negative impoliteness, 36 occurrences of positive impoliteness, 4 occurrences of bald on record impoliteness, 4 occurrences of withhold politeness, and 3 occurrences of sarcasm or mock politeness. The data findings of impoliteness strategies in this study are shown in the table below:

Table 1: Data findings of types of impoliteness strategies

No	Types of Impoliteness Strategies		Σ	
1	Bald on record impoliteness		4	
2	Positive Impoliteness	Ignore or snub the other	5	36
		Exclude the other from an activity or disassociate from the other	9	
		Be disinterested, unconcerned, unsympathetic	1	
		Use inappropriate identity markers	1	
		Use secretive language	1	
		Seek disagreement	5	
		Make the other feel uncomfortable	6	
		Use taboo words	5	
		Call the other names	3	
3	Negative Impoliteness	Frighten	3	42
		Condescend, scorn, ridicule	34	
		Invade the other's space	1	
		Explicitly associate the other with negative aspects	4	
		Put the other's indebtedness on record	0	
4	Sarcasm or Mock Politeness		3	
5	Withhold Politeness		4	
	Total		89	

The table shows that the writer also found all of the output strategies of positive impoliteness strategies. The data of output strategies are 5 data of *ignore or snub the other*; 9 data of *exclude the other person from an activity or disassociate from the other*; 1 datum of *be disinterested, unconcerned,*

unsympathetic; 1 datum of *use inappropriate identity markers*; 1 datum of *use secretive language*; 5 data of *seek disagreement*; 6 data of *make the other feel uncomfortable*; 5 data of *use taboo words*; and 3 data of *call the other names*.

Besides that, the writer also found the output strategies of negative impoliteness. The data are 3 data of *frightening*; 36 data of *condescend, scorn, or ridicule*; 1 datum of *invade the others' space*; 4 data of *explicitly associate the other with negative aspects*, and no data of *put the other's indebtedness on record* is found.

Relating to the responses used by the characters toward impoliteness, the writer found all of the types of responses used by the characters in *Mind Your Language* TV series. The data are 11 data points of accepting face attack, 15 data points of offensive countering, 28 data points of defensive countering, and 35 data points of no response. The findings of the responses used by the characters are shown in the table below:

Table 2: Data findings of responses used by the characters

No	Types of Response		Σ	
1	Accepting the Face Attack		11	
2	Countering the Face Attack	Offensive Countering	15	43
		Defensive Countering	28	
	No Response		35	
Total			89	

The analysis of the data is presented in the next two parts. The first part analyzes data that relates to impoliteness strategies used by the characters in *Mind*

Your Language TV series. The second part is analyzing data that relates to how the characters of *Mind Your Language* TV series respond to the impoliteness strategies. The examples of the data are taken from the appendix.

1. Impoliteness Strategies Used by the Characters of “*Mind Your Language*” TV series.

The writer found five types of impoliteness strategies used by the characters of *Mind Your Language* TV series. They are bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness.

a) Bald on Record Impoliteness

Bald on-record impoliteness, as stated by Culpeper (1996), is performed directly and unambiguously. The writer found 5 data on this strategy performed by the characters in *Mind Your Language* TV series. The data are found in data 8, 14, 16, 51, and 82. The example data of the Bald on Record Impoliteness strategy are as follows:

Datum 8/BR/Ali

Ali : “That is my seat.”
 Juan : “I not see name in seat.”
 Ali : “**Get your big Spanish bottom out of my chair!**”
 Juan : “You talk to me like that. I punch you!”

The strategy is performed by Ali. It happens when Ali asks Juan to move from the chair that Ali usually sits on. Juan rejects Ali’s request by replying, “*I not see name in seat*”. Ali gets angry and utters

a bald on-record impoliteness strategy toward Juan by saying, “*Get your big Spanish bottom out of my chair!*” It is categorized as a bald on-record impoliteness strategy because Ali attacks Juan’s face using a direct and unambiguous utterance “*Get your big Spanish bottom out of my chair!*” The other example of bald on record impoliteness can be seen in the conversation below:

Datum 14/BR/Danielle

- Danielle : “That's right! You sit next to Giovanni and Max because I want to sit here.”
 Mr. Brown: “I'm sorry Danielle, but I think it's important that new student should sit at the front.”
 Danielle : “**I don't like you!**”
 Ingrid : “I'm so worried.”

From the conversation between Danielle and Ingrid, it can be seen that Danielle performed a bald-on-record strategy toward Ingrid. It happens when Ingrid, who is a new student in Mr. Brown’s class, sits on a chair that Danielle used to sit on. Danielle feels unhappy and asks Ingrid to move and sit next to Giovanni and Max. Mr. Brown apologizes for making Danielle feel uncomfortable and tells her that important for a new student to sit in the front chair. Danielle feels annoyed with the presence of Ingrid as a new student who takes her seat, so she has to move to another seat. She expresses her annoying feeling to Ingrid by uttering “*I don't like you!*”. The utterance “*I don't like you*” is categorized as a bald on-record impoliteness strategy because it damages Ingrid’s face.

b) Positive Impoliteness

Culpeper (1996) states that positive impoliteness is the strategy intended to attack the addressee's positive face. The writer found 36 data of positive impoliteness in *Mind Your Language* TV series. The data are found in data 10, 12, 13, 26, 28, 29, 32, 35, 59, 22, 41, 42, 62, 87, 63, 81, 34, 45, 48, 54, 56, 70, 6, 24, 57, 60, 61, 80, 23, 33, 46, 47, 64, 11, 49 and 50. Those data are classified based on the sub-strategies of this strategy.

1) Ignore, snub the other

Ignoring means failing to recognize the other person's presence. The writer found 5 data on this sub-strategy performed by the characters of *Mind Your Language* TV series. The strategies are in data 22, 41, 42, 62, and 87. An example of this sub-strategy can be seen in the data below:

Datum 41/PI/Ignore/Miss Courtney

Mr. Brown : "I can explain..."
 Miss Courtney : "**Just listen to this!**"
 Mr. Brown : "I'd rather not."

The conversation above shows that Miss Courtney fails to recognize Mr. Brown's presence. The conversation is about Miss Courtney reading Zoltan's letter of love written by Mr. Brown. The letter actually will be given to Zoltan's girlfriend,

but it is switched by Mr. Brown's letter of resignation, which will be addressed to Miss Courtney.

In this case, Mr. Brown thinks that Miss Courtney is reading the letter of resignation. Mr. Brown tries to explain that he wants to cancel his resignation because he failed to win one hundred thousand pounds. While Mr. Brown starts to explain by saying "*I can explain...*", Miss Courtney ignores him by answering "*Just listen to this!*" and continues reading the letter. It is considered ignoring the other because Miss Courtney fails to recognize Mr. Brown's presence to explain. The second example of this output strategy is found in the datum below:

Datum 62/PI/Ignore/Miss Courtney

Miss Courtney : "Is this another one of your foreign students?"
 Mr. Brown : "He is an ATC."
 Miss Courtney : "I don't care what nationality he is! It's time you were in the classroom."
 Miss Courtney : "**I don't care what nationality he is!** It's time you were in the classroom."
 Forbes : "Madam, my name is F... Forbes F... Fortescue."

The conversation happens in front of the classroom. Mr. Brown talks with Forbes, who wants to see Miss Courtney. Miss Courtney comes and asks Mr. Brown whether Forbes is his new student or not. Mr. Brown introduces Forbes to Miss Courtney that Forbes is an ATC (Assistant Town Clerk). Miss

Courtney replies by saying, “*I don't care what nationality he is!*”.

Miss Courtney thinks that ATC is a kind of nationality and ignores Forbes by giving the utterance “*I don't care what nationality he is!*”. The utterance “*I don't care what nationality he is!*” clearly indicates that Miss Courtney ignores the other person, Forbes.

2) **Disassociating from the other, exclude the Other from an activity**

The writer found 9 data on this strategy performed by the characters of *Mind Your Language* TV series. The data are data 10, 12, 13, 26, 28, 29, 32, 35, and 59. The sample of data is described below:

Datum 28/PI/Exclude the other/Miss Courtney

Mr. Brown : “I was writing a letter for Zoltan to his girlfriend. He was showing me his appreciation in Hungarian.”

Miss Courtney : “**Kindly leave us!**”

Zoltan : “Bochanot?”

Miss Courtney : “Go, I said go! Go!”

The strategy is performed by Miss Courtney. The context of the conversation above is about Miss Courtney, who overhears Mr. Brown, who is reading a love letter for Zoltan from outside the classroom. When Miss Courtney opens the door, she captures Mr. Brown and Zoltan hugging each other.

Miss Courtney asks what is happening. Mr. Brown explains that he just wrote a love letter for Zoltan that will be given to Zoltan's girlfriend, and Zoltan hugs him as an appreciation in Hungarian. Miss Courtney then asks Zoltan to leave her and Mr. Brown because she wants to talk with Mr. Brown privately.

The utterance "Kindly leave us!" that is used by Miss Courtney to ask Zoltan to leave is categorized as excluding the other. Miss Courtney does not recognize Zoltan's positive face. Another example of this output strategy can also be seen in the datum below:

Datum 32/PI/Disassociate from the other/Miss Courtney

Miss Courtney : "Don't interrupt! I shall be keeping a very close eye on you this term, Mr. Brown. Unless I see a marked improvement, out you go."
 Mr. Brown : "It's not..."
 Miss Courtney : **"I have no wish to listen to feeble excuses."**
 Mr. Brown : "Pompous old cow."
 Miss Courtney : "What was that?"

The context of this conversation is a continuation of the previous datum (datum 28). Here, Miss Courtney has a face-to-face talk with Mr. Brown. She expresses her disappointment that none of Mr. Brown's students in the previous term passed their Lower Cambridge Certificate. When Mr. Brown tries to

explain that some students are close to passing the Lower Cambridge Certificate, Miss Courtney always rejects it.

Moreover, Miss Courtney makes a statement that she should keep a very close eye on Mr. Brown this term. Once again, Mr. Brown tries to defend himself by utterance “*It’s not...*” but Miss Courtney does not give him a chance to continue his statement. Miss Courtney then utters, “*I have no wish to listen to feeble excuses*” to withdraw from the conversation and then leave Mr. Brown. Miss Courtney’s utterance is categorized as disassociating from the other because Miss Courtney excludes herself from the conversation and then leaves Mr. Brown. Miss Courtney attacks Mr. Brown’s positive face by not recognizing his statement and then leaving him.

3) **Be disinterested, unconcerned, unsympathetic**

This output strategy happens when the speaker does not show interest, concern, or sympathy for the other person. The writer only found 1 datum of the use of this strategy performed by the characters of *Mind Your Language* TV series. The datum is below:

Datum 63/PI/Be unsympathetic/Miss Courtney

Forbes	:	“Madam, my name is F... Forbes F... Fortescue.”
Mr. Brown	:	“He's hyphenated.”
Miss Courtney	:	“ How unfortunate. ”

The context of the datum is about a conversation that is conducted by Mr. Brown, Forbes, and Miss Courtney. Forbes, as an Assistant of the Town Clerk, comes to the school to inform that the Queen and Prince Philip will visit the school. At first, Forbes has a conversation with Mr. Brown. Then, Miss Courtney comes and thinks that Forbes is another of Mr. Brown's new students. Mr. Brown tries to inform Miss Courtney that Forbes is an ATC (Assistant Town Clerk).

Miss Courtney does not care about the information given by Mr. Brown. She thinks that ATC is a kind of nationality. Forbes greets Miss Courtney and starts to introduce himself by mentioning his name. Due to his hyphenation, Forbes spells his name unclearly, "*Madam, my name is F... Forbes F... Fortescue*" Mr. Brown informs Miss Courtney that Forbes is hyphenated. Miss Courtney does not give any sympathy toward Forbes's hyphenation. She is unsympathetic towards Forbes's hyphenation by saying, "*How unfortunate*".

4) Use inappropriate identity markers

The writer only found 1 datum of this output strategy performed in *Mind Your Language* TV series. The datum is below:

Datum	82/PI/Use	inappropriate	identity
marker/Sidney			

Sidney : “**Miss Greece!**”
 Max : “Don’t take the mickey!”
 Sidney : “Sorry! Mr. Greece”

The context of the datum is in the classroom. All of Mr. Brown's students wear their national costumes to welcome The Queen and Prince Philip. To inspect each of his students' costumes, Mr. Brown asks Sidney to call his students one by one. Sidney welcomes students one by one using Mister or Miss, then it is followed by the name of each student's nationality, such as Miss China, Miss India, Mr. Japan, and so on.

At the time when it is Max's turn to be called, Sidney uses an inappropriate identity marker to welcome Max. He welcomes Max by saying, “*Miss Greece!*” It is inappropriate to call a man using Miss. Miss is suitable to be used for a woman.

5) Seek disagreement

Seeking disagreement is an attempt to avoid agreement. The writer found 5 occurrences of this output strategy performed in *Mind Your Language* TV series. The data are data 45, 48, 54, 56, and 70. The examples of the data that are found are below:

Datum 45/PI/Seek disagreement/Mr. Brown

Giovanni : “That's right! She was a very old.”
 Max : “And blind.”
 Giovanni : “Yeah. Pushing a pram.”

Mr. Brown : “**No blind lady pushing a pram.**”
 Giovanni : “Well, maybe she wasn't exactly blind.”
 Mr. Brown : “**Maybe she wasn't exactly there, right?**”
 Max : “Sure it’s true.”

The context of the conversation above is in the classroom. Mr. Brown just arrived at the class and put his equipment into the cupboard next to the door. Soon, Giovanni and Max open the door, and they are both late. Without realizing that Mr. Brown is behind them, Giovanni tells Max that they arrived at the class earlier than Mr. Brown. Mr. Brown surprises them by greeting them. Giovanni and Max then cooperatively try to lie to Mr. Brown about the reason for their late arrival.

Max starts making a lying story that they are late for coming to school because they saw an old lady trying to cross the road. Giovanni strengthens Max’s story by telling Mr. Brown that the lady is very old. To make the story more dramatic, Giovanni says that the old lady is also blind. Here, Mr. Brown performs the strategy. He seeks disagreement by arguing that no blind lady is pushing a pram in the statement “*No blind lady pushing a pram*”. Giovanni tries to defend himself by saying, “*Well, maybe she wasn't exactly blind*”.

Mr. Brown replies and also performs another strategy of seeking disagreement due to his distrust of the story made by Giovanni and Max by questioning, “*Maybe she wasn't*

exactly there, right?”. The two strategies of seeking disagreement performed by Mr. Brown here, of course, damage Giovanni and Max’s positive face want, which is, in this case, they want their story will be recognized by Mr. Brown. The second data of seeking disagreement is in the datum below:

Datum 48/PI/seek disagreement/Mr. Brown

Juan : “Hey, you left your books in the pub.”
 Giovanni : “Santa Maria.”
 Juan : “What’s the matter?”
 Max : “Look behind you.”
 Mr. Brown : “**Not been in the pub, eh?**”
 Giovanni : “Now I remember we were there just for a minute.”

The context of the conversation above relates to the previous datum’s context (datum 45). The interaction happens in the classroom. Giovanni and Max come late to the class. Mr. Brown accuses them that they were drinking in the pub, so they came late. Giovanni and Max then try to make a lying story as described in the previous datum’s context.

Finally, Giovanni swears to Mr. Brown that he and Max are not in the pub. Juan, who has just arrived at the class, does not realize that Mr. Brown is behind the door next to him. He brings Giovanni’s book, which is left in the pub and gives it to Giovanni. Giovanni feels annoyed while Max asks Juan to look behind where Mr. Brown is standing. Mr. Brown

spontaneously performed the strategy of seeking disagreement by giving Giovanni and Max a question, “*Not been in the pub, eh?*”

This question indicates that Mr. Brown is seeking disagreement with Max and Giovanni’s story. It offends their positive face want. Another example of seeking disagreement is in the datum below:

Datum 56/PI/Seek disagreement/Danielle

Ingrid : “Noun”
 Mr. Brown : “Good, excellent.”
 Danielle : “Pronoun”
 Mr. Brown : “Very good”
 Danielle : “**Hey, why I am very good and she is excellent.**”
 Mr. Brown : “All right. You’re both excellent! Anybody else”

The context of the interaction above is in classroom activity. Mr. Brown starts teaching his students about sentence construction. He asks his students to mention the eight parts of speech. Ingrid is the first student who answered the question by mentioning “*Noun*”. Mr. Brown appreciates Ingrid’s answer by uttering “*Good, excellent*”. Then Danielle also answers the question by mentioning “*Pronoun*”. Mr. Brown replies to Danielle’s answer with “*Very good*”.

Danielle then performs the “*seek disagreement*” strategy as a protest of Mr. Brown’s appreciation of her

answer. Danielle gets disappointed because Mr. Brown appreciates her answer with “*Very good*”, while Ingrid’s answer is appreciated with “*Good, excellent*”. She avoids agreement with Mr. Brown by saying, “*Hey, why I am very good and she is excellent*”.

6) **Make the other feel uncomfortable**

This output strategy can be in terms of not avoiding jokes or using small talk while conversing with other people. The writer found 6 data of this output strategy. The data are data 6, 24, 57, 60, 61, and 80. The examples of the data are described below:

Datum 57/PI/Make the other feel uncomfortable/Mr. Brown

Jamila : “Adjective.”
Mr. Brown : “Yes.”
Taro : “Prepositiono.”
Mr. Brown : “**Goodo... good.**”

The context of the conversation above is in the classroom. Mr. Brown asks his students to mention eight parts of speech. Some students have mentioned some parts of speech correctly. Then, Taro participates by answering “*Prepositiono*”. The answer given by Taro is appreciated by Mr. Brown using the utterance “*Goodo... good*”. In this case, Mr. Brown performs a positive impoliteness strategy indicated by making the other people feel uncomfortable.

The way Mr. Brown says “*Goodo... good*” imitates the way Taro speaks in English. Taro always ends the word he spells by adding an “O” sound. When Mr. Brown imitates the way Taro speaks, of course, it attacks Taro’s face, which makes him feel uncomfortable. The second datum of making the other feel uncomfortable is in the conversation below:

Datum 61/PI/Make the other uncomfortable/Mr. Brown

Mr. Brown : “Who are you?”
 Forbes : “My name is F... Forbes F... Fortescue”
 Mr. Brown : “Pardon?”
 Forbes : “F... Forbes F... Fortescue”
 Mr. Brown : “**J... Jeremy B... Brown**”

The use of the strategy of making the other person feel uncomfortable in the conversation above has a similarity with the previous datum. The conversation happens outside of the classroom. Mr. Brown talks with Forbes, who is an ATC (Assistant Town Clerk). Because it is the first time they meet, Mr. Brown asks to know who Forbes is. Then Forbes introduces his name. Because Forbes is hyphenated, he spells his name as “*My name is F... Forbes F... Fortescue*”.

Mr. Brown cannot hear clearly and asks for Forbes’s pardon. Then Forbes repeats his name “*F... Forbes F... Fortescue*”. Mr. Brown realizes that Forbes is hyphenated, and then he imitates spelling his name in a hyphenated way like

Forbes does, “*J... Jeremy B... Brown*”. The way Mr. Brown imitates Forbes in spelling his name is categorized as making the others uncomfortable because it damages Forbes’s face. Another example of this output strategy is shown in the datum below:

Datum 81/PI/Make the other uncomfortable/Mr. Brown

Sidney : “Miss Sweden!”
 Ingrid : “Beautiful yes?”
 Mr. Brown : “**Beautiful very**”

The conversation above occurs in the classroom. Mr. Brown checks each of his students wearing their national costumes to welcome The Queen and Prince Philip. He asks Sidney to call his students one by one. It is the turn of Ingrid to be called by Sidney. Sidney welcomes Ingrid by calling her “*Miss Sweden!*” Ingrid enters the classroom and shows his national costume to Mr. Brown, then says, “*Beautiful yes?*” Ingrid habitually places the words in the wrong position when she speaks in English.

Then, Mr. Brown responds to Ingrid’s question and gives her opinion about her costume by imitating the way she places words in the wrong position when she speaks. The utterance used by Mr. Brown to respond to Ingrid is “*Beautiful very*”. In this case, it can be seen that Mr. Brown employs the

strategy of making other people uncomfortable to attack Ingrid's positive face.

7) Use obscure or secretive language

This output strategy happens when the speaker mystifies other people by using secretive language or jargon. The writer found 1 datum on the use of this output strategy. That is in datum 34 as described below:

Datum 34/PI/Use secretive language/Giovanni and Zoltan

Giovanni : "I speak with him."
 Ali : "Blimey, he speaks Hungarian."
 Giovanni : "Sure I speak Hungarian. **Football.**"
 Zoltan : "**Football.**"
 Giovanni : "**Puskas.**"
 Zoltan : "**Pele.**"
 Giovanni : "**Kepkens.**"
 Zoltan : "**Beckenbauer.**"
 Giovanni : "**Bobby Lee Charlton.**"
 Zoltan : "**Bobby Lee Moore.** You see, I told you. I speak the language."

The conversation above occurs in the canteen. In this interaction, Giovanni tries to show that he can speak Hungarian to Zoltan. He starts to talk with Zoltan by saying "*Football*". Zoltan replies to Giovanni by saying "*Football*". Giovanni mentions the second utterance "*Puskas*" and Zoltan responds to Giovanni by utterance "*Pele*". Giovanni mentions "*Kepkens*" and Zoltan replies to him with the word "*Beckenbauer*".

Giovanni mentions the last utterance “*Bobby Lee Charlton*” and Zoltan replies to him by saying “*Bobby Lee Moore*”.

In this case, Giovanni and Zoltan do not talk about anything. They just mention the names of footballers and words related to football. The words mentioned by Giovanni mystify other people at that table. Giovanni and Zoltan here perform a positive impoliteness strategy. They use secretive language that cannot be understood by other people.

8) Use taboo words

The speaker utters offensive language (swear, abusive words, or profane language) that attacks the addressee’s face. The writer found 5 data on this type of sub-strategy. They are in data 23, 33, 46, 47, and 64. The examples of the data are as below:

Datum 23/PI/Use taboo word/Zoltan

Mr. Brown : “More English?”
 Zoltan : “Yes, **bloody foreigners.**”
 Mr. Brown : “Well, that’s a start! You just have to follow the lesson as best you can, yeah. And I’ll explain later. Do you understand?”

The taboo word in the conversation above is performed by Zoltan. The conversation happens during the classroom activity. Zoltan utters the taboo word when he is asked by Mr. Brown whether he has learned more English words. Then he answers by saying, “*bloody foreigners*”. The words “*bloody*

foreigners” can amount to racial abuse and people who say it are ruled racist by the Law Lords, as reported by Richard Holt and The Telegraph news agency (2007). The other data of the “use taboo word” strategy is also found in datum 33:

Datum 33/PI/Use taboo words/Mr. Brown

Miss Courtney : “I have no wish to listen to feeble
excuses.”
Mr. Brown : “**Pompous old cow**”
Miss Courtney : “What was that?”
Mr. Brown : “I said I’m just going now.”

The slang word in the conversation above is used by Mr. Brown to attack Miss Courtney’s face by calling her “*Pompous old cow*”. The slang word which is used is “*cow*”. According to the Oxford Dictionary, the word “*cow*” is an offensive word for a woman. Mr. Brown calls Miss Courtney “Pompous old cow” because she is an arrogant old lady. The next sample of the use of taboo words happens in datum 47 as described below:

Datum 47/PI/Use taboo word/Giovanni

Juan : “Hey, you left your books in the pub.”
Giovanni : “**Santa Maria.**”
Juan : “What’s the matter?”
Max : “Look behind you.”

In this datum, the strategy of use taboo words is performed by Giovanni. The conversation takes place in the

classroom. Giovanni and Max have already made a swear to Mr. Brown that they have not been in the pub. Then, Juan comes and brings Giovanni's book. In front of Mr. Brown, Juan gives the book to Giovanni and says that the book has been left in the pub. Spontaneously, Giovanni says, "*Santa Maria*" as a swear because he feels angry with Juan. Because Juan gave Max the book he left in the bathroom, Mr. Brown knew that Max had lied.

9) **Call the other names**

This output strategy is indicated by using derogatory nominations of the other person. The writer found 3 data of calling the other names. They are in data 11, 49, and 50. The data are below:

Datum 11/PI/Call the other name/Ali

Mr. Brown:	"That's enough! Seats are not reservable. Sit somewhere else, Ali."
Ali	: "Ok. I sit at the back. You big Spanish bottom. "
Juan	: "Hei...!"

In the conversation above, Ali employs the strategy of calling the other names. The conversation takes place in the classroom. The use of the strategy occurs when Ali asks Juan to move from the chair that Ali usually sits on. Juan refuses to move and has a little dispute with Ali. Mr. Brown then arbitrates between them and asks Ali to sit somewhere else. Ali

gets annoyed with Juan and starts calling the other names by utterance “*You big Spanish bottom*”. Ali uses the derogatory nomination “big Spanish bottom” on Juan. The other examples happen in datum 49 and 50 as described below:

Datum 49 and 50/PI/Call the other names/Juan and Giovanni

Juan : “Hey, why you not telling me that teacher is behind me you **Italian macaroni**?”
 Giovanni : “Why you not look you **Spanish omelette**.”

The use of the strategy occurs in the classroom. It is a conversation between Juan and Giovanni. Juan, who comes late to the class, does not realize that Mr. Brown is behind him. Juan asks Giovanni why he does not tell him by performing the strategy of calling another name toward Giovanni by utterance “*Italian macaroni*”. Giovanni feels offended that he is called “*Italian macaroni*”. He then offends Juan by calling him “*Spanish omelette*”. Both Juan and Giovanni employ the strategy of calling the other names in this conversation.

c) Negative Impoliteness

According to Culpeper (1996), negative impoliteness deals with the use of strategies intended to damage the addressee’s negative face wants. The writer found 41 data on this strategy. The data are found in data 3, 5, 7, 9, 18, 19, 20, 21, 25, 27, 30, 31, 36, 39, 40, 52, 55, 65, , 69, 71, 73, 76, 77, 83, 84, 85, 86, 66, 74, 89, 37, 38, 44, and 58. Based

on the data, the writer found that four of five negative impoliteness output strategies were performed by the characters of *Mind Your Language* TV series. They are frightening, condescending, scorning or ridiculing, invading the other's space, and explicitly associating the other with negative aspects.

1) Frighten

Frightening is to instill a belief that action detrimental to other persons will happen (Culpeper, 1996, p. 358). The writer found three pieces of data on this strategy. Those data are in data 9, 52, and 86. The analyses of the data are described below:

Datum 9/NI/Frighten/Juan

Ali : "Get your big Spanish bottom out of my chair."
 Juan : "**You talk to me like that. I punch you!**"

The conversation above occurs in the classroom. Juan, who comes earlier than Ali, takes a seat in the chair where Ali usually sits. Ali asks Jan to move, but Juan rejects it. Ali then offends Juan by saying, "*Get your big Spanish bottom out of my chair*". Juan feels unhappy with the words uttered by Ali and gets up from the chair. He then frightens Ali by saying, "*You talk to me like that. I punch you!*" The utterance "*I punch you!*" damages Ali's face. It is a kind of frightening strategy. The next use of the frightening strategy is in datum 52 below:

Datum 52/Nl/Frighten/Mr. Brown

Mr. Brown : “You heard. Sit down! I'm getting rather tired of the continual habit of certain people being late. Seven thirty is the time class commences and you should all be sitting at your desks ready to begin work. I shan't tell you again in future. **Anybody who comes late will go straight home!**”

Ali : “Good evening, everybody.”

The occurrence of this strategy is in the classroom. Mr. Brown feels unhappy because some of his students always come late. He expresses his disappointment to his students and reminds them to be on time next time and be ready to start the class. Moreover, he intimidates them by saying, “*Anybody who comes late will go straight home!*” Through the utterance “*Anybody who comes late will go straight home!*” Mr. Brown performs a negative impoliteness sub-strategy that is a frightening strategy. The other data on the use of the frightening strategy is in datum 86, which is described below:

Datum 86/Nl/Frighten/Max

Max : “I'll do that.”

Miss Courtney : “It is usual for the bouquet to be presented by a lady.”

Giovanni : “With that skirt, who's gonna know the difference?”

Max : “**Come outside and I'll show you!**”

The conversation happens in the classroom. Miss Courtney looks for a student who will present a bouquet for the

Queen. Max volunteers to present the bouquet, but Miss Courtney rejects it because the bouquet is usually presented by a lady. Giovanni comments on Miss Courtney's rejection of Max. He says that with the skirt worn by Max, it will be difficult to differentiate whether Max is a man or a woman.

In this case, Max is wearing a Greek national costume, where for the bottom he wears a cloth that resembles a woman's skirt. Feeling insulted by Giovanni, Max then replies by uttering, "*Come outside and I'll show you!*" Max invites Giovanni to come outside and, in utterance "*I'll show you!*" indicates that Max also invites him to fight. By the utterance "*I'll show you!*" Max frightens Giovanni. It is a kind of frightening strategy.

2) **Condescend, scorn, or ridicule**

The writer found ten occurrences of this strategy performed by the characters of *Mind Your Language* TV series. The writer found 33 data on this sub-strategy. The data are found in data 3, 20, 21, 27, 31, 36, 39, 40, 55, 67, 68, 72, 78, 79, 88, 4, 5, 18, 19, 25, 65, , 69, 71, 73, 76, 77, 83, 84, 85, 7, 30, 66, and 74. The writer takes 3 samples of the data as described below:

Datum 3/NI/Scorn/Mr. Brown

Juan : "Buenas noches everybody!"
Mr. Brown : "Juan! Don't tell me you failed"

Juan : "It's all right! I not tell you"
 Mr. Brown : "**You don't need to tell me! I know**"
 Juan : "You plenty smart"

The datum above is categorized as a scorn strategy. It is a conversation between Juan and Mr. Brown. Juan comes late to the first class of this term. He failed in the previous term. Mr. Brown is ready to start the class and is surprised by the greeting given by Juan. Mr. Brown wants to ensure that Juan has not failed in the previous term by saying, "*Juan! Don't tell me you failed*".

Juan then replies that he will not tell Mr. Brown that he failed in the utterance "*It's all right! I not tell you*". Mr. Brown then replies by utterance "*You don't need to tell me! I know*". Mr. Brown shows scorn because he is too proud of himself and thinks that he knows that Juan has failed, even though Juan does not tell him. It is performed by the utterance "*You don't need to tell me! I know*".

Datum 36/NI/Condescend/Ingrid

Danielle : "You not make the eyes at Mr. Brown."
 Ingrid : "If I want I will."
 Danielle : "Mr. Brown does not like the blond ladies".
 Ingrid : "**Swedish girls are the beautifulest.**"
 Danielle : "Swedish girls are too big in the bosoms."

The datum above is categorized as a negative impoliteness strategy of condescension. The conversation

occurs in the canteen. Danielle accuses Ingrid that she likes and tempting Mr. Brown. Danielle then offends Ingrid by saying that Mr. Brown does not like blonde ladies.

Ingrid replies to Danielle's offense by utterance that it states Swedish girls are the most beautiful. It is performed in the utterance "*Swedish girls are the beautifullest*". Ingrid performs a condescending strategy because she wants to show that she is better than the other people. In the utterance "*Swedish girls are the beautifullest*", Ingrid wants to show that she is more beautiful than Danielle.

Datum 65/NI/Ridicule/Miss Courtney

Sidney : "What's this for?"
Miss Courtney : **"Well, it's not for sticking in your buttonhole!** It is to wave at the Royal Couple. Are you going to change?"

The last datum above is categorized as Ridicule. The conversation is between Miss Courtney and Sidney, which takes place in front of the stairs. Miss Courtney gives Sidney a mini flagpole to wave at the Royal Couple. Sidney does not understand the function of that mini flagpole and asks Miss Courtney what it is for. Miss Courtney answers Sidney's question by performing a ridicule strategy. She says, "*Well, it's not for sticking in your buttonhole!*" which makes Sidney look stupid.

3) **Invade the others' space**

The realization of this output strategy, according to Culpeper (1996, p. 358), is described as literally (positioning yourself closer to the other person than the relationship permits) or metaphorically (asking or speaking something too private to be given in a relationship). The writer found 1 datum (datum 89) of this strategy as described below:

Datum 89/NI/Invade others' space/Miss Courtney

Miss Courtney : “So pleased to meet you Ma’am! **Where is your husband?**”

Mrs. Baxter : “He's in the woodwork class.”

The interaction happens in the classroom. The conversation is between Mrs. Baxter and Miss Courtney. Mrs. Baxter looks for her husband, who joins a class at the school. Here, Miss Courtney thinks that Mrs. Baxter is the Queen. She greets Mrs. Baxter and asks about Mrs. Baxter's husband by saying, “Where is your husband?”

In this case, Miss Courtney invades the other person's space toward Mrs. Baxter by asking about Mrs. Baxter's husband, even though they did not know each other before. Asking about a husband toward someone that we did not know before is considered impolite.

4) Explicitly associate the other with a negative aspect

The writer found four data on this output strategy. They are in data 37, 38, 44, and 58. The writer takes two pieces of data to be analyzed as described below:

Datum 44/NI/Associate the other with a negative aspect/Mr. Brown

Mr. Brown : “You're late! **Too busy drinking in the pub to notice the time?**”
 Giovanni : “We’ve not been in a pub, have we Max?”
 Max : “Sure we haven't.”

The interaction above occurs in the classroom. Mr. Brown feels unhappy about Giovanni and Max, who are coming late. To express his annoyed feelings, Mr. Brown associates Giovanni and Max with a negative aspect. He says, “*Too busy drinking in the pub to notice the time?*” The sentence “*Too busy drinking in the pub to notice the time?*” indicates that Mr. Brown associates Giovanni and Max with a negative aspect of drinking in the pub. Drinking in the pub is a kind of bad habit.

Datum 37/NI/Associate the other with a negative aspect/Danielle

Danielle : “**Swedish girls are too big in the bosoms.**”
 Ingrid : “French girls are too big in the mouth.”

Datum 38/NI/ Associate the other with a negative aspect /Ingrid

Danielle : “Swedish girls are too big in the bosoms.”
 Ingrid : “**French girls are too big in the mouth.**”

The two data above occur in a single conversation that happens at the canteen's table. In datum 37, in the sentence "*Swedish girls are too big in the bosoms*", it can be seen that Danielle associates Ingrid with a negative aspect that is "*too big in the bosoms*". Then, Ingrid replies by also associating Danielle with a negative aspect in the utterance "*French girls are too big in the mouth*". Here, Ingrid associates Danielle with a negative aspect that is "*too big in the mouth*".

d) Sarcasm or Mock Politeness

Sarcasm is a Face Threatening Act (FTA) that uses politeness as a strategy, but the purpose is not to be polite. The writer found 3 occurrences of this strategy. They are in data 15, 17, and 75. The writer takes two examples of this strategy that are described below:

Datum 17/SP/Ali

Mr. Brown : "Exactly! Out of ten students, I've nine failures."
 Su Lee : "Vely solly I'm late."
 Ali : "**Congratulation. You're getting ten out of ten.**"

The datum above takes context in the classroom. The conversation is about Mr. Brown, who expresses his disappointment toward nine of his students in the classroom. He has nine of the ten students who failed in the previous term. Soon later, Su Lee comes and apologizes for her late coming by saying "*Vely solly I'm late*". Sees Su

Lee comes, Ali then congrats Mr. Brown by saying “*Congratulations. You're getting ten out of ten*”.

In this case, Su Lee is the tenth student of Mr. Brown's students who failed in the previous term. Ali wants to quip to Mr. Brown that ten out of ten of his students have failed. Ali performs a sarcasm strategy by saying “*Congratulations*”, which is usually given to someone who gets the achievement. The actual meaning of “*Congratulations*” uttered by Ali is to quip the failure of Mr. Brown because all of his ten students failed the previous term.

Datum 75/SP/Sidney

Gladys : “Don't you like it?”

Sidney : “**Very patriotic. I don't know whether to salute you or run you up a flagpole.**”

Gladys : “I've got a surprise for you.”

The second datum of the sarcasm strategy is performed in the datum above. The conversation occurs in front of the stairs of school. It is about Gladys, who asks Sidney's opinion on the costume she wears. In this case, Gladys wears a costume that is full of the colors of the England flag, from her hat to her skirt.

Sidney then gives an opinion about the costume. He says that the costume is very patriotic. Then he continues by saying, “I don't know whether to salute you or run you up a flagpole”. The sentence “I don't know whether to salute you or run you up a flagpole” that is

uttered by Sidney is actually to quip at Gladys's costume, which is too colorful and exaggerated, instead of praising it.

e) **Withhold Politeness**

According to Culpeper (1996), withhold politeness strategy happens when politeness work is absent while it is expected. The writer found 4 data on this strategy. The data are data 1, 2, 43, and 53. The writer takes two pieces of data to be analyzed as described below:

Datum 43/WP/Giovanni

Mr. Brown : "Good evening!"
 Giovanni : "**How did you get in? Through the window?**"
 Mr. Brown : "You're late! Too busy drinking in the pub to notice the time?"

The conversation above happens in the classroom. This interaction is between Mr. Brown and Giovanni. Giovanni and Max come late to the class and do not realize that Mr. Brown has come earlier. Mr. Brown then surprises Giovanni and Max by greeting them, "*Good evening!*" Giovanni is surprised that Mr. Brown has been in the class. Instead of answering Mr. Brown's greeting first, Giovanni directly asks Mr. Brown how the way he gets into the class. Giovanni does not show politeness when it is expected. He does not reply to Mr. Brown's greeting.

Datum 53/WP/Mr. Brown

Ali : "Good evening, everybody!"
 Mr. Brown : "**You're late.**"

Ali : “Oh, no. Look, please! I'm being early. It is only twenty minutes past the seven o'clock.”

The datum above is another example of the withhold politeness strategy. The conversation happens in the classroom. Ali comes late to the class. He opens the door and then greets everyone in the class. Mr. Brown feels unhappy about Ali's being late. Due to his unhappiness, Mr. Brown does not reply to the greeting uttered by Ali. He then emphasizes to Ali that he is late by saying, “*You're late*”. Mr. Brown does not fulfill the politeness work that Ali expected. Ali, of course, expects that his greeting will be replied to by Mr. Brown. Mr. Brown here performs withhold politeness due to his failure to perform politeness work.

2. The Responses of the Characters of *Mind Your Language* TV Series to the Impoliteness Strategies

As it is discussed in Chapter II, there are three options for the recipient to respond to the impoliteness strategy. They are accepting the face attack, countering the face attack, and no response. The writer found that all of those responses are used in *Mind Your Language* TV series. The analyses of the response are described below:

a) Accepting the Face Attack

According to Bousfield (2008, p. 193), accepting the face attacks occurs when the recipient may agree or be responsible for the impoliteness directed to him. The writer found 11 data on this kind of

response. The data are in data 10, 16, 19, 20, 23, 46, 56, 59, datum 64, 78, and 82. Then, the writer takes 2 data to be analyzed as described below:

Datum 59/PI/Exclude the other/Mr. Brown/Accepting response/Ranjeet

Ranjeet : “Idiot”
 Mr. Brown : “Idiot? Surely you could have said of something else.”
 Ranjeet : “I could have said Muslim.”
 Ali : “Don’t you be insulting me!”
 Mr. Brown : “**That’ll do. Ranjeet, you’re here to learn English! Now, kindly keep your personal prejudices to yourself!**”
 Ranjeet : “*A thousand apologies.*”

The conversation of the datum above occurs in the English teaching classroom. Mr. Brown asks his students to mention eight parts of speech. In this case, Mr. Brown asks Ranjeet to give an example of a noun. Juan then gives the word “idiot”. Mr. Brown thinks that the word idiot is too bad and asks Ranjeet to give other examples of a noun. Ranjeet replies to Mr. Brown by saying, “*I could have said Muslim*”.

In the utterance “*I could have said Muslim*”, Ranjeet intends to insult Ali, who is a Muslim. Ranjeet associates Ali with a negative aspect, that is, “idiot”. Feeling insulted, Ali reminds Ranjeet not to insult him by saying, “*Don’t you be insulting me!*” Mr. Brown then arbitrates them by performing a strategy of excluding the others (positive impoliteness) toward Ranjeet.

The strategy of positive impoliteness is performed in the sentence “*That’ll do. Ranjeet, you’re here to learn English! Now, kindly keep your personal prejudices to yourself!*” Ranjeet feels responsible for the face attack he got, which is performed by Mr. Brown. He responds to the impoliteness strategy that is uttered toward him by apologizing to Mr. Brown. The accepting response is in the utterance “*A thousand apologies*”.

Datum 10/PI/Exclude the other/Mr.Brown/Accepting response/Ali

Mr. Brown : “That's enough! Seats are not reservable. **Sit somewhere else, Ali!**”
 Ali : “*Ok. I sit at the back.*”

The other sample of accepting responses is in the datum above. The conversation takes place in the classroom. Ali asks Juan to move from the chair that Ali usually sits on. Juan refuses to move and has a little dispute with Ali. Mr. Brown then arbitrates between them and asks Ali to sit somewhere else. Mr. Brown performs the positive impoliteness strategy (exclude the other) in words, “*Sit somewhere else, Ali!*” Ali responds to Mr. Brown by saying, “*Ok. I sit at the back*”. The word “*Ok*” uttered by Ali indicates that he agrees with the impoliteness strategy intended for him. He responds by accepting the strategy of impoliteness uttered by Mr. Brown.

b) Countering the Face Attack

Countering the face attack means the addressee defends, does not agree, or does not feel responsible for the face attack intended by the speaker. There are two subcategories of countering face attacks. They are offensive countering and defensive countering. In this study, the writer found that two of those sub-strategies are performed by the characters of *Mind Your Language* TV series. They are analyzed as below:

1) Offensive Countering

Offensive countering happens when the addressee responds to the face attack using a face attack. The writer found 15 data of offensive countering. The data are data 8, 11, 14, 18, 32, 35, 36, 37, 43, 49, 71, 72, 73, 81, and 85. The writer takes 2 data to be described below:

Datum 8/BR/Ali/Offensive countering/Juan

Ali : "That is my seat."
 Juan : "I not see name in seat"
 Ali : "**Get your big Spanish bottom out of my chair!**"
 Juan : "*You talk to me like that. I punch you!*"

The conversation above occurs in the classroom. The conversation is between Ali and Juan. In this case, Ali performs a bald-on-record strategy toward Juan. It occurs when Ali asks Juan to move from the chair that Ali usually sits on. Juan rejects Ali's request by replying, "*I not see name in seat*". Ali

gets angry and utters a bald on-record impoliteness strategy toward Juan by saying, “*Get your big Spanish bottom out of my chair!*”

Juan feels that his face is damaged by Ali and responds by saying, “*You talk to me like that. I punch you!*” Juan here responds face attack with a face attack. He uses a negative impoliteness strategy (frighten) to attack Ali back. Juan frightens Ali by stating that he will punch Ali if Ali speaks impolitely toward him.

Datum 33/PI/ Disassociate from the other /Miss Courtney/Offensive countering/Mr. Brown

Mr. Brown : “It’s not...”

Miss Courtney : “**I have no wish to listen to feeble excuses.**”

Mr. Brown : “*Pompous old cow.*”

The context of this datum is in the classroom. The interaction is between Miss Courtney and Mr. Brown. Miss Courtney expresses her disappointment that none of Mr. Brown's previous students passed their Lower Cambridge Certificate. When Mr. Brown tries to explain that some students are close to getting passed on the Cambridge Certificate, Miss Courtney always rejects it.

Miss Courtney does not give Mr. Brown a chance to explain. Miss Courtney then says, “*I have no wish to listen to feeble excuses*” to withdraw from the conversation and then

leave Mr. Brown. Miss Courtney excludes herself from the conversation and then leaves Mr. Brown. Miss Courtney attacks Mr. Brown's positive face by not recognizing his statement and then leaving him.

Mr. Brown feels that his face is damaged by Miss Courtney, so he responds by attacking back toward Miss Courtney. He uses positive impoliteness (*use taboo words*) to attack back. The word "cow" in the utterance "*Pompous old cow*" is an offensive word for a woman who is considered to be unkind or unpleasant, according to the Cambridge Dictionary.

2) Defensive Countering

Defensive countering occurs when the recipient defends their face from the face attack uttered by the speaker. The writer found 28 data occurrences of defensive countering. The data are data 3, 4, 5, 7, 12, 24, 30, 31, 33, 39, 40, 41, 42, , 44, 45, 47, 48, 53, 59, 55, 58, 66, 67, 68, 70, 83, 84, and 89. Then the writer takes 2 data to be analyzed:

Datum	7/NI/Scorn/Mr.	Brown/Defensive countering/Ali
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Ali	:	"Yes, but I'm getting twenty out of one hundred."
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Mr. Brown:		"It's nothing to be proud about. You supposed to get at least fifty to pass! Twenty is disgraceful."
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Ali	:	<i>"Oh, no. last year, I'm not getting anything at all. So I am getting more and more better! I sit. Scuse please! Please, please to get up!"</i>
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The datum above happens in the classroom. It is a conversation between Mr. Brown and Ali. Mr. Brown uses a negative impoliteness strategy (scorn) to damage Ali's face. He says that the score that Ali got is nothing to be proud of because twenty is disgraceful. It is performed in the sentence *"It's nothing to be proud about. You supposed to get at least fifty to pass! Twenty is disgraceful"*.

Ali disagrees with the face attack from Mr. Brown. He then responds to Mr. Brown by explaining that a score of twenty is not disgraceful for him. It is because last year, Ali did not get anything. With a score of twenty he got, he thinks that he has improved. It is said in the sentence *"Oh, no, last year, I'm not getting anything at all. So, I am getting more and more better!"* Ali here uses the defensive countering response toward the impoliteness strategy uttered by Mr. Brown.

Datum 44/NI/Associate the other with a negative aspect/Mr. Brown/Defensive countering/Max

Mr. Brown: **"You're late! Too busy drinking in the pub to notice the time?"**

Giovanni : ***"We've not been in a pub, have we Max?"***

Max : **"Sure we haven't."**

The other sample of the use of defensive countering response is in the data above. The conversation above occurs in the classroom. Mr. Brown feels unhappy about Giovanni and

Max, who are coming late. To express his annoyed feelings, Mr. Brown associates Giovanni and Max with a negative aspect. He says, *“Too busy drinking in the pub to notice the time?”*

The sentence *“Too busy drinking in the pub to notice the time?”* indicates that Mr. Brown associates Giovanni and Max with a negative aspect of drinking in the pub. Giovanni, in this case, performs a defensive countering response to defend his face from the negative impoliteness uttered by Mr. Brown. He makes a defense by saying that he and Max have not been in the pub. He also invites Max to cooperate with him to make sure Mr. Brown. It is performed in the sentence *“We’ve not been in a pub, have we Max?”*

c) No Response

No response is generally indicated by being silent when the addressee gets a face attack from the speaker. The writer found 35 pieces of data on no response. The data are data 1, 2, 6, 9, 13, 15, 17, 21, 22, 25, 26, 27, 28, 29, 34, 38, 50, 51, 52, 57, 60, 61, 62, 63, 65, 69, 74, 75, 76, , 77, 79, 80, 86, 87 and 88. The writer takes two pieces of data to be analyzed as described below:

Datum 87/PI/Ignore/Sidney/No response/Zoltan

Mrs. Baxter : “My name is Mrs. Baxter and my husband has just joined your woodwork class. Do you think I could have a word with him?”

Zoltan : Please, Sid.”
 Sidney : “**No, you can’t**. Blimey, it’s Her! Hang on! Hang on! Don’t go away! Miss Courtney, Mr. Brown! She is here, she is arrived, she is outside.”
 Zoltan : *(silent)*

The datum above occurs in front of the class. The interaction is conducted by Mrs. Baxter, Zoltan, and Sidney. Mrs. Baxter looks for her husband, who joins the woodwork class. He thinks that Zoltan is the teacher, and then she asks his permission to have a word with her husband. Due to the lack of English, Zoltan tries to find someone for help. Then Sidney comes and walks in a hurry. Zoltan tries to ask Sidney to help. But, Sidney ignores him by saying, “*No you can’t*”. Sidney here performs a positive impoliteness strategy (ignore) toward Zoltan. Zoltan keeps silent and does not respond to the impoliteness uttered by Sidney.

Datum 63/PI/Be unsympathetic/Miss Courtney/No response/Forbes

Forbes : “Madam, my name is F... Forbes F... Fortescue.”
 Mr. Brown : “He’s hyphenated.”
 Miss Courtney : “**How unfortunate.**”
 Forbes : *(silent)*

The context of the datum above is in front of the classroom. It is a conversation that is conducted by Mr. Brown, Forbes, and Miss Courtney. Forbes, as an Assistant of the Town Clerk, comes to the school to inform that the Queen and Prince Philip will visit the school. At first, Forbes has a conversation with Mr. Brown. Then, Miss

Courtney comes and thinks that Forbes is another of Mr. Brown's new students.

Forbes greets Miss Courtney and starts to introduce himself by mentioning his name. Due to his hyphenation, Forbes spells his name unclearly: "*Madam, my name is F... Forbes F... Fortescue*". Miss Courtney does not give sympathy toward Forbes's hyphenation; otherwise, she is initially unsympathetic towards Forbes's hyphenation by saying, "***How unfortunate***". Here, Miss Courtney performs positive impoliteness (being unsympathetic) toward Forbes. Getting face attacks from Miss Courtney, Forbes does not give any response. He just keeps silent.

B. Discussion

In this section, the writer discusses the findings to get a deep understanding related to the types of impoliteness strategies used by the characters, how impoliteness strategies are used by the characters, and responses used by characters toward impoliteness strategies.

1. Impoliteness Strategies Used by the Characters of "*Mind Your Language*" TV Series

Based on the findings of the study, all types of impoliteness strategies are used by the characters of *Mind Your Language* TV series. From the 89 data, the classifications of the data are bald on record impoliteness 4 data, positive impoliteness 36 data, negative impoliteness 42 data, sarcasm or mock politeness 3 data, and withhold politeness 4 data. Every single strategy of

impoliteness that is found in this study has a different amount of data. Some strategies are dominant over other strategies.

Bald on-record impoliteness strategy that is found in 4 data is used by the characters of *Mind Your Language* TV series to damage the other characters' faces directly. The small amount of use of the strategy is because the strategy is only used by the characters when they are in triggered situations, such as being disturbed, disappointed, or offended by the other characters. For example, in datum 8, Ali performs this strategy because the chair he usually sits on is used by Juan. Another example can be seen in datum 14, where Danielle performs this strategy because she feels disturbed by the presence of Ingrid. This finding is similar to Ratri & Ardi (2019), in which bald on record impoliteness strategy is used by two characters (Miranda & Emily) of *The Devil Wears Prada* as a strategy to show disappointment.

Negative impoliteness has the highest occurrence, with 42 data. It shows that the characters of *Mind Your Language* TV series tend to impede the other characters' negative faces to show that they are better than the other characters. This finding supports Kantara (2010) and Alias & Yahaya (2019), in which negative impoliteness is the most frequent strategy in threatening the targets and associating them with negative things. It is strengthened by the high number of data of condescending, ridicule, and scorn sub-strategies, with a total of 33 data. The negative impoliteness strategy is sometimes also used by the characters to mock the other characters' nationality. It can be seen

in datum 36 where Danielle performs a condescend sub-strategy toward Ingrid in the sentence “*Swedish girls are too big in the bosoms*”.

The positive impoliteness strategy found in 36 data in the study relates to the characters’ intention not to consider the other character’s positive face. This strategy is often used by the characters to attack the positive face that relates to the nationality of the other characters. In datum 57, Mr. Brown performs the sub-strategy of a positive impoliteness strategy that makes the other person feel uncomfortable. The strategy is performed toward Taro. Mr. Brown imitates the Japanese accent of Taro, who always adds the “o” sound at the end of the sentence when he speaks.

The same strategy is also used by Mr. Brown toward some of his students who have a problem when they speak English (see datum 6 and datum 60). According to Dovchin (2020), this is categorized as “ethnic accent bullying”, which means bullying in the form of ‘laughing’ and ‘joking’ towards the biographical English accent of speakers who have different ethnic and linguistic backgrounds.

The sarcasm or mock politeness is the least data in this study. It is only found in 3 data. It is due to the character’s lack of English knowledge background. Bousfield (2008: 138) describes a sarcastic utterance as one which “appears, on the surface to positively constitute, maintain or enhance the face of the intended recipient(s) but actually threatens, attacks and/or damages the face of the recipient(s)”. Further, Brown (2013) stated that when a speaker makes a sarcastic remark, he cannot simply violate the principles of

conversation at will, but must shape them to refer to the context in a meaningful way.

To perform sarcasm or mock politeness, a comprehensive knowledge of a certain language is needed. Therefore, sarcasm or mock politeness in this study is performed by the characters who have enough understanding of English. In datum 75, the strategy is performed by Sidney, who is a native speaker of English. The strategy of sarcasm in datum 17 is performed by Ali, who has enough understanding of English, even though he sometimes uses the wrong diction while speaking.

The strategy of withhold politeness that is found in this study happens when the characters fail to reply to the greeting or do not want to answer the question from the other characters. Mr. Brown employs this strategy when his students greet him. He chooses to remain silent because the students who greet him come late. The other data is when Giovanni asks him about how Mr. Brown enters the class. Mr. Brown does not answer because Giovanni comes late to the class.

According to the data in the findings, the writer finds that some characters tend to be more impolite than the other characters. Miss Courtney (the principal of the school) and Mr. Brown (the teacher) are prone to being impolite to the other characters (students). It is proven by 20 occurrences of impoliteness strategies performed by Miss Courtney and 34 occurrences performed by Mr. Brown. This finding fulfills the theory of Culpeper (1996), that a speaker tends to be more impolite when the speaker has more power. It

also aligns with the previous studies on the relationship between impoliteness and power (Kantara, 2010; Tutaş & Azak, 2014; Alsayed, 2019; Ratri & Ardi, 2019; Sari, 2019).

Kantara (2010) investigated the impoliteness strategies in “House, M.D.” TV series, Tutaş & Azak (2014) examined direct-indirect impoliteness and power struggles in Harold Pinter’s plays, Alsayed (2019) highlighted impoliteness strategies in some Egyptian movies and series, Ratri & Ardi (2019) studied impoliteness and power performed in the movie “The Devil Wears Prada”, and Sari (2019) investigated power and impoliteness in the Devil Wears Prada movie.

These studies indicate that the characters who are more powerful regularly address impoliteness toward the characters who are less powerful. This study supports these findings with a different nuance regarding the relationship between impoliteness and power because the setting of the *Mind Your Language* TV series is an EFL classroom interaction. Mr. Brown, as a teacher who has more power than his students, frequently uses impoliteness strategies to offend his EFL students.

Furthermore, the study found that words used by the characters to perform an impoliteness strategy are sometimes combined with the personal identity of the target. These utterances are structured to strengthen the impoliteness strategy they employ and destroy the identity attached to the characters. Bousfield & McIntyre (2018) stated identity as a property or aspect that individuals persistently possess based on a complex mix of

constitutive factors, which include sociologically constructed categories (nationality, ethnicity, gender, age, and profession, etc.).

For example, in datum 36, Danielle uses the word “*Swedish*” in the utterance “*Swedish girls are too big in the bosoms*” to perform a negative impoliteness strategy toward Ingrid. Ali uses the word “*Spanish*” in the utterance of datum 8, “*You big Spanish bottom*” to perform a positive impoliteness strategy toward Juan. The combination of the two words “*Italian macaroni*” is used by Juan in datum 49, “*Hey, why you not telling me that teacher is behind me you Italian macaroni?*” to perform a positive impoliteness strategy toward Giovanni. In datum 50, Giovanni uses “*Spanish*” which is combined with the word “*omelette*” in the sentence “*Why you not look you Spanish omelette*”.

The use of the name of a country or nationality combined with other words to employ impoliteness strategies by the characters is intended to mock the identity of the targets, particularly at their national background. It aligns with the findings of Bousfield & McIntyre (2018), in line with Culpeper (1996), which shows that linguistic creativity in impoliteness includes the use of unmitigated imperatives, inappropriate identity markers, and conventionally taboo language, appearing to increase face damage and provide entertainment for viewers.

2. The Responses of the Characters of *Mind Your Language* TV Series to the Impoliteness Strategies

Based on the data that are found in the findings, there are 3 kinds of responses used by the characters of *Mind Your Language* TV series. The responses are accepting the face attack with 11 data, countering the face attack (offensive countering with 15 data and defensive countering with 28 data), and no response in 35 data.

Accepting the face attack response that is found in *Mind Your Language* TV series is used by the characters when they agree with the face attacks that are addressed toward them, while they have less power than the speaker. They do not have a choice whether to defend or counterattack the face attack that they accept. It can be seen from the data 10, 16, 19, 20, 23, 46, 56, 59, 64, 78, and 82. In those data, the characters that perform impoliteness strategies mostly have more power than the addressee. It indicates that power has a significant role in the application of accepting face-attacking responses.

Countering the face attack response is the most common response used by the characters in *Mind Your Language* TV series. This kind of response has 43 data, which are divided into two subcategories: offensive countering with 15 and defensive countering with 28 data. This response is used in *Mind Your Language* TV series when the characters want to counter back offensively against the face attacks that are addressed toward them. This response occurs when the characters who accept impoliteness strategies have

the same level of power or higher than the speaker. In that situation, the characters can respond to impoliteness strategies by countering back using impoliteness strategies. It is portrayed in data 8, 11, 14, 18, 32, 35, 36, 37, 43, 49, 71, 72, 73, 81, and 85.

Different from offensive countering, defensive countering is used in *Mind Your Language* TV series to save or defend the characters' faces when they accept impoliteness strategies from the other characters without countering back using impoliteness strategies. This response appears in 28 occurrences. This response is not much influenced by the power between the characters. It is used by the characters even though the other characters who perform impoliteness strategies have higher power. For example, in datum 7, Ali uses this kind of response to defend his face from impoliteness strategies that are performed by Mr. Brown, who has higher power than Ali.

The last choice of response that is used by characters in *Mind Your Language* TV series toward impoliteness strategies is no response. This response is frequently used by the characters. It appears in 35 occurrences. The high rate of use of this response is due to Mr. Brown's students not having good English skills, which makes it difficult for them to digest impolite remarks directed at them, and they are often the target of impoliteness strategies.

It aligns with Kecskes (2015), who hypothesizes that the priority of semantic analysis of an utterance for non-native speakers and previous experience based on L1 (mother tongue) in processing meaning significantly

impacts how impoliteness is processed. When the characters (addressees) do not understand the impoliteness strategies that are addressed toward them, they are just silent and do not respond. Sometimes they also move to other topics of conversation instead of responding to the impoliteness strategies they accept.

Compare with the previous study by Cashman (2006), which investigates impoliteness in children's interactions in a Spanish/English bilingual community. The study has similar findings to the present study, that all types of responses, including accepting face attack, offensive countering, defensive countering, and no response. These responses have a significant role since they serve to co-construct impoliteness in line with Culpeper's (2005) definition of impoliteness.

However, there is a different amount of the accepting the face attack response. Cashman found that accepting the face attack response is rare in his findings, which is only one occurrence. In contrast, in the present study, the writer found 11 occurrences in his data. The possible factor is that Casman collected the data from real spontaneous interaction of classroom activity, while this study collected the data from situated interaction in the form of a TV series. Offensive countering, defensive countering, and no response are commonly used by the addressee, similar to the current study.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter consists of conclusion and suggestion. The conclusion is taken from the data presentation and discussion in the previous chapter. Meanwhile, the suggestion contains some suggestions intended for some parties related to the result of this study.

A. Conclusion

This study analyzes the impoliteness strategies used by the characters in *Mind Your Language* TV series. Based on the findings and discussion presented in the previous chapter, the writer presents some conclusions.

This study investigates a different context since it analyzes impoliteness strategies in a TV series set in an EFL classroom, where the learners come from different countries. The first objective of this study is to find the types of impoliteness strategies used by the characters of *Mind Your Language* TV series. The data are analyzed based on the framework of Culpeper's impoliteness strategies (1996) and Culpeper's definition of impoliteness (2005).

Based on the findings, this study reveals that all types of Culpeper's impoliteness strategies are used by the characters of *Mind Your Language* TV series. Negative impoliteness is found in 42 data, positive impoliteness in 36 data, bald on record impoliteness in 4 data, withhold politeness in 4 data, and sarcasm or mock politeness in 3 data.

The second objective of the study is to describe how impoliteness strategies are used by the characters of *Mind Your Language* TV series. The study found that bald on record impoliteness strategy is used by the characters to damage the other's face directly when they are in triggered situations. Negative impoliteness is frequently used by speakers to put down other characters' negative face and to make themselves look better. Further, the positive impoliteness strategy is designed not to consider the other character's positive face. This strategy is often used to attack personal identity, such as the nationality of the other characters. The sarcasm or mock impoliteness is rare to find since the characters in the *Mind Your Language* TV series are dominated by EFL learners who do not have good English skills. Meanwhile, the withhold politeness strategy appears when the speakers fail to reply to the greeting and answer the question from the other characters.

The third objective of this study is to describe the responses used by the characters towards impoliteness strategies used in *Mind Your Language* TV series. The finding of this study shows that the characters respond to the impoliteness strategies with three types of responses. Those are accepting the face attack with 11 data, countering the face attack consists of offensive countering with 15 data and defensive countering with 28 data, and no response with 35 data.

The study shows that characters respond with an accepting face attack when they receive impoliteness utterances from the speaker who has higher power. This response appears since the characters do not have the authority to defend or counterattack the speakers. Defensive countering and offensive

countering are used when they need to defend their face or counterattack the speakers with an impoliteness strategy. No response commonly appears since the characters have difficulty recognizing impoliteness strategies directed at them, while they do not have adequate English language skills.

Furthermore, this study reveals that the characters design some linguistic creativity to increase the damage experienced by the targets. Some harsh words are combined with the personal identity of the targets to strengthen the impoliteness strategy they implemented. Additionally, this study showed a significant relationship between impoliteness and power. Characters who possess greater power tend to be freer to launch impoliteness strategies against targets who have less power. It also causes characters who have less power to prefer to respond by accepting the face attack rather than responding with a defensive countering or an offensive countering.

B. Suggestion

Based on the conclusion in the previous chapter, the writer presents some suggestions. The first suggestion is for the students of the Department of English Literature. Through this study, hopefully, the students have an understanding of impoliteness strategies and can use them as a reference to be more careful when communicating with other people, especially in an academic environment in which polite and formal words are preferred.

The second suggestion is for future researchers. The impoliteness strategy proposed by Culpeper has not gained much attention, even though some research on impoliteness has started to blossom recently. This study analyzed the

impoliteness strategy using Culpeper's impoliteness strategies. Through this study, the writer suggests that future researchers fill in the other gaps of impoliteness studies.

The present study found that there is a significant relationship between impoliteness strategies, responses that are used by the characters, and the power that they have. This can be a reference for researchers who want to study more comprehensively the responses used to impoliteness strategies and their relationship with power. Besides that, the present study uses Culpeper's framework of impoliteness (1996) and Culpeper's definition of impoliteness (2005). Future researchers who have an interest in impoliteness can possibly use other theories that are related to impoliteness, such as the theory proposed by Lachenicht (1980) on aggravating language, Kienpointner (1997) on rudeness, and others.

The last suggestion is for the readers in general. The phenomenon of impoliteness can occur in any interaction. It is inevitable. Through this study, the writer suggests that readers be wiser in using words that may contain impoliteness. This study hopefully gives information and additional knowledge on impoliteness strategies for the readers, so they can be more cautious in choosing strategies to achieve harmonious communication.

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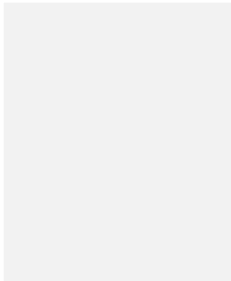
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CURRICULUM VITAE



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APPENDICES

Table of the Data Findings of Episode 1: *All Present if Not Correct*

Notes:

BR = Bald on Record

Bold Style = Impoliteness strategy

PI = Positive Impoliteness

Italic Style = Response

WP = Withhold Politeness

NI = Negative Impoliteness

SP = Sarcasm Politeness

Data	Utterances
Datum 1 WP/Failing to reply greeting/Mr. Brown/No response	Anna : Good morning mr. Mr. Brown! Ranjeet : I am most happy to be seeing you again Mr. Brown : Anna, ranjeet! What are you doing here? Anna : We failed our exam but we are coming back for more lessons
Datum 2 WP/Failing to reply greeting/Mr. Brown/No response	Mr. Brown : Well, I was hoping for a hundred percent pass record, but still two failures out of ten. It's not bad. Jamila : Good evening master! Mr. Brown : Four failures out of ten. Jamila, You failed? Jamila : Sorry Masterje, but maybe next time I'm whining, huh. Mr. Brown : I'm sure you mean winning.

<p>Datum 3 NI/Condescend/Mr. Brown/Defensive countering</p>	<p>Juan : Buenas noches everybodyes! Mr. Brown : Juan! Don't tell me you failed. Juan : It's all right! I not tell you. Mr. Brown : You don't need to tell me! I know. Juan : <i>You plenty smart</i></p>
<p>Datum 4 NI/Ridicule/Mr. Brown/Defensive countering</p>	<p>Juan : You plenty smart Mr. Brown : That's more than I can say for you. Juan : <i>Por favore?</i> Mr. Brown : Never mind.</p>
<p>Datum 5 NI/Ridicule/Mr. Brown/Defensive countering</p>	<p>Mr. Brown : He's really saying he's pleased to meet you. He does not speak English. Juan : It's all right! I teach him. Mr. Brown : It would be like the blind leading the blind Juan : <i>Blind? He not see? You feel.</i></p>
<p>Datum 6 PI/Make the other feel uncomfortable/Mr. Brown/No response</p>	<p>Ingrid : We together sit Mr. Brown : No, we can't do that Ingrid : What is matter? There is wrong something with me? Mr. Brown : There is wrong nothing with you</p>
<p>Datum 7 NI/Scorn/Mr. Brown/Defensive countering</p>	<p>Ali : Yes, but I'm getting twenty out of one hundred. Mr. Brown : It's nothing to be proud about. you supposed to get at least fifty to pass! Twenty is disgraceful. Ali : <i>Oh, no. last year, I'm not getting anything at all. So I am getting more and more better! I sit. Scuse please! Please, please to get up!</i></p>

<p>Datum 8 BR/Ali/Offensive countering</p>	<p>Ali : That is my seat. Juan : I not see name in seat. Ali : Get your big Spanish bottom out of my chair! Juan : <i>You talk to me like that. I punch you!</i></p>
<p>Datum 9 NI/Frighten/Juan/No Response</p>	<p>Ali : Get your big Spanish bottom out of my chair. Juan : You talk to me like that. I punch you!</p>
<p>Datum 10 PI/Exclude the other/Mr. Brown/Accepting response</p>	<p>Mr. Brown : That's enough! Seats are not reservable. Sit somewhere else, Ali! Ali : <i>Ok. I sit at the back.</i></p>
<p>Datum 11 PI/Call the other name/Ali/Offensive countering</p>	<p>Mr. Brown : That's enough! Seats are not reservable. Sit somewhere else, Ali. Ali : Ok. I sit at the back. You big Spanish bottom. Juan : <i>Hei...!</i></p>
<p>Datum 12 PI/Exclude the other/Danielle/Defensive countering</p>	<p>Danielle : Oh, I'm not disappointed to be back. Who's that? Mr. Brown : This is Ingrid! She is Swedish. Daneille : She is also sitting in my seat. You will move yes? Inggrid : <i>I will move no.</i></p>
<p>Datum 13 PI/Exclude the other/Danielle/No response</p>	<p>Giovanni : You can sit next to me. Max : No, you sit next to me. Danielle : That's right! You sit next to Giovanni and Max because I want to sit here. Mr. Brown : I'm sorry Danielle, but I think it's important that new student should sit at the front.</p>
<p>Datum 14 BR/Danielle/Offensive countering</p>	<p>Danielle : I don't like you!</p>

	Inggrid : <i>I'm so worried</i>
Datum 15 SP/Ingrid/No response	Danielle : I don't like you! Inggrid : I'm so worried.
Datum 16 BR/Mr. Brown/Accepting response	Mr. Brown : Well, I must say that I am extremely disappointed in you all. Max : <i>It's not your fault Professorri. We not pass because we are stupid.</i>
Datum 17 SP/Ali/No response	Mr. Brown : Exactly! Out of ten students. I've nine failures. Su Lee : Vely solly I'm late. Ali : Congratulation. You're getting ten out of ten.
Datum 18 NI/Ridicule/Ali/Offensive countering	Mr. Brown : Well, I really don't know what to say. Ali : Oh blimey, if you're not knowing what to say. How are you going to be teaching us? Mr. Brown : <i>I'll ignore that stupid remark.</i> Ali : Jelly good.
Datum 19 NP/Scorn/Mr. Brown/Accepting response	Ali : Oh blimey, if you're not knowing what to say. How are you going to be teaching us? Mr. Brown : I'll ignore that stupid remark. Ali : <i>Jelly good.</i>
Datum 20 NI/Condescend/Mr. Brown/Accepting response	Mr. Brown : It's perfectly true. This term, I want much more effort from all of you. You must all pull your socks up. Juan : <i>It's all right.</i> Mr. Brown : No Juan, I was speaking figuratively

<p>Datum 21 NI/Condescend/Mr. Brown/No response</p>	<p>Mr. Brown : Never mind. You must all concentrate much harder this term. We shall start at the beginning again. And this time I should be giving you twice as much homework as last time. And I want a hundred percent effort from all of you. Now tonight, I thought we'd start by you each telling me what you've been doing during the holidays.</p> <p>Zoltan : Please?</p>
<p>Datum 22 PI/Ignore/Juan/No response</p>	<p>Zoltan : Bochanot? Juan : I speak. Zoltan : Bochanot? Juan : No bochanot, no speak! Mr. Brown : Thank you Juan.</p>
<p>Datum 23 PI/Using taboo word/Zoltan/Accepting response</p>	<p>Mr. Brown : More English? Zoltan : Yes, bloody foreigners. Mr. Brown : <i>Well, that's a start! You just have to follow the lesson as best you can, yeah. And I'll explain later. Do you understand?</i></p>
<p>Datum 24 PI/Make the other uncomfortable/Mr. Brown/Defensive countering</p>	<p>Mr. Brown : Ah book. What sort of book are you lighting, writing? Su Lee : <i>Is called The Democratic Way of Life. All about glorious freedom-loving Chinese.</i></p> <p>Mr. Brown : I see, a work of fiction.</p>
<p>Datum 25 NI/Ridicule/Mr. Brown/No response</p>	<p>Su Lee : Is called The Democratic Way of Life. All about glorious freedom-loving Chinese.</p> <p>Mr. Brown : I see, a work of fiction.</p>
<p>Datum 26 PI/Exclude the other/Mr. brown/No response</p>	<p>Giovanni : Scusi. I met this fantastic girl. She had the biggest...</p> <p>Mr. Brown : Yet, yet. I'm sure we all get</p>

	your meaning.
Datum 27 NI/Condescend/Mr. Brown/No response	Zoltan : Please. Mr. Brown : Yes, Zoltan. Zoltan : (giving his phrases book) Mr. Brown : No, you really must try to speak! Speak! You!
Datum 28 PI/Exclude the other/Miss Courtney/No response	Mr. Brown : I was writing a letter for Zoltan to his girlfriend. He was showing me his appreciation in Hungarian. Miss Courtney : Kindly leave us! Zoltan : Bochanot? Miss Courtney : Go, I said go! Go!
Datum 29 PI/Exclude the other/Miss Courtney/No response	Zoltan : Bochanot? Miss Courtney : Go, I said go! Go!
Datum 30 NI/Scorn/Miss Courtney/Defensive countering	Mr. Brown : I think there were a few near Miss Courtney. Miss Courtney : That's not good enough. Obviously Mr. Brown, you are sadly lacking in the necessary required to teach English. Mr. Brown : <i>Just a moment...</i>
Datum 31 NI/Condescend/Miss Courtney/Defensive countering	Miss Courtney : Don't interrupt! I shall be keeping a very close eye on you this term, Mr. Brown. Unless I see a marked improvement, out you go. Mr. Brown : <i>It's not...</i>
Datum 32 PI/Disassociate from the other/Miss Courtney/Offensive countering	Miss Courtney : I have no wish to listen to feeble excuses. Mr. Brown : <i>Pompous old cow.</i>

Datum 33 PI/Use taboo words/Mr. Brown/Defensive countering	Mr. Brown : Pompous old cow. Miss Courtney : <i>What was that?</i> Mr. Brown : I said I'm just going now.
Datum 34 PI/Secretive Language/Giovanni and Zoltan/No response	Giovanni : Sure I speak Hungarian. Football. Zoltan : Football. Giovanni : Puskas. Zoltan : Pele. Giovanni : Kepkens. Zoltan : Beckenball. Giovanni : Bobby Lee Shutkan. Zoltan : Bobby Lee Moor. You see, I told you. I speak the language.
Datum 35 PI/Exclude the other/Danielle/Offensive countering	Danielle : Mr. Brown does not like the blond ladies. Inggrid : <i>Swedish girls are the beautifullest.</i>
Datum 36 NI/Condescend/Ingrid/Offensive countering	Danielle : Mr. Brown does not like the blond ladies. Inggrid : Swedish girls are the beautifullest. Danielle : <i>Swedish girls are too big in the bosoms.</i>
Datum 37 NI/Associate the other with negative aspects/Danielle/Offensive countering	Danielle : Swedish girls are too big in the bosoms. Inggrid : <i>French girls are too big in the mouth.</i>
Datum 38 NI/Associate the other with negative aspects/Ingrid/No response	Danielle : Swedish girls are too big in the bosoms. Inggrid : French girls are too big in the mouth.
Datum 39 NI/Condescend/Miss Courtney/Defensive countering	Miss Courtney : Don't be so ridiculous! I seem to recognize this writing. It looks like, yours Mr. Brown. Mr. Brown : <i>No, it's nothing like mine! It just looks like mine.</i>

<p>Datum 40 NI/Condescend/Miss Courtney/Defensive countering</p>	<p>Mr. Brown : I think I'll go. Miss Courtney : I haven't finished with you yet. Mr. Brown : <i>You will have when you read the letter.</i></p>
<p>Datum 41 PI/Ignore/Miss Courtney/Defensive countering</p>	<p>Mr. Brown : I can explain... Miss Courtney : Just listen to this! Mr. Brown : <i>I'd rather not.</i></p>
<p>Datum 42 PI/Snub/Miss Courtney/Defensive countering</p>	<p>Mr. Brown : Yes, you see what must have happened. Miss Courtney : You don't need to go on. Obviously he's been smitten by my charm and beauty. Mr. Brown : <i>Pardon?</i></p>

Table of the Data Findings of Episode 2: *Queen for a Day*

Data	Utterances
Datum 43 WP/Giovanni/Offensive countering	Mr. Brown : Good evening. Giovanni : How did you get in? Through the window? Mr. Brown : <i>You're late! Too busy drinking in the pub to notice the time?</i>
Datum 44 NI/Negative aspect/Mr. Brown/Defensive countering	Mr. Brown : You're late! Too busy drinking in the pub to notice the time? Giovanni : <i>We've not been in a pub, have we Max?</i> Max : Sure we haven't.
Datum 45 PI/Seek disagreement/Mr. Brown/Defensive countering	Giovanni : Yeah. Pushing a pram. Mr. Brown : No blind lady pushing a pram. Giovanni : <i>Well, maybe she wasn't exactly blind.</i> Mr. Brown : Maybe she wasn't exactly there, right? Max : <i>Sure it's true.</i>
Datum 46 PI/Use taboo word/Giovanni/Accepting response	Giovanni : On Maxi's life, we have not been in the pub. Honest. Mr. Brown : <i>All right.</i>
Datum 47 PI/Use taboo word/Giovanni/Defensive countering	Juan the pub. : Hey, you left your books in Giovanni : Santa Maria. Juan : <i>What's the matter?</i> Max : Look behind you.
Datum 48 PI/Seek disagreement/Mr. Brown/Defensive Countering	Mr. Brown : Not been in the pub, eh? Giovanni : <i>Now I remember we were there just for a minute.</i>

<p>Datum 49 PI/Call the other name/Juan/Offensive countering</p>	<p>Juan : Hey, why you not telling me that teacher is behind me you Italian macaroni?</p> <p>Giovanni : <i>Why you not look you Spanish omelette.</i></p>
<p>Datum 50 PI/Call the other names/Giovanni/No response</p>	<p>Juan : Hey, why you not telling me that teacher is behind me you Italian macaroni?</p> <p>Giovanni : Why you not look you Spanish omelette.</p> <p>Mr. Brown : All right. Come on, sit down and be quiet.</p>
<p>Datum 51 BR/Juan/No response</p>	<p>Mr. Brown : All right. Come on, sit down and be quiet.</p> <p>Juan : Hey, teacher is right! You sit down! Sit down! Be quiet! Sit down! Go! Sit down!</p>
<p>Datum 52 NI/Frighten/Mr. Brown/No response</p>	<p>Mr. Brown : You heard. Sit down! I'm getting rather tired of this continual habit of certain people being late. Seven thirty is the time class commences and you should all be sitting at your desks ready to begin work. I shan't tell you again in future. Anybody who comes late will go straight home.</p> <p>Ali : Good evening, everybody.</p>
<p>Datum 53 WP/Mr. Brown/Defensive countering</p>	<p>Ali : Good evening, everybody.</p> <p>Mr. Brown : You're late.</p> <p>Ali : <i>Oh, no. Look, please! I'm being early. It is only twenty minutes past the seven o'clock.</i></p>
<p>Datum 54 PI/Seek disagreement/Ali/Defensive countering</p>	<p>Mr. Brown : Correction, it is twenty five minutes to the eight.</p> <p>Ali : That clock is not being right at all.</p>

	Mr. Brown : <i>Is my watch not being right also?</i> Ali : Yes, please.
Datum 55 NI/Condescend/Ali/Defensive countering	Mr. Brown : Has it occurred to you that it might be your watch that is wrong? Ali : Oh, blimey. This watch is guaranteed never to be wrong. It is twenty one Julies. Mr. Brown : <i>Jewels.</i>
Datum 56 PI/Seek disagreement/Danielle/Accepting response	Danielle : Pronoun. Mr. Brown : Very good. Danielle : Hey, why I am very good and she is excellent. Mr. Brown : <i>All right. You're both excellent! Anybody else?</i>
Datum 57 PI/Make the other feel uncomfortable/Mr. Brown/No response	Taro : Prepositiono. Mr. Brown : Goodo... good.
Datum 58 NI/Associate with negative aspects/Ranjeet/Defensive countering	Ranjeet : Idiot Mr. Brown : Idiot? Surely you could have said of something else. Ranjeet : I could have said Muslim. Ali : <i>Don't you be insulting me!</i>
Datum 59 PI/Exclude the other/Mr. Brown/Accepting response	Mr. Brown : That'll do. Ranjeet, you're here to learn English! Now, kindly keep your personal prejudices to yourself! Ranjeet : <i>A thousand apologies.</i>
Datum 60 PI/Make the other feel uncomfortable/Mr. Brown/No response	Taro : Carefullyo. Mr. Brown : Carefullyo, carefully. Served carefully! Now can anybody add anything to that?

<p>Datum 61 PI/Make the other feel uncomfortable/Mr. Brown/No response</p>	<p>Forbes : F... Forbes F... fortescue Mr. Brown : J... Jeremy B... Mr. Brown.</p>
<p>Datum 62 PI/Ignore/Miss Courtney/No response</p>	<p>Miss Courtney : I don't care what nationality he is! It's time you were in the classroom. Forbes : Madam, my name is F... Forbes F...Fortescue.</p>
<p>Datum 63 PI/Be unsympathetic/Miss Courtney/No response</p>	<p>Forbes : Madam, my name is F... Forbes F... Fortescue. Mr. Brown : He's hyphenated. Miss Courtney : How unfortunate.</p>
<p>Datum 64 PI/Use taboo word/Mr. Brown/Accepting respons</p>	<p>Mr. Brown : Absolutely! Is the old battleaxe in yet? Miss Courtney : <i>The old battleaxe is here.</i></p>
<p>Datum 65 NI/Ridicule/Miss Courtney/No response</p>	<p>Sidney : What's this for? Miss Courtney : Well it's not for sticking in your buttonhole! It is to wave at the Royal Couple. Are you going to change?</p>
<p>Datum 66 NI/Scorn/Miss Courtney/Defensive countering</p>	<p>Miss Courtney : Well, you surely don't intend to greet out distinguished guests in that jacket. Haven't you anything a little more formal? Mr. Brown : <i>I've got a black tie. I wear for funerals.</i></p>
<p>Datum 67 NI/Condescend/Miss Courtney/Defensive countering</p>	<p>Miss Courtney : Sidney, go and sweep the schoolyard. Sidney : <i>I've swept it once.</i></p>
<p>Datum 68 NI/Condescend/miss Courtney/Defensive countering</p>	<p>Sidney : I've swept it once. Miss Courtney : Well sweep it again! Sidney : <i>You wouldn't want me to go</i></p>

	<i>down on my hands and knees and scrub it, would you?</i>
Datum 69 NI/Ridicule/Mr. Brown/No response	Miss Courtney : Well, I brought my silver tea set in case they wanted a drink. Mr. Brown : Perhaps the Duke would prefer a trot of rum, being an ex-naval man. Miss Courtney : I never thought of that.
Datum 70 PI/Seek disagreement/ Miss Courtney/Defensive countering	Miss Courtney : Ham rolls? You can't give royalty Ham rolls. This is a very special occasion! Tell her to open a tin of salmon. Mr. Brown : <i>They won't anything to eat.</i>
Datum 71 NI/Ridicule/Mr. brown/Offensive countering	Miss Courtney : It is better to be prepared. I wonder if we should have got a red carpet. Mr. Brown : Why don't you go the whole hog and ask the music class to play the National Anthem as they enter! This is supposed to be an informal visit. Miss Courtney : <i>I don't think you're approaching this special occasion with the proper attitude.</i>
Datum 72 NI/Condescend/Miss Courtney/Offensive countering	Miss Courtney : I don't think you're approaching this special occasion with the proper attitude. Mr. Brown : <i>I think you're being carried away.</i> Miss Courtney : Nonsense. This is an opportunity for all the staff and students to show their loyalty and devotion to our sovereign. It's up to the entire school to make a good impression, and one never knows where it may lead. The New Year's honours list isn't

	far away.
<p>Datum 73 NI/Ridicule/Mr. Brown/Offensive response</p>	<p>Miss Courtney : I don't think you're approaching this special occasion with the proper attitude.</p> <p>Mr. Brown : I think you're being carried away.</p> <p>Miss Courtney : <i>Nonsense.</i> This is an opportunity for all the staff and students to show their loyalty and devotion to our sovereign. It's up to the entire school to make a good impression, and one never knows where it may lead. The New Year's honours list isn't far away.</p>
<p>Datum 74 NI/Scorn/Miss Courtney/No response</p>	<p>Mr. Brown : I think you're being carried away.</p> <p>Miss Courtney : Nonsense! This is an opportunity for all the staff and students to show their loyalty and devotion to our sovereign. It's up to the entire school to make a good impression, and one never knows where it may lead. The New Year's honours list isn't far away.</p>
<p>Datum 75 SP/Sidney/No response</p>	<p>Gladys : Don't you like it?</p> <p>Sidney : Very patriotic. I don't know whether to salute you or run you up a flagpole.</p> <p>Gladys : I've got a surprise for you</p>
<p>Datum 76 NI/Ridicule/Sidney/No response</p>	<p>Gladys : That should surprise the Duke.</p> <p>Sidney : Surprise him? It'll paralyse him. You're supposed to courtesy, not flash him your underwear.</p>

<p>Datum 77 NI/Ridicule/Sidney/No response</p>	<p>Gladys : Well, I do hope so. I think Prince Philips's lovely and I've always been fond of sailors.</p> <p>Sidney : Don't forget, he belongs to the Queen.</p>
<p>Datum 78 NI/Condescend/Mr. Brown/Accepting response</p>	<p>Mr. Brown : Have you seen any of my students?</p> <p>Gladys : They're still changing.</p> <p>Mr. Brown : Well, go and tell them to hurry up, Sid.</p> <p>Sidney : <i>Alright.</i></p>
<p>Datum 79 NI/Condescend/Mr. Brown/No response</p>	<p>Su Le : This is uniform of People's Army of Ribelation as plesclibed by Chairman Mao. You don't rike it?</p> <p>Mr. Brown : I think it lacks a certain finish, a belt of ammunition and a couple of hand grenades.</p>
<p>Datum 80 PI/Make the other uncomfortable/Mr. Brown/No response</p>	<p>Sidney : Miss India!</p> <p>Mr. Brown : Very nice Jamila. It is Jamila, isn't it?</p>
<p>Datum 81 PI/Use inappropriate identity marker/Sidney/offensive countering</p>	<p>Sidney : Miss Greece!</p> <p>Max : <i>Don't take the mickey!</i></p> <p>Sidney : Sorry! Mr. Greece.</p>
<p>Datum 82 BR/Max/Accepting response</p>	<p>Max : Don't take the mickey!</p> <p>Sidney : <i>Sorry! Mr. Greece.</i></p>
<p>Datum 83 NI/Ridicule/Mr. Brown/Defensive countering</p>	<p>Mr. Brown : Are you presenting Italy or the Mafia?</p> <p>Giovanni : <i>I represent Sicile!</i></p>
<p>Datum 84 NI/Ridicule/Alì/Defensive countering</p>	<p>Mr. Brown : He was succeeded by his third son, William Rufus, the Red King.</p>

	<p>Ali : Oh, blimey, you are having a communist king.</p> <p>Mr. Brown : <i>No, no. He was called the red king because of his red hair.</i></p>
<p>Datum 85 NI/Ridicule/Giovanni/Offensive countering</p>	<p>Miss Courtney : It is usual for the bouquet to be presented by a lady.</p> <p>Giovanni : With that skirt, who's gonna know the difference?</p> <p>Max : <i>Come outside and I'll show you!</i></p>
<p>Datum 86 NI/Frighten/Giovanni/No response</p>	<p>Giovanni : With that skirt, who's gonna know the difference?</p> <p>Max : Come outside and I'll show you!</p>
<p>Datum 87 PI/Ignore/Sidney/No response</p>	<p>Zoltan : Please, sid.</p> <p>Sidney : No, you can't. Blimey, it's Her! Hang on! Hang on! Don't go away! Miss Courtney, Mr. Brown! She is here, she is arrived, she is outside.</p>
<p>Datum 88 NI/Condescend/Miss Courtney/No response</p>	<p>Mr. Brown : She must have come in by the back entrance.</p> <p>Miss Courtney : But don't leave her standing outside Sidney! Show her in! So pleased to meet you Ma'am! Where is your husband?</p>
<p>Datum 89 NI/Invade other's space/Miss Courtney/Defensive countering</p>	<p>Miss Courtney : So pleased to meet you Ma'am! Where is your husband?</p> <p>Mrs. Baxter : <i>He's in the woodwork class.</i></p>