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**Impoliteness Strategies Used in The Algerian Series of  
Sultan Achour El Achar (2015-2017)  
Case Study: Selected Episodes From Season One and Two**

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## **Dedication**

I dedicate this thesis to my parents.

## Acknowledgements

I am very fortunate and grateful to honor my supervisor, **Mr. MOULAI HACENE YACINE**, and my teacher, **Mrs. BENYOUCEF RADIA**. Thank you for your support and your patience with me.

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## Abstract

This dissertation describes impolite acts performed in the Algerian TV series of Sultan Achour El Achar (2015-2017), using the pragmatic approach of Culpeper's (1996) model of impoliteness. The aim of this research paper is to figure out what are the impoliteness strategies used in the series by the main character king Achour Ten, and their frequencies. Data was collected from YouTube. It was watched, written, and translated into English, applying in that, both qualitative and quantitative methods. Selected episodes from season one and two were analysed. The interpretation of the results of the present study have demonstrated that all the impoliteness strategies are used in the chosen data. Moreover, the results show that the 'positive impoliteness' is the very frequent impoliteness strategy in the series.

**Keywords:** impoliteness, Sultan Achour El Achar, Culpeper's (1996) model of impoliteness, positive impoliteness, frequent.

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## General introduction

Language, that links interlocutors in a dynamic interaction, is an integral part of human life. Through language, the speaker achieves his goal. In doing it, he must take into consideration that the addressee's public image is not to be threatened. For this reason, pragmatists' interest in this scope illuminates them to do researches on the principle of politeness. It is everyone's mutual interest to save each other's face as Brown and Levinson (1987) have stated, that is why, politeness has become an attractive field of research by scholars.

However, even though politeness is an important aspect of social interactions, violating politeness, or in other words being impolite, is inevitable. Undoubtedly, impoliteness is perceived as a big deal today. Many scientific researches revealed that verbal behaviors are potentially more harmful and damaging than physical violence. Culpeper (1996) have stated that impoliteness uses communicative behavior, which intends to cause the target's "face loss" or what the target identifies to be so. Impoliteness phenomena do not only occur in daily conversations, but also occur in the dialogues found in various media such as films, books, and television series.

Television series is similar to films in a way that they illustrate a certain story by moving pictures. Although it is not a real story, the utterances in a movie or TV-series are produced naturally. Thus, it enables people to observe how languages are used. The impoliteness strategies are proposed by Culpeper (1996), which, to an extent, mirror the politeness strategies of Brown and Levinson (1987). Our selected model in the present work is that of Culpeper's (1996) approach of impoliteness. Choosing a suitable work to explain Culpeper's (1996) model

is challenging. Thus, this paper chooses an Algerian TV series entitled “Sultan Achour El Achar” as the data source of the research.

Selected episodes of both seasons one and two from the series were analyzed, scripted into twenty excerpts in both Algerian dialect, and translated into English. The reason of choosing Sultan Achour El Achar’s series is that it has become very popular, and it is from our Algerian culture. Another reason is that in this series, the content is revealed in a unique way, which contains a lot of humour.

This research aims to describe and investigate impoliteness strategies used in the series of ‘Sultan Achour El Achar’ by the main character king Achour Ten, in both seasons one and two. The work, also, attempts to find out which strategy in the chosen pragmatic model of Culpeper (1996) is the most frequent. By analyzing this study, the readers who are interested in doing this field of study can understand the use of impoliteness in certain movies or TV series, which have specific kinds of language applied.

The present paper tries to answer the following research question: What are the impoliteness strategies used in the series of “Sultan Achour El Achar”, by king Achour Ten, from both seasons one and two? This research question gives rise to a sub-question; which strategy is the most frequently used?

In order to answer the research questions, it is hypothesized that, first, all the impoliteness strategies are used by King Achour Ten in the chosen data. Second, not all the impoliteness strategies are used by King Achour Ten in the series. The hypothesis, thus, assumes that the

impoliteness strategies are maybe all used or just some of them, by king Achour Ten in his utterances with other characters in the series.

The study consists of three chapters. The first chapter is the theoretical framework. It is devoted to the literature review that corresponds to the theme. It introduces the scope of pragmatics and defines it according to the father of pragmatics Morris (1938) and many other linguists after him. In addition, chapter one provides definitions of the principle of politeness in accordance to four major linguists in the field. Two other concepts that are relevant to the theory of politeness were put forward; speech community, and the concept of face.

The second chapter, theoretical background, presents the determination of the opposite phenomenon that is impoliteness, as stated by Culpeper besides other linguists. The first part of this chapter also represents the adopted model of the research, which are the impoliteness strategies that are relevant to the analytical framework. The second part gives a definition of humour and its three theories. The third part tries to identify impoliteness phenomenon in relation to humour. The theoretical information that are in the first two chapters has been drawn from a large number of sources.

The last chapter is the practical part of the thesis, which is called; the practical issues. It includes the methodology of the research, the data collection techniques, and the data analysis with the application of both qualitative and quantitative methods. Furthermore, there is the section of the findings, and the results that tries to answer the research question. Finally, the last part provides the suggestions and recommendations in accordance to the results.

# **Chapter One:**

# **The Theoretical Background**

## Chapter One: The Theoretical Background

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### 1. Introduction

The study of the meaning beyond the form of words and sentences called the pragmatic study. It deals with the meaning that relates to the component of the context. Thomas (1995) defines pragmatics as a level of linguistic description, like phonology, syntax, semantics, discourse analysis and morphology, which has its own theories, methodologies and underlying assumptions. Since language structure and language use cannot be separated in the study of language, pragmatic interactions with these levels are inevitable. This chapter aims to give a brief survey of the scope needed in the present paper, pragmatics.

The chapter, also, is devoted to show the different notions related to politeness phenomenon. In the 1980s, Brown and Levinson (1987) made a great contribution in the field of pragmatics, by providing a systematic theory of politeness. It is not surprising that many scholars have been keen on the study of politeness. In short, this part will shed light on many definitions of this phenomenon briefly.

### 2. Defining Pragmatics

Although pragmatics is a relatively new branch of linguistics, research on it can be dated back to ancient Greece and Rome, where the term *pragmaticus* is found in Late Latin and *pragmaticos* in Greek, both meaning of being practical. The modern concept of pragmatics was first introduced by the philosopher Charles Morris, in 1938. He gave the following well-known definition of pragmatics: 'The branch of semiotics which studies the origin, the uses, and the effects of signs'. 'The relations of signs to interpreters' (Morris, 1938, p.6), He also defined it as:

'By 'pragmatics' is designated the science of the relation of signs to their interpreters [...] Since most, if not all, signs have as their interpreters living organisms, it is a sufficiently accurate characterization of pragmatics to say that



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it deals with the biotic aspects of semiosis, that is, with all the psychological, biological, and sociological phenomena which occur in the functioning of signs'

(Morris, 1938, p.30)

Pragmatics is distinguished from semantics and syntax (Cherry, 1974, p.1). For Morris (1938), pragmatics studies the relations of signs to interpreters, while semantics studies the relations of signs to the objects to which the signs are applicable, and syntactics studies the formal relations of signs to one another. While Carnap (1939) proposed to call pragmatics 'the field of all those investigations which take into consideration... the action, state, and environment of a man who speaks or hears a linguistic sign' (cited in Akmajian, et al., 2001, p. 361).

According to Stalnaker (1970), 'Pragmatics is the study of the purposes for which sentences are used, of the real world conditions under which a sentence may be appropriately used as an utterance' (cited in Sanchez, 2009, p. 114). By elaborating the sense of pragmatism in his concern of conversational meanings, Grice (1975) enlightened modern treatment of meaning by distinguishing two kinds of meaning, natural and non-natural. Grice suggested that pragmatics should center on the more practical dimension of meaning, namely the conversational meaning that was later formulated in a variety of ways (Levinson, 1983; Leech, 1983).

In other words, Pragmatics studies how people comprehend and produce a communicative act or speech act in a concrete speech situation that is usually a conversation. It distinguishes two intents or meanings in each utterance or communicative act of verbal communication. One is the informative intent or the sentence meaning, and the other is the communicative intent or

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speaker meaning (Leech, 1983; Sperber and Wilson, 1986). The ability to comprehend and produce a communicative act is referred to as pragmatic competence (Kasper, 1997), which often includes one's knowledge about the social distance, social status between the speakers involved, the cultural knowledge such as politeness, and the linguistic knowledge explicit and implicit.

Leech and Thomas (1983) distinguish two components of pragmatics; a sociopragmatic component and a pragmalinguistic component. Pragmalinguistics is concerned with the linguistic side of pragmatics, including the range of resources that the speakers of language use in communication such as pragmatic strategies (e.g directness and indirectness), modification devices and pragmatic routines. Sociopragmatics, on the other hand, refers to the interfaces of linguistic action and social structure. In other words, it deals with such constraints as social status, social distance and the degree of imposition on the choice of linguistic realization of a particular illocution (Barron, 2003, p. 8).

George Yule (1996) defines Pragmatics as the explanation about utterances meaning, which means that it study the meaning conveyed by the speaker/ writer and interpreted by the listener/ reader. 'pragmatics is the study of speaker meaning' (Yule, 1996, p. 03). It is about contextual meaning, taking into consideration how the speaker arrange with the listener, what he wants to say in adaptation with the listener, where the condition is, when and how. Pragmatics is about how is more being submitted than said. It is also about expression from relation distance. (Yule, 1996, p. 03)

According to George Yule (1996), Pragmatics is different from semantics and syntax. Syntax is the study of the relationships between linguistic forms. This type usually happens without

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considering reference world or other form. Semantics is just like syntax but not only the study of the relationships between linguistic forms but also entities in the world, more exactly; the relation between words and things. While pragmatics is the relationships between units of speech and their users. (Yule, 1996, p. 04)

### 2-1. Some Definitions of Pragmatics

Pragmatics is seen as redundant, and semantics has already covered the territory adequately. However, many of the definitions reproduced below contrast pragmatics with semantics.

**Morris (1938):** ‘Semantics deals with the relation of signs to...objects, which they may, or do denote. Pragmatics concerns the relation of signs to their interpreters’ (Morris, 1938, p.31).

**Carnap (1942):** ‘If in an investigation explicit reference is made to the speaker, or, to put it in more general terms, to the user of a language, then we assign it to the field of pragmatics. (...) If we abstract from the user of the language and analyze only the expressions and their designata, we are in the field of semantics. And if, finally, we abstract from the designata also and analyze only the relations between expressions, we are in (logical) syntax’ (Carnap, 1942, p.08).

**Bar-Hillel (1954):** ‘I believe, therefore, that the investigation of indexical languages and the erection of indexical language-systems are urgent tasks for contemporary logicians. May I add, for the sake of classificatory clarity, that the former task belongs to *descriptive pragmatics* and the latter to *pure pragmatics* (in one of the many senses of the expression)?’ (Bar-Hillel, 1954, p. 360).

**Stalnaker (1970):** ‘Syntax studies sentences, semantics studies propositions. Pragmatics is the study of linguistic acts and the contexts in which they are performed. There are two major types of problems to be solved within pragmatics: first, to define interesting types of speech

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acts and speech products; second, to characterize the features of the speech context which help determine which proposition is expressed by a given sentence....It is a semantic problem to specify the rules for matching up sentences of a natural language with the propositions that they express. In most cases, however, the rules will not match sentences directly with propositions, but will match sentences with propositions relative to features of the context in which the sentence is used. Those contextual features are part of the subject matter of pragmatics' (Stalnaker, 1970, p. 272).

**Katz (1977):** 'draw the theoretical line between semantic interpretation and pragmatic interpretation by taking the semantic component to properly represent only those aspects of the meaning of the sentence that an ideal speaker-hearer of the language would know in an anonymous letter situation,... [where there is] no clue whatever about the motive, circumstances of transmission, or any other factor relevant to understanding the sentence on the basis of its context of utterance' (Katz, 1977, p. 19).

**Gazdar (1979):** 'pragmatics = meaning — truth conditions. What we need in addition is some function that tells us about the meaning of utterances. (...) The domain of this pragmatic function is the set of utterances, which are pairs of sentences and contexts, so that for each utterance, our function will return as a value a new context: the context as changed by the sentence uttered. (...) And we can treat the meaning of the utterance as the difference between the original context and the context arrived at by utterance of the sentence. [This applies to only] a restricted subset of pragmatic aspects of meaning' (Gazdar, 1979, p. 47).

**Kempson (1988):** 'Semantics provides a complete account of sentence meaning for the language, [by] recursively specifying the truth conditions of the sentence of the language. ... Pragmatics provides an account of how sentences are used in utterances to convey information in context' (Kempson, 1988, p. 139).

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**Kaplan (1989):** ‘The fact that a word or phrase has a certain meaning clearly belongs to semantics. On the other hand, a claim about the basis for ascribing a certain meaning to a word or phrase does not belong to semantics... Perhaps, because it relates to how the language is used, it should be categorized as part of *pragmatics* or perhaps, because it is a fact about semantics, as part of ... *Metasemantics*’ (Kaplan, 1989, p. 481).

**Davis (1991):** ‘Pragmatics will have as its domain speakers' communicative intentions, the uses of language that require such intentions, and the strategies that hearers employ to determine what these intentions and acts are, so that they can understand what the speaker intends to communicate’ (Davis, 1991, p. 595).

**Carston (1999):** ‘The decoding process is performed by an autonomous linguistic system, the parser or language perception module. Having identified a particular acoustic stimulus as linguistic, the system executes a series of deterministic grammatical computations or mappings, resulting in an output representation, which is the semantic representation, or logical form, of the sentence or phrase employed in the utterance. (...) The second type of cognitive process, the pragmatic inferential process (constrained and guided by the communicative principle of relevance) integrates the linguistic contribution with other readily accessible information in order to reach a confirmed interpretive hypothesis concerning the speaker's informative intention’ (Carston, 1999, p. 91).

**Bach (2004):** ‘Semantic information is information encoded in what is uttered — these are stable linguistic features of the sentence — together with any extralinguistic information that provides (semantic) values to context-sensitive expressions in what is uttered. Pragmatic information is (extralinguistic) information that arises from an actual act of utterance, and is relevant to the hearer's determination of what the speaker is communicating. Whereas semantic information is encoded in what is uttered, pragmatic information is generated by, or at least made relevant by, the act of uttering it’ (Bach, 2004). (Cited in Korta, 2015, p.31)

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We have dealt with defining our scope of this research, which is pragmatics. The next concept to be discussed in this chapter is the principle of politeness in pragmatics.

### 3. Determining Politeness

In order to define the term Politeness, there are, first, some concepts that need to be clarified; speech community and the concept of face.

#### 3.1. Speech Community

Yule (2006) defines a speech community as a group of people who share a set of linguistic norms and expectations regarding the use of language. The concept of speech community is usually in sociolinguistics and anthropological linguistics research that is accountable to a body of naturally occurring speech or signed data. This concept has emerged when Leonard Bloomfield (1933) wrote ‘a group of people who use the same set of speech signals is a speech community’ (Bloomfield, 1933, p. 29). He considered it as a social group that have one language and one nation-state.

In 1960s, this concept of speech community was adopted as a unit of linguistic analysis. Gumperz (1964) defines a speech community as ‘Regardless of the linguistic differences among them, the speech varieties employed within a speech community form a system because they are related to a shared set of social norms’ (Gumperz, 1964, p.220). In his quotation, Gumperz (1964) provided us with two main components of speech community, which are; the members of a speech community share some linguistic forms and a set of social norms that control the use of those linguistic forms.

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While Gumperz (1964) focused on shared norms rather than linguistic system, Chomsky (1965) argued that we have to give priority to linguistic performance in a speech community because competence is homogeneous:

‘Concerned primarily with an ideal speaker-listener, in a completely homogeneous speech-community, who knows its language perfectly and is unaffected by such grammatically irrelevant conditions as memory limitations, distractions, shifts of attention and interest, and errors (random a characteristic) in applying his knowledge of language in actual performance’

(Chomsky, 1965, p.3)

### 3.2.1. Further Definitions of Speech Community

**Lyons (1970):** ‘All people who use a given language or dialect’ (Lyons, 1970, p. 326).

**Fishman (1971),** ‘(a Speech community is a subtype of community) all of whose members share at least a single speech variety and the norms for its appropriate use’ (Fishman, 1971, p. 28).

**Labov (1972):** ‘Participation in a set of shared norms; these norms may be observed in overt types of evaluative behavior, and by the uniformity of abstract patterns of variation which are invariant in respect to particular levels of usage’ (Labov, 1972, pp.120-1)

**Gumperz (1968):** ‘any human aggregate characterized by regular and frequent interaction by means of a shared body of verbal signs and set off from similar aggregates by significant differences in language usage’ (Gumpers, 1968, p.114). Later he revised it as "A social group which may be either monolingual or multilingual, held together by frequency of social interaction and set off from the surrounding areas by weaknesses in the lines of communication"(Gumpers, 1971)

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For **Hymes (1974)**, however, the Speech community is ‘not a naive attempt to use language to compass a social unit’, but rather “an object defined for purposes of linguistic inquiry”, not to be confused with “attributes of the counterpart of that object in social life... It postulates the unit of description as a social, rather than linguistic, entity’ (Hymes, 1974, p. 54). Then, **Hymes (1986)** proposes to divide the speech community into individual communities and groups, which is considered a descriptive theory including two aspects: a community that shares ‘rules for the conduct and interpretation of speech, and rules for the interpretation of at least one linguistic variety’ (hymes, 1986).

**Kerswill (1994)** believed it referred to “linguistic similarities among the various codes in use”, and to “agreement on the social meaning of various linguistic parameters”, including sociolinguistic variables, codeswitching, and contextualization cues; such parameters can only be fully understood by members of the same speech community’ (Kerswill, 1994, p. 45)

(cited in Changjuan Zhan, 2013, p.1328).

These definitions reflect different concerns of each researcher, but it turns out that most linguists emphasized the shared rules of language use and the common communication among the members in a speech community. And it is also the basic concept in the study of the speech community.

### 3.2.The Concept of Face

Yule (1996) defines politeness as ‘The means employed to show awareness of another person’s face’ (Yule, 1996, p.60). That is why in order to describe the term politeness we need the concept of ‘face’. Face is a term which means ‘the public self-image of a person’ (Yule, 1996, p.60). The sociologist Erving Goffman (1955) introduced the concept of ‘face’ in sociology in 1955, in his article “on face-work: an analysis of ritual elements of social



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interaction", and in his 1967 book: *interaction ritual: essays on face-to-face behavior*. as in brown and levinson's declaration (1987): 'our notion of face is derived from that of goffman and from the english folk term' (Brown and Levinson, 1987, p.61).

For Goffman (1963), face may be defined as 'the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact. It is an image of self, delineated in terms of approved social attributes' (Goffman, 1963). For him, face is a mask that changes depending on the audience and the variety of social interaction. People strive to maintain the face they have created in social situations. They are emotionally attached to their faces, that is why they feel good when their faces are maintained; loss of face results in emotional pain, so in social interactions people cooperate by using politeness strategies to maintain each others' faces.

Face is an important cultural concept in social life. It is the social standing of a person that refers to the identity or image each person wants to claim in interactions, and face-work includes the set of actions that are taken by persons to maintain face. Brown and Levinson (1987) also insist on integrating "face" as 'the public self-image that every member wants to claim for himself' (Brown and Levinson, 1987 p.66).

People in every day interactions want their 'public self-image' or their 'face wants' to be respected (Yule, 1996, p. 61). When a person says something that threatens another one this act is considered as 'face threatening act'. However, when he tries to decrease the threat as possible as he can, here, it is called 'the face saving act' (Yule, 1996, p.61).

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Brown and Levinson (1987) claims that the concept of ‘face’ consists of two interrelated even though conflicting aspects: positive face and negative face (brown and Levinson, 1987, p. 312). According to Yule (1996), ‘a person’s negative face is the need to be independent, to have freedom of action, and not to be imposed on by others’ (Yule, 1996, p. 61). While ‘a person’s positive face is the need to be accepted, even liked, by others, to be treated as a member of a group’ (Yule, 1996, p. 62). Yet so many scholars criticize these two aspects of ‘face’ for being too narrow and individualistic.

### 3.3. The Definition of Politeness

The Oxford English Dictionary (2009) defines politeness as “Courtesy, good manners, behavior that is respectful or considerate of others”. Politeness as a universal term is interpreted as a desire to be ‘nice’ to other people in order to create positive communicative relations (Tretyakova, 2016). Linguistic politeness could be, for example, described as attempts to maintain each other’s face in interactions (Brown & Levinson, 1987, p. 311). Politeness is considered as an effective way to achieve one’s goal. In communication with the addressee, the speaker tries to take care of the addressee’s face, or his/ her public image. However, all of us want others to save our face too.

The etymology was described by Sifianou (1992) as follows:

‘Polite is derived from the Latin *politus*, past participle of “*polire*” meaning “to smooth”. Thus ,”polite” originally meant “smoothed” ,”polished” ,and subsequently “refined”,” cultivated” ,”well bred” ,and so on ,when referring to people ,and “courteous”, ”urban”, etc. when referring to manners’.

(Sifianou, 1992, p.81)

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This description associates politeness with behaviour of the upper classes, the urban life and civilized manners, and all these terms refer to forms of social behaviour.

A great number of studies have been conducted in the field of Politeness. Their focus is on the strategies which are used in communication to promote social harmony (Culpeper, 1996, p.349). In everyday life face-to-face contacts and communications, politeness is manifested through verbal or non-verbal etiquette codes. Politeness is culture specific and context sensitive. That is why what is considered polite in one speech community might sometimes be quite rude or simply strange in another cultural context.

### 3.3.1. Politeness Theory by Robin Lakoff

Lakoff (1975) defines politeness as those forms of behavior which have been “developed in societies in order to reduce friction in personal interaction’ thus indirectly claiming politeness universality .she also speaks about appropriateness saying: “to be polite is saying the socially correct thing” (Lakoff, 1975, p. 53)

Based on Grice’s (1975) cooperative principle, the primary concern of communication is that the interaction needs to be cooperative (Grice, 1975, p.45). With its four ‘Maxims’ of Quality, Quantity, Relevance, and Manner, Lakoff (1973) has developed the ‘Politeness Principle’. She believed that there are three rules, which should be used in conversation to ensure it is cooperative and successful (‘Don’t impose’, ‘Give options’, and ‘Be friendly’) (Robin Lakoff, 1973, p. 296).

Lakoff (1989) also divides different types of discourse into two categories: first, there is discourse, whose function is to transmit information, such as a lecture or another teaching

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situation, and secondly, discourse that is principally for interaction itself. Ordinary conversation belongs to this category. In ordinary conversation, the speaker usually tends to stay within in the limits of politeness in order to remain engaged in the conversation (Lakoff, 1989, p. 102).

### 3.3.2. Politeness Theory by Leech

Leech (1983) defines politeness as those forms of behavior, which are aimed at the establishment, and maintenance of comity, i.e. the ability of participants to engage in interaction in a comfortable and harmonious atmosphere (Leech, 1983, p. 104). Leech (1983) views politeness as conflict avoidance. He introduces the politeness principle. The function of Politeness Principle as Leech (1983) explains is ‘to maintain the social equilibrium and the friendly relations which enable us to assume that our interlocutors are being cooperative in the first place’ (Leech, 1983, p. 82).

Leech (1983) explores politeness through his theory of illocutionary functions (Leech, 1983, pp.104-105). Leech (1983) classifies illocutionary functions into four different types, “according to how they relate to the social goal of establishing and maintaining comity” (Leech, 1983, p. 104).

These four types are described as follows:

- (a) **Competitive:** The illocutionary goal competes with the social goal; example, ordering asking, demanding, begging.
- (b) **Convivial:** The illocutionary goal coincides with the social goal; example, offering, inviting, greeting, thanking, congratulating.
- (c) **Collaborative:** The illocutionary goal is indifferent to the social goal; example, asserting, reporting, announcing, instructing.

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(d) **Conflictive**: The illocutionary goal conflicts with the social goal; example, threatening, accusing, cursing, reprimanding. (Leech, 1983 p. 104)

Leech (1983) mentions seven maxims, all of which are related to the notion of cost and benefit; tact, generosity, approbation, modesty, agreement, sympathy, and consideration. Leech (1983) claims that the seven (07) maxims have the same status as Grice's (1975) cooperative principle, and they are important to account for the relationship between sense and force in human conversations. There follows the description of each:

**(1) The Tact Maxim:**

- Minimize cost to the speaker
- Maximize benefit to the hearer

**(2) The Generosity Maxim:**

- Minimize benefit to self (benefit to the S)
- Maximize cost to self

**(3) The Approbation/Praise Maxim (it is oriented toward the H):**

- Minimize dispraise of the H
- Maximize praise of the H

**(4) The Modesty Maxim:**

- Minimize praise of self (S)
- Maximize dispraise of self (S)

**(5) The Agreement Maxim:**

- Minimize disagreement with the H
- Maximize agreement with the H

**(6) The Sympathy Maxim:**

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- Minimize antipathy towards the H
- Maximize sympathy towards the H

### (7) Consideration Maxim:

- (1) Minimize the hearer's discomfort/displeasure
- (2) Maximize the hearer's comfort/pleasure

(Leech, 1997, pp. 158-166; Watts, 2003, pp. 65-68)

### 3.3.3. Politeness Theory by Brown and Levinson

It is impossible to talk about politeness without referring to Brown and Levinson. The most well-known and dominant theory on linguistic politeness is that of Brown and Levinson (1987). It first appeared in 1978. They also relate their theory with Gricean (1975) framework, in that politeness strategies are seen as “rational deviations’ from the Gricean (1975) Cooperative Principle.

Brown and Levinson (1987) identify two (02) kinds of politeness, deriving from Goffman's (1959) concept of face: **positive** politeness, and **negative** politeness. They (1987) present four (04) main types of politeness strategies; bald on-record, negative politeness, positive politeness, and off-record (indirect).

#### 3.3.3.1. Bald on Record

The speaker makes no attempt to minimize the threat to the addressee's face. This strategy is present when the speakers are close and they know each other well. Whereas, there are some situations when the addressee does not feel disrespected, he will not lose his/her face. Such as emergency situation, As if there is a fire and the addressee give orders to everyone to get out,

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even if he/ she is not familiar with others, and his face is saved (Brown and Levinson, 1987, p.92).

### 3.3.3.2. Positive Politeness

It is concerned with the addressee's wish to be appreciated and liked by others. It seeks to establish relationship between parties; it respects a person's need to be liked and understood. According to Brown and Levinson (1987), there is a list of many possible **positive** politeness strategies (Brown and Levinson, 1987, p. 102).

#### A. Claim Common Ground

**A1.** Express that the addressee is admirable, interesting

1. Notice, attend
2. Exaggerate interest, approval, sympathy
3. Intensify interest to the addressee

**A2.** Claim group membership

4. Use in-group identity markers

**A3.** Claim common point of view/ opinions/ attitudes/ knowledge/ empathy

5. Seek agreement
6. Avoid disagreement
7. Presuppose/raise/assert/ common ground
8. Joke

#### B. Convey Cooperation With the Addressee

**B1.** Take addressee's wants into consideration

9. Convey understanding of addressee's wants

**B2.** Claim reflexivity

10. Offer, promise

11. Be optimistic
12. Include the addressee in the activity
13. Give or ask for reasons

**B3. Claim reciprocity**

14. Assume or assert reciprocity

**C. Fulfil Addressee's Wants**

15. Give gifts to the addressee – goods, sympathy, understanding, cooperation

(Adapted from Brown and Levinson, 1987, p.102)

**3.3.3.3. Negative Politeness**

It is concerned with the addressee's wish to maintain freedom of action, and to remain free from imposition. Furthermore, Brown and Levinson (1987) present a similar set of negative politeness strategies to those for positive politeness strategies (Brown and Levinson, 1987, pp. 130-131).

**A. Be Direct**

1. Perform the FTA on record

**B. Don't Presume/ Assume (make minimal assumption about addressee's wants)**

2. Question, hedge

**C. Don't coerce**

**C1. Give addressee option not to act**

2. Question, hedge
3. Be pessimistic

**C2. Minimize threat**

4. Minimize the imposition
5. Give deference



**D. Communicate That Your Want is Not To Harm the Addressee**

6. Apologise

D1. Dissociate the addressee from the particular infringement

7. Impersonalise, avoid I and you

8. State the FTA as a general rule

9. Nominalise

**E. Redress Other Wants of the Addressee**

5. Give deference

10. Go on-record as incurring a debt

(adapted from Brown and Levinson 1987, p. 131)

**3.3.3.4. Off Record**

It is also called indirect. It is the very polite strategy without directly asking or requesting. It is the opposite of bald on-record. Its main purpose is to take some of the speaker's pressure off. The speaker is removing himself or herself from any imposing what so ever. In cases where the risk is estimated as very high, speaker realize the act in a way that leaves maximal option for deniability. In simple term, off record realizes the act so indirectly. (Brown and Levinson, 1987, p. 92). Trying to explain how off-record strategies help the speaker avoid doing an FTA in the most direct way, Brown and Levinson (1987) state:

‘the actor leaves himself an ‘out’ by providing himself with a number of defensible interpretations; he cannot be held to have committed himself to just one particular interpretation of his act. Thus, if a speaker wants to do an FTA, but wants to avoid the responsibility for doing it, he can do it off record and leave it up to the addressee to decide how to interpret it’.

(Brown and Levinson, 1987, p. 92)

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These strategies are not universal - they are used more or less frequently in other cultures. If one thinks of politeness, it is to think of 'negative politeness' more than "positive politeness", Leech (1983) claims 'negative politeness' is a more 'weighty' consideration than "positive politeness" (leech, 1983, p 133)

### **3.3.4. Politeness Theory by Fraser**

Fraser (1990) proposes four current theories to the phenomenon: the social-norm view, the conversational-maxim view, the face-saving view, and the conversational-contract view.

#### **3.3.4.1. The Social-Norm View**

The social-norm view is correlated with the historical understanding of politeness and is considered as the first approach to politeness (Fraser, 1990, p. 220). According to Fraser (1990), the social norm view sees politeness as following historically established rules of behaviour. Furthermore, this point of view assumes that societies have particular social norms, and when these rules are obeyed, it is seen as politeness and when they are neglected, it is seen as rudeness or impoliteness (Fraser, 1990, pp. 220-1)

#### **3.3.4.2. The Conversational- Maxim View**

It is based on the work of Grice (Fraser, 1990, pp. 222-7). Grice states that all people who participate in conversation are interested in getting their message across efficiently. The cooperative principle and its conversational maxims carry the assumption that the main purpose of conversation is the successful exchange of information using maxims. Indeed, Grice's maxims are very crucial in formulating polite language and behaviour. This principle was also adopted by Lakoff (1973) and Leech (1983).

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### 3.3.4.3. The Face-Saving View

This view is the view of Brown and Levinson (1987). According to this theory, all people have a 'face', a public self-image and in a conversation people have the desire to uphold their own and each others' face (Fraser, 1990, p. 228).

### 3.3.4.4. The Conversational-Contract View

This view was developed by Fraser (1990) himself and Nolen (1981) (presented in Fraser, 1990, p.232). It has some similarities with Brown and Levinson's (1987) theory about politeness: it also recognizes the term face like Brown and Levinson's (1987) theory, also does. The conversational contract view claims that we enter a conversation with the knowledge of the rules we have to obey and obligations we have in the conversation. (Fraser, 1990, pp. 232-233).

These are the known definitions of the phenomenon of Politeness, according to different linguists.

## 4. Conclusion

This chapter (01) is finished. It have dealt with the theoretical part of the present research "**Impoliteness in comical context**", including the definition of Pragmatics, the phenomenon of politeness, and its theories and strategies. Chapter two (02) attempts to give an overview of the opposite phenomenon, which is called impoliteness, besides the concept of humour, and impoliteness in relation to humour.

# **Chapter Two:**

# **The Theoretical Framework**

### 1. Introduction

Besides politeness, there is the opposite phenomenon, which is impoliteness. This chapter covers the principle definitions of this phenomenon, especially those of Culpeper's (1996) strategies of impoliteness, and after he has revisited his definition on 2005.

Though everyone loves some good humour, it is actually a complex process. 'Linguists, psychologists, and anthropologists have taken humour to be an all-encompassing category, covering any event or object that elicits laughter, amuses, or is felt to be funny' (Attardo, 1994, p. 4). Chapter two is going to give a theoretical definition of Humour and its three (03) theories.

Humour is related to impoliteness as Meyer (2000) says: 'much humour stems from violations of what is socially or culturally agreed to be normal' (Meyer, 2000, p.314). This chapter is also devoted to discuss humor in relation to impoliteness.

### 2. Determining Impoliteness

Impoliteness is no longer considered a taboo that would better stay unexamined (Culpeper, 2011). It is now acknowledged as a separate section of pragmatic research and an autonomous area of language use, meant to serve specific purposes.

There are several synonyms of impoliteness in English Oxford Dictionaries: **rude**, bad-mannered, ill-mannered, unmannerly, discourteous, uncivil, disrespectful, inconsiderate, boorish, churlish, ill-bred, ungentlemanly, unladylike, ungracious, ungallant, **insolent**, impudent, impertinent, cheeky, pert, audacious, brassy, offensive, insulting, derogatory, **loutish**, rough, crude, unrefined, indelicate, indecorous, brash, and vulgar.

Culpeper (1996) defines impoliteness as 'the use of strategies that are designed to have the opposite effect - that of social disruption. These strategies are oriented towards attacking face,

an emotionally sensitive concept of the self' (Culpeper, 1996, p.350). After, he have revisited his model of impoliteness, Culpeper (2005) declares that 'the phenomenon of impoliteness is to do with how offense is communicated and taken' (Culpeper, 2005, p.36). He states that 'impoliteness comes about when: (1) the speaker communicates face- attack intentionally, or (2) the hearer perceives and/ or constructs behaviour as intentionally face- attacking, or a combination of (1) and (2)' (Culpeper, 2005, p.38). However, in 2010, Culpeper have defined impoliteness in another way. He states that:

'Impoliteness is a negative attitude towards specific behaviours occurring in specific contexts. It is sustained by expectations, desires and/or beliefs about social organisation, including, in particular, how one person's or group's identities are mediated by others in interaction. Situated behaviours are viewed negatively when they conflict with how one expects them to be, how one wants them to be and/or how one thinks they ought to be. Such behaviours always have or are presumed to have emotional consequences for at least one participant, that is, they cause or are presumed to cause offence. Various factors can exacerbate how offensive an impolite behaviour is taken to be, including for example whether one understands a behaviour to be strongly intentional or not'

(Culpeper, 2011, p.254)

In these definitions, we can observe that the key element is intention. Culpeper (2003) in his book "Language and Characterization" illustrates the difference between politeness and impoliteness: 'it should be noted that the key difference between politeness and impoliteness is a matter of intention: whether it is the speaker's intention to support face (politeness) or to attack it (impoliteness)' (Culpeper, 2003, p.1550).

### 2.1. More Definitions of Impoliteness

**Culpeper, Bousfield and Wichmann (2003):** ‘impoliteness, communicative strategies designed to attack face, and thereby cause social conflict and disharmony’. (Culpeper et al, 2003, p. 1546)

**Locher and Bousfield (2008):** ‘Impoliteness is behaviour that is face-aggravating in a particular context’ (Locher and Bousfield, 2008, p. 03)

**Watts (2003)** states that “... (im)politeness is a term that is struggled over at present, has been struggled over in the past and will, in all probability, continue to be struggled over in the future.” (Watts, 2003 p. 09).

**Bousfield (2008):** ‘impoliteness constitutes the communication of intentionally gratuitous and conflictive verbal face-threatening acts (FTAs) which are purposefully delivered: (1) unmitigated, in contexts where mitigation is required, and/or, (2) with deliberate aggression, that is, with the face threat exacerbated, 'boosted', or maximized in some way to heighten the face damage inflicted’ (Bousfield, 2008, p. 72).

**Holmes et al (2008):** ‘verbal impoliteness [is] linguistic behaviour assessed by the hearer as threatening her or his face or social identity, and infringing the norms of appropriate behaviour that prevail in particular context and among particular interlocutors, whether intentionally or not’ (Holmes et al, 2008, p. 196).

According to Culpeper (2005), impoliteness is not (a) incidental face- threat, (b) unintentional, (c) banter, and (d) bald on record politeness. Culpeper, Bousfield and wichmann (2003) have noted that impolite discourses appears in many different activity types (Levinson, 1992) and discourses:

‘Conflictive talk has been found to play a role-and often a central one-in, for example, army training discourse (Culpeper 1996), courtroom discourse (Lakoff 1989; Penman 1990), family discourse (Vuchinich 1990), adolescent discourse (Labov 1972; Goodwin and Goodwin (1990), doctor-patient discourse (Mehan 1990), therapeutic discourse (Labov and Fanshel 1977), ‘workplace’ discourse’ (Andersson and Pearson 1999), parliamentary discourse (Harris 2001), ‘everyday conversation’ (Beebe 1995), radio talk shows (Hutchby (1996) and fictional texts (Culpeper 1998; Tannen 1990)’

(Bousfield and Locher, 2008, p. 02)

Culpeper (1996) developed a framework for impoliteness, comprised of five superstrategies (Culpeper, 1996, p. 356) that could be considered as the impolite counterparts of Brown and Levinson’s strategies (Culpeper, 2005, p. 1555). Those impoliteness superstrategies have been applied in a number of studies. The superstrategies are listed below.

**‘Bald on record impoliteness:** the FTA is performed in a direct, clear, unambiguous and concise way in circumstances where face is not irrelevant or minimized.

**Positive impoliteness:** the use of strategies designed to damage the addressee’s positive face wants, example, ignore the other, exclude the other from an activity, be disinterested, unconcerned, unsympathetic, use inappropriate identity markers, use obscure or secretive language, seek disagreement, use taboo words, call the other names.

**Negative impoliteness:** the use of strategies designed to damage the addressee’s negative face wants, e. g., frighten, condescend, scorn or ridicule, be contemptuous, do not treat the other seriously, belittle the other, invade the



other's space (literally or metaphorically), explicitly associate the other with a negative aspect (personalize, use the pronouns "I" and "You"), put the other's indebtedness on record.

**Sarcasm or mock politeness:** the FTA is performed with the use of politeness strategies that are obviously insincere, and thus remain surface realisations.

**Withhold politeness:** the absence of politeness work where it would be expected. For example, failing to thank somebody for a present may be taken as deliberate impoliteness'.

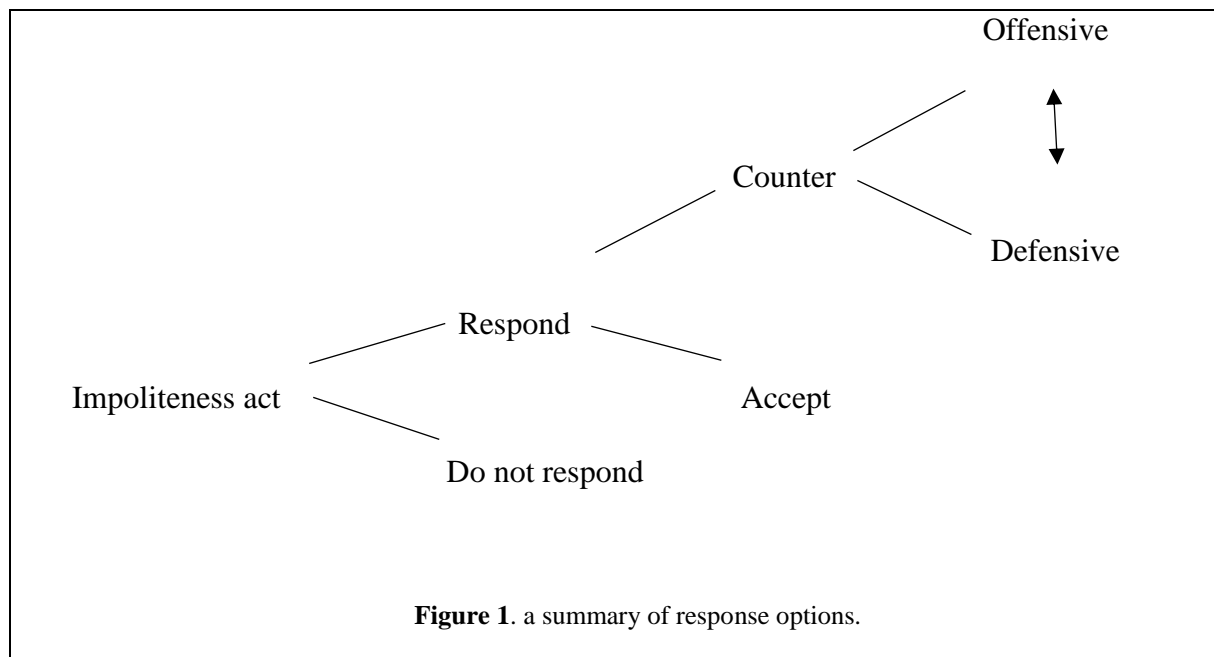
(Culpeper, 2005, p. 41-42)

The above mentioned superstrategies of impoliteness that were represented by Culpeper (1996) are the chosen model of the present paper, that is used to analyze the data. Culpeper (2011) in his book, 'impoliteness: using language to cause offense', proposed three types of impoliteness; (1) affective impoliteness, (2) coercive impoliteness, and (3) entertaining impoliteness. This latter is relevant to this research, and it will be discussed in the third part of this current chapter.

## **2.2. Impoliteness and Responses Towards It**

Labov (1972) suggests that personal insults are followed by denial. Whereas Harris et al (1986) note that, the best way to save face in the light of verbal attack is to counter-attack (cited in *Journal of Pragmatics* 35, 2003, p. 1562). According to Culpeper (2003), the one who receives the impolite utterances, he has the choice whether to respond or not respond (Culpeper, 2003, p. 1562). If he chooses to respond, the counter- attack can be offensive-offensive pair, when the receiver responds back in an offensive way, or offensive- defensive pair, when the receiver defends himself without offensive language (Culpeper, 2003, pp. 1563-1564).

The figure down shows a summary of response options of impoliteness:



(Culpeper, 2003, p. 1563)

The first part of this chapter is done. We have defined impoliteness, in addition to the response options to it. Now, moving to the second part of this chapter. It is devoted to determine the concept of humour and its theories.

### 3. Definition of Humour

‘Humour is a multi- faceted phenomenon. Such different activities as jokes, comedy, satire, irony, caricature, fun, wordplay, self- irony, kidding, teasing, practical joking, parody, hoaxing, and many others are included’ (Helga Kotthoff, 1996, p.301). There are several definition of Humour. Freud (1961) labeled humour as the ‘most frugal of the types of the comic’ and as the supreme defense mechanism in (re) gaining pleasure as he introduced the relevance of humour and jokes into psychotherapy.

Martin (2007) defines humour as (1) the ability to understand jokes and other humorous stimuli, (2) an expression of humour or cheer fullness (3) the ability to make humorous

comments or have humorous perception, (4) the appreciation of diverse types of jokes, cartoons, and other humorous material, (5) the active seeking of sources that elicit laughter (for example comedies), (6) the memorizing of jokes and funny anecdotes in life, and (7) the tendency to use humour as a coping mechanism. He then, describes humor as characteristic of a person than a statement.

According to Martineau (1972), humour as any communication that is perceived as humorous (reflecting circular reasoning). Long and Graesser (1988), defines humour as “anything done or said, purposely or inadvertently, that is found to be comical or amusing” (Long and Graesser, 1988, p. 04). Whereas Crawford (1994) highlights the positive cognitive or affective reactions of listeners when witnessing someone else’s verbal or nonverbal humorous behavior. Similarly, Romero and Cruthirds (2006) defines humour as amusing communications that create a positive cognitive and emotional reaction in a person or a group (cited in Scheel, 2017, p.11).

In addition, humour is viewed as an international form of social communication (Robert & Yan, 2007), and as a verbal or nonverbal message that evokes amusement and positive feelings by the receiver (Hurren, 2006). Booth-Butterfield, S, & Booth-Butterfield, M (1991) emphasized the intentional use of both verbal and nonverbal communication behaviors that elicit positive responses such as laughter and joy (Booth-Butterfield, S, & Booth-Butterfield, M, 1991, p. 206).

Humour is seen as having multidimensional characteristics (Scheel, 2017, p.10). Aillaud and Piolat (2012) state that the characteristics of humor vary, including surprise, incongruity, comprehension, and funniness (cited Scheel, 2017, p.11).

### **3.2. Theories of Humor**

Paul (1990) was one of the first to develop a full theory of humour, with humour becoming a matter of aesthetics (cited in Scheel, 2017, p.10). There are three main theories of humour; (a) incongruity theory (b) superiority theory (c) relief/ release theory.

#### **3.2.1. Incongruity Theory**

One of the more popular theories of humour. Gervais and Wilson (2005) summarizes the fundamental nature of humour as ‘non-serious social incongruity’ (Gervais and Wilson, 2005, p. 399). Incongruity theory’s definitions are plenty, yet compatible. This theory can be defined as: ‘the hearer interprets a stimulus until he/she encounters and recognizes an incongruity, which he/she then resolves according to an adequate cognitive rule, thereby rendering the incongruities element somehow congruent’ (cited in Dynel, 2013, p. 26).

In this view, humour arises from our expectations are being dismantled. The hearer expects something different from what is presented, and this creates humour. The greater the distance between our expectations and the results, the funnier the joke is. Yet, According to Palmer (1994), not everything that is incongruous is funny. He (1994) points out that ‘some incongruities may be so minor that they pass more or less unnoticed; others may be so major as to be positively threatening’ (Palmer, 1994, p.99). The incongruity theory is considered as a form of deviation.

The incongruity theory is resolved at the end of a joke through a type of problem solving or ‘the punch-line is seen to make sense at some level with the earlier information in the joke’ (Spector, 1992, p. 20). This theory is originally proposed for jokes and captioned cartoons (Suls, 1972), as well as riddles (Shultz, 1972), and typically employed to canned jokes (cited in Dynel, 2013, p. 26).

Morreall (1983) lists various types of structural incongruities central to non-verbal and verbal humor. In verbal humor, Morreall (1983) incongruities operates on various levels of language; (1) sounds (as alliteration, rhyming, or spoonerisms), (2) semantics (which involves juxtapositions of ideas), and (3) pragmatics (violation of language norms and rules or logical principles, appeal to quasi-logical principles, back to fit between the statement and reality/ the state of affairs, or mishmash between an utterance and the accompanying non-verbal expressions). Morreall (1983) states that ‘wherever there is a principle to be violated, or regularity to be upset, there is room for incongruity and so far humour’ (Morreall, 1983, p.82). This is the first theory, now; moving to the second one, the superiority theory.

### **3.2.2. Superiority Theory**

This theory is the oldest one among the theories of humor. It was put forward by Hobbs in the seventeenth century, but, traceable by philosophers such as Plato and Aristotle, who first made conjectures on the nature of laughing (cited in Toddington, 2015, p. 56). This theory was later supported by other authors (LaFave 1972, La Fave et al, 1976, and Gruner 1997). The theory claims that humor arises from feeling superior to something or someone else. As Martin (1998) points out, the superiority theory results ‘from the disparagement of another person or of one’s own past blunders or foolishness’ (Martin, 1998, p.29). The principle of this theory is that humor appears from enhanced self-esteem thanks to a downward comparison. It involves the target, at whose expense the hearer is meant to be amused.

The feeling of superiority is based on the recognition of the target’s infirmities, foibles, weaknesses or misfortunes (cited in Dynel, 2013 p. 28). That is why McCreddie and Wiggins (2008) states that the superiority theory can be ‘considered an aggressive form of humour which takes pleasure in other’s failings or discomfort. A sudden glory of some eminency in ourselves,

compared with infirmity of others' (McCreddie and Wiggins, 2008, p.585). Furthermore, Hobbes (1999) claimed that the 'passion of laughter' was derived from observing 'the infirmities of others wherewith their own abilities are set off and illustrated' (Hobbs, 1999, p.54). By comparing others less favorably to ourselves, we gain feelings of 'eminence' which we find pleasant and which induces us to laugh, although we 'take it 'heinously' to be laughed at or derided' (Hobbs, 1999, p.54). Moving now to the third theory of humour to be discussed known as Relief or release theory.

### 3.2.3. The Relief/ Release Theory

The relief theory was first put forward by Sigmund Freud (1856) and Herbert Spencer (1864). (cited in Scheel, 2017, p.15). Their focus was more on the biology of laughter. They claim that this theory is a release of tension or nervous energy. According to Attardo (1994), the 'relief' or 'release' theory of humour attempts to account for the fact that situations involving tension (even though they may not be inherently amusing), can result in laughter as a way of alleviating the emotional strain involved by releasing us from our 'inhibitions, conventions and laws' (Attardo, 1994, p. 50).

Freud (1856) declares that this theory implies 'Humour released by "excess" nervous energy which actually masks other motives and/ or desires' (cited by McCreddie and Wiggins, 2008, p. 585). People enjoy watching funny things because they are morally free (temporarily) from the social constraints which surround them, and this is what Bain (1865) have said;

'the comic is a reaction from the serious. The dignified, solemn, and stately attributes of things require in us a certain posture of rigid constraint; and if we are suddenly relieved from this posture, the rebound of hilarity ensues, as in the case of children set free from school'

(Bain, 1865, p.250)

For Spencer (1864), there is a function of this theory, that function is biological (it enables the release of nervous energy), for Bain (1865), it is physiological (laughter is a release from constraint) and partly social (because he connects that release with the idea of ridiculing others of a serious disposition) (cited in scheel, 2017, p. 16).

Now after dealing with the three theories of humour, we can move to part three of this chapter, which is about impoliteness in relation to humour.

#### **4. Impoliteness as Humour and Entertainment**

Impoliteness is defined as ‘behaviour that is face-aggravating in a particular context’ (Locher and Bousfield 2008, p. 3). On the other hand, Culpeper (2005) declares that ‘humor often involves impoliteness (example, a joke at someone’s expense)’ (Culpeper, 2005, p. 46). Many films and media productions specifically marketed as ‘comedies’ contain offensive behaviour, which itself alludes to the idea that offence can somehow be entertaining generally and humorous in particular.

For many scholars, entertainment is whatever individuals find entertaining. Zillmann and Bryant (1994) define the term “entertainment” as:

‘any activity designed to delight and, to a small degree, enlighten through the exhibition of the fortune or misfortunes of others, but also through the display of special skills by others and/ or self... [it is a concept which] encompasses more than comedy, drama and tragedy’

(Zillmann and Bryant, 1994, p.438)

As it is shown in the quotation above, Zillmann and Bryan (1994) consider entertainment as the delight on the misfortunes of others, besides the display of one's own skills to be a form of entertainment.

Culpeper (2005) states that the recipients regard impoliteness as being humorous and entertainment. He declares that 'Impoliteness is a type of aggression, and aggression has been a source of entertainment for thousands of years' (Culpeper, 1998, p.86). Culpeper (2011) points out that impoliteness which is designed for entertainment purposes functions in order to amuse others (typically those who are not targets of the impoliteness), yet he (2011) describes this type of impoliteness as "exploitative" (Culpeper, 2011, p. 233).

A principal goal of entertainment is to provide pleasure. That is why Culpeper (2005) lists four (04) criteria for humorous capacity in impoliteness:

**Intrinsic pleasure:** the thrill of watching arguments or possible violence.

**Voyeuristic pleasure:** the thrill of watching the exploitation of human weakness.

**The audience is superior:** (it has to do with the superiority theory) the thrill of watching somebody in a worse state than oneself, and compare him with us.

**The audience is safe:** the thrill of watching somebody in a worse state than oneself without any chance in getting in the same situation (Culpeper, 2005, p.45).

In 2011, Culpeper (2011) has formulated these criteria into five (5) types of pleasure:

**Emotional pleasure:** the emotional enjoyment of watching conflicts.

**Aesthetic pleasure:** the thrill of watching verbal creativity.

**Voyeuristic pleasure:** the thrill of watching of other's conflict situations and the exploitation of human weakness.



**The pleasure of being superior:** (it has to do with the superiority theory) the thrill of watching somebody in a worse state than oneself, and compare him with us.

**The Pleasure of feeling secure:** the thrill of watching somebody in a worse state than oneself without any chance in getting in the same situation (Culpeper, 2011, p.239).

Culpeper (2005) states that these types of pleasure are to answer the question whether there is a link between impolite interactions and entertainment. Whereas, Billig (2005) points out that in order to appreciate fully why we have the capacity to enjoy offensiveness towards others, we need to disregard our common-sense ideology that humour is necessarily good.

### 5. Entertaining Impoliteness

As mentioned in the first part of this chapter, Culpeper (2011) in his book, 'impoliteness: using language to Cause offense', proposed three (03) types of impoliteness or three (03) functions, one of them is relevant to this research: entertaining impoliteness.

It is unexpected that although impoliteness harm people, it can also be entertaining. This type of impoliteness involves 'entertainment at the expense of the target of the impoliteness' (Culpeper, 2011, p.233). According to Culpeper (2011), the speaker amuses himself at the expense of the hearer. This function exploits the target or the potential target of impoliteness, which includes entertainment. Despite the fact that the utterances said by the speaker might hurt the hearer, it can be entertaining to the over hearing audience.

The model to be followed in this research 'Impoliteness strategies used in the series of 'Sultan Achour El Achar' is that of Jonathan Culpeper (1996), which is considered as the most notable model of impoliteness proposed up now. The variety of verbal and written data by Culpeper makes his model more dependable (Bousfield, 2008, p. 90). Culpeper testifies how

his model of impoliteness (1996) functions from television programs data, films, quiz shows... etc (Mullany and Stockwell, 2010, p. 72). This research investigates the existence of impoliteness behaviour in comical context. However, many previous studies and researches were done before on impoliteness adopting Culpeper's model. These researches will be discussed in the next title.

## **6. Previous Studies on Impoliteness**

There are several previous researches related to the actual research, which are:

First, the British television show 'The Weakest Link' (Culpeper, 2005), entitled Impoliteness and entertainment in the television quiz show: The Weakest Link (cited in Hilton, 2015, pp. 19-41).

Second, Laitinen (2010) in his thesis studied the use of impoliteness strategies in the American TV- series House M.D (cited in Hilton, 2015, pp. 19-41).

Third, a case study entitled Politeness and Impoliteness used by Lawyer in Dover Trial by Piia Kunsti from Ita Suomen Yliopisto, University of Eastern Finland in 2012 (cited in Hilton, 2015, pp. 19-41).

Forth, Keykhayee (2013) in her article investigated the relationship of the type and number of impoliteness strategies employed by Sistani students with addressee's power and gender in the realization of request speech act (cited in Hilton, 2015, pp. 19-41).

Fifth, the discourse analysis written by Pennanen, entitled "*Impoliteness in Computer Mediated Communication*" from San Diego State University, California, USA in 2013 (cited in ELT Voices- International Journal for Teachers of English, 2015, p. 19-41).

Sixth, research entitled "*Politeness Strategies of Refusal in the Main Character of Movies, entitled The Scarlet Letter and Easy A*", from state Islamic University of Sunan Kalijaga Yogyakarta in 2014 (cited in Hilton, 2015, pp. 19-41).

### 7. Conclusion

This chapter has covered all the needed theoretical background of the research that are relevant for this study. Included, the phenomenon of Impoliteness, humour, and humour in relation to impoliteness. Besides, the literature review of previous studies that adopted the same model of Culpeper (1996) of impoliteness. The next chapter will be concerned with the practical side of the research, which wishes to answer the main question of this paper; what are the impoliteness strategies used in the chosen Algerian data ‘Sultan Achour El Achar’, by its main character king Achour Ten.

# **Chapter Three:**

# **The Practical Issues**

## 1. Introduction

This chapter presents the analytical framework of the research. In more details, this part outlines the research strategy. It includes the methodology of the dissertation, the data collection, taking the series of Sultan Achour el Achar as a case study, and the data analysis adopting Culpeper's (1996) pragmatic model of impoliteness. Besides, there is the findings, the suggestions in accordance with the findings. Finally, we have the conclusion.

## 2. Methodology

The corpus of this study consists of speech forms from the series 'Sultan Achour el Achar'. Twenty episodes of season one and twenty-three episodes of season two of the series have been collected from the YouTube channel of 'chehri-qc'. Data are to be analyzed through observation and listening, in order to find occurrences of impoliteness in funny conversations between the main character king Achour Ten and other actors. Then, the selected excerpts was written down in the Algerian dialect and translated into English in a form of dialogues. The analysis adopts Culpeper's (1996) model of impoliteness, to identify which one of the impoliteness strategies in the series of Sultan Achour El Achar is the most used by the main character king Achour Ten. At the end, the data was quantified for best results.

### 2.1 About The Series Sultan Achour El Achar



Figure 2. A photo of king Achour Ten from the series 'Sultan Achour El Achar'

In order to apply the framework of Culpeper's (1996) model, one of Mr Djaàfar Kacem's series that is called "Sultan Achour El Achar" has been chosen for this research. **Sultan Achour el Achar** is a television drama series that was played on Ramadan on the Algerian channel **Echorouk TV**. It has two seasons. The first season (2015) contains twenty episodes, and the second season (2017) contains twenty-three episodes. The events take place in a palace, where a king of Achourian kingdom called Bouàlam Nine, who has two sons; Kamel and Achour, got very sick. While he was dying, he chose his old son Kamel to be a King after his death. The minister, Mr Kandil, changed his will. He crowned Achour as the king of the Achourian Kingdom, and he became king Achour Ten. King Achour Ten got married, first, with Maria, who is a British woman, and they had a girl named princess Abla. The king was divorced with queen Maria and remarried again with queen Razan, and they had one son, Lokmane. The Achourian Kingdom has many debts, and many Kingdoms want their money or else, they will declare war on King Achour Ten.

### 3. Data Collection

There are twenty excerpts to be analyzed in this research. The excerpts were chosen from twelve selected episodes from both seasons one and two of the data.

#### 3.1. Samples of Season One



**Figure 3.** A photo that represents the poster of season one of 'Sultan Achour El Achar'

### 3.1.1. Episode One

The first episode is entitled “Declaration of the War”. It is about the king’s son, Lokmane, who steals an orange from Dahmanus’ territories. When he was captured, the Dahmanus’ soldiers beat him, but not in a rough way. He went back to his dad, king Achour Ten, complaining. The king’s wife, queen Razan wanted revenge. That is why king Achour declares war against Dahmanus. The first excerpt was taking from this episode.

[**Context (1):** Rejlaoui is the one who wash king Achour’s feet. The first extract is between king Achour and him, who is at this moment washing the king’s feet before he goes to bed.]

(05:57)

السُّلْطَانُ عَاشُورُ الْعَاشِرُ: أَحْحَح. أَيَاا أَنْتَ نَوْضُ نَوْضُ، رَاكَ قَرِيبَ تَفَاصِيلِي رَجَلِيَا! تَكْيِسُ وَلَا..  
رَجْلَاوِي: اِسْمَحْ لِي يَا مَوْلَاي، رَا حَتَّ رَجْلِيكَ هِيَ رَا حَتِّي، تَصْبِيحُ بَخِيرُ مَوْلَاي.  
[السُّلْطَانُ يَنْهِي حَدِيثَهُ مَعَ زَوْجَتِهِ، مَتَجَاهِلًا رَجْلَاوِي.]

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*King Achour: ouch! get up get up, you have almost erase my feet!*

*Rejlaoui: I am so sorry your majesty; your feet’s comfort is my comfort. Good night your loyal highness.*

[Achour continues speaking with his wife ignoring Rejlaoui.]

### 3.1.2. Episode Two

The next two excerpts that shows impoliteness are taken from episode two, entitled “The Marriage of Interest”. King Dahmanus owe king Achour lot of money, and the last pays off his debt by olive oil. On the other hand, Dahmanus wanted his money cash. That is why he came to king Achour Ten to ask for his money, or else, there will be a war. To avoid this war and to not return Dahmanus’ money back, the minister suggests to the king Achour Ten to marry the general Fares who is the queen’s brother, to one of Dahmanus’ daughters.

[**Context (1):** Dahmanus is in the castle, and King Achour tries to avoid meeting with him, yet he comes to see him, because they have already told him the king is in his palace.]

(00 :58)

السُلطان عاشور العاشر: ياخي تقاهمنا، قلنا هذا دحمانوس كي يجي يحوس عليا مارانيش هنا.  
 الوزير: دارنا visite surprise والنوري سبق و قاللهم راك هنا.  
 السلطان عاشور العاشر: ضرورك كيفاش راح نهدر معاه هذا السامط يجي بلا عرضة.  
 الوزير: قولو زوج كلمات حلوين كيما تعرف، و ماتنساش تقولو نزيدولك الزيت، علابالك شحال راه يسالنا، بينلو بلي حنا رانا متحكمن فالمسألة.

[السُلطان يصل إلى الملك دحمانوس].

السُلطان عاشور العاشر: دحمانوس فالفصر تاعي، مرحبا مرحبا، توحشناك يا الحبيب، شوف ديك الصدفة الشابة، واش راك، واش راهم الدار؟ ça va؟ كيفاش راهي الحالة با سيدي قولي.  
 الملك دحمانوس: عاشور، ماجيتش باش نقصر و نشرب لاتاي بقلب اللوز، علابالك علاش جيت؟  
 السلطان عاشور العاشر: جيت psq عندك بزاف ماجيتش و توحشناك هذا ماكان.  
 الملك دحمانوس: عاشور، الذين دياك راهو غير يزيد كي ميلوس.  
 السلطان عاشور العاشر: علابالي يا دحمانوس، هاداك هولاي رافدلنا راسنا.  
 الملك دحمانوس: عاشور، راني نهدرك على دراهمي، لوكان ماترجعليش دراهمي تخلص عليك malus.

-----

King Achour: we have already spoke about this, whenever Dahmanus is here; just tell him that I am not here.

The Minister: he made us a surprise visit and they told him that you are here.

King Achour: now how am I going to speak with this annoying person? He comes without invitation.

The Minister: try to talk with him in a good way as usual, you know he owe us a lot of money; show him that the situation is under control.

[King Achour ten has arrived to King Dahmanus]

King Achour: Dahmanus is in my palace! Welcome welcome, we have missed you dear, what a beautiful coincidence! How are you doing, and how is your family?

Dahmanus: Achour, make it stop; I did not come to drink tea and eat "kalb ellouze". You know why I am here.

King Achour: yes, you are here because it has been a long period you have not come.

Dahmanus: Achour, I am here for your debts, it is always in progression. Or else, you will not like the end.

[Context (2): King Achour wanted to make reconciliation between him and Dahmanus, the latter have 07 girls for marriage. The reason why king Achour proposed to the general, Fares, to get married with one of Dahmanus' daughters. King Achour goes to ask for her hand in marriage. Dahmanus was showing king Achour his daughters, they were all beautiful except for the last one; she was fat and less beautiful.]

(15 :29)

الملك دحمانوس: تقدر تخير.  
 السلطان عاشور العاشر: يا دحمانوس، واش تقدر تخير في هاذو القمرات اللي عندك، الله بيارك، واش نقولك يا دحمانوس، هاذي؟؟؟

الملك دحمانوس: هاذي سموها طوس، fiancé مع ولد الملك تاع Juventus.

السلطان عاشور العاشر: ماعلش هادي.

الملك دحمانوس: هادي سموها سيرينا خطبها ماركوس، يكون للمرا تاعي.

السلطان عاشور العاشر: و هاذي؟



الملك دحمانوس: هادي سموها شاكيرا، غير البارح خطبها بيكوس لي يلعب.  
 السلطان عاشور العاشر: سبقنا هاهاهاها، آآآه هادي؟  
 الملك دحمانوس: شهيرة، صغيرة راهي ت preparer هادا العام باش توجد البكالوريوس.  
 السلطان عاشور العاشر: نقولك الصح، هادي كي تشوف في وجهها تجيب الباك.  
 الملك دحمانوس: merci.  
 السلطان عاشور العاشر: وهذا...ذي؟  
 الملك دحمانوس: عاشور، علابالك واش خيرت؟ خيرت المازوزية الكبيرة تاعي، مومو عينيا، عقيلة. [عقيلة تذهب و هي تغني].

Dahmanus: you can choose.

[King Achour was selecting all the girls one by one, until he make it to the last one]

King Achour: what about him..., her?

Dahmanus: Achour, this is my best daughter, her name is Akila. [Akila is singing happily]

### 3.1.3. Episode Three

The fourth, the fifth, the sixth, and the seventh extracts are taken from the third episode, entitled “The Queen’s Illness”. This episode is about the disease of the queen that happened to her from eating poisoned mushroom. The king brought her many doctors but still no hope for her cure. Until general Fares brought her doctor Ibn Sin, who recommends for her a specific Chinese herbs. In order to bring this cure, it takes around seven months to be brought. Queen Razan was dying that is why she asked king Achour to take care of their son, Lokmane, and remarry again if she died. King Achour, after her saying, starts to look for a suitable wife for him and starts the procedures of her death besides his marriage. However, general Fares goes to china and brings the herbs to his sister queen Razan, and she became in a good health,. The reason why his marriage was canceled.

[Context (1): the doctor of the palace and the kingdom, Borhan, tries to treat the queen, but king Achour underestimates his capacities, and bring other doctors.]

(03 :56)

السلطان عاشور العاشر: و ضرك الحل كيفاه يا حكيم؟  
 ابن سينا: يا مولاي، تعرف أنو لكل داء دواء  
 برهان: justement يا مولاي...

السُلطان عاشور العاشر: ياااااا برهان يرحم باباك أسكت. كي يكونو الحوكاما يهدرو، هذا طبيب كبير، عندك زوج ودينين و فم، normalement تتعلم تسمع يا برهان، كاش ما تحطف.

King Achour: and now, what is the solution doctor?

Ibn Sina: your majesty, you know that every disease has a medicine.

Borhan: exactly your highness, I wanted to...

King Achour: [interrupting him] please Borhan just shut up, when the wise speak, this is a great doctor, you have two ears and a mouth, you should learn how to listen Borhan, and take notes.

[Context (2): when king Achour's wife, Razan, told him to get married if she died, he decides to start the procedures of his marriage, but while her illness, and not after her death. His wife's mother, Mordjana, heard about this, and comes to discuss his decision with him.]

(19 :53)

أمّ الملكة: ما تحشمش، حبيت تبهدلنا، حاب تعاود الزواج على مرتك و هي مريضة؟ حقار ماتحشمش، على كبيرك حابّ تعاود الزواج، و بنتها مريضة، بصّح انتوما الرّجال كامل كيف كيف، كامل على سبّة، العوض لي توقف معاها و تلقالها الحلّ، انت رالك توجّد و مور ظهرها؟؟

السُلطان عاشور العاشر: علابالك بلي بنتك هي لي قاتلي زيد تزوج، ألوغ غير مكالاہ تنقاي تديريلي فالسمير و تلايميلي فالغاشي هنايا يرحم باباك.

أمّ الملكة: و تزيد تكذب، لوكان تموت بنتها بعيد الشّر عليها، تقبلها تعاود عليك الزواج انت كي تمرض؟؟

السُلطان عاشور العاشر: تحبي نديرو حاجة شابة؟

أمّ الملكة: واش راح تدير تخلعها، انت والو، ماتدير والو.

السُلطان عاشور العاشر: علابالك مرجانة راكي زعفانة و راكي عيانه، مالا دوك نبعثك تروحي ان شاء الله تونسي روحك شوية. [يستدعي الحراس الملكيين لأخذها إلى السّجن.]

Queen's mother: you want to re-marry, and your wife is still ill? on your age, you want to remarry again!! You men are all equal, you just find excuses. You should stand by her, but you are preparing for your wedding without her knowledge!

King Achour: your daughter gave me permission to remarry again, stop what are u dping.

Queen's mother: and you lie!! If you got sick do you accept your wife to remarry again?

King Achour: let us do something good.

Queen's mother: what! You are nothing, you can do nothing.

King Achour: you know what Mordjana, you are upset and tired; I will send you to stay with yourself a little bit.

[King Achour call for the royal guards in order to take her to prison.]

[Context (3): in the same context, it has been 03 months, the queen is still ill; Achour is upset because of her disease that took so long, he comes to see her while she is asleep, while he thinks she is dead.]

(24 :43)

السُلطان عاشور العاشر: رزان.. رزان.. رزان.. رزان.. مّتي؟ مّتي؟

الملكة رزان: [و هي تسعل] لا مزال.  
 السلطان عاشور العاشر: خلعتيني علاياك.  
 الملكة رزان: ماتخافش، راني عاداك شادة.  
 السلطان عاشور العاشر: طلقي روحك شوية، أرخي lâcher، سهلي سهلي.  
 الملكة رزان: هااااا!  
 السلطان عاشور العاشر: محسوب قتلك بلي راكي خير مالبارح، وجهك راه منور علاياك؟  
 الملكة رزان: علاياك راك غي تساعف فيا عاشور.

-----  
 King Achour: Razan! Razan! Razan, are you dead Razan... are you dead!

Razan: [coughing] no, not yet.

King Achour: you scared me, you know.

Razan: do not worry, I am still alive.

King Achour: but, relax yourself a little bit, let off, let off Razan (die).

Razan: what!

King Achour: no nothing, I just said that you look better than yesterday, you look good.

Razan: i know you are just making out for me.

[Context (4): king Achour goes to ask for the hand of the one he wants to remarry with her from her father, after seven months of the Queen's illness. He finds her father's arm is cut off.]

(27 :04)

السلطان عاشور العاشر: غير الخير، كيفاش انقطعت يدك؟  
 الوزير: مولاي، انت لي أمرت باش يقطعولو يدو.  
 السلطان عاشور العاشر: والله؟ أنا؟  
 الأب: صحيح مولاي، أنت لي أمرت باش يقطعوهالي، الغلطة ديالي أني ماصفقتش عند خطابكم.  
 السلطان عاشور العاشر: ياك عارف بلي يد وحدة ماتصفقتش. شفت واش بصرا لواحد لي مايفقتش؟ ما عيش المهم، واش عندك تطلب؟  
 الأب: مولاي جيتنا بالحسب و النسب في خطبة بنتنا... إلخ [يواصل الحديث]

-----  
 King Achour: how was your arm cut off?

The minister: your majesty, you have asked to cut his arm off.

King Achour: oh really, it was me?

The father: it is true your majesty, you have asked to cut it off, my mistake is that I did not applaud at your speech

King Achour: you know that one hand does not applaud, have you seen what happened when someone does not applaud? Whatever, more important, what are your conditions?

### 3.1.4. Episode Four

Now moving to the fourth episode, entitled “Algeria vs Egypt”. The Achourian kingdom does not know about football, they have never heard about it. Cleopatra, the queen of the Egyptian Kingdom, introduces this sport to them. Moreover, she asked for a friendly game to

see the Achourian team. King Achour Ten was obliged to make a team as soon as possible, and play with the pharaohs. This episode reflects what happened in Oum Darman in a comical form. The eighth and the ninth extracts were taken from it.

[Context (1): King Achour is discussing with his wife the big trouble he is in, and she encourages him to create a football team, and play against the pharaohs. Rejlaoui wants to join the team of Achourian Kingdom. Thus, he asks the king to join it while he is washing his feet before bedtime.]

(06 :09)

رزان: أنت عاشور العاشر و شوشو تاعي، و ماتقدرش *même pas* تدير فريق تاع كرة؟ ختم برك، شا يقولو عليك الناس؟  
عاشور خاف من كليوباتر؟  
السلطان عاشور العاشر: نقولك حاجة رزان، أنا ندير فريق، *malgré que* ماراني عارف والو فهذا ال *sport*، راني عارف  
بلي رايح نشخلطها قاع، *mais* ندير فريق و نربحهم زكارة، و نهديك الريح ليك يا رزان.  
رزان: هكا نبيغيك.  
رزان: مولاي، الله يرحم خالتي بهجة الثامنة، نجي نلعب معاكم؟  
السلطان عاشور العاشر: تعرف تدير (*coût de siso*)؟  
[رجلاوي لم يفهم ماذا قال لأنه لا يعرف هذه الرياضة]  
السلطان عاشور العاشر: شفت كيفاش تبلوكيت قاع من وجهك؟ ماتلعبش.

*Razane: you are Achour El Achar, and you cannot even make a football team? What do you want people to say about you, Achour is afraid of Cleopatra?*

*King Achour: [talking to his wife] I will make a football team, despite I know nothing about this sport, but I will make a team and win Cleopatra, and I will offer you this victory Razan.*

*Razane: that is how I love you to be.*

*Rejlaoui: [washing the king's feet] your majesty, can I play in your team?*

*King Achour: do you know how to do (coup de ciseaux)?*

*[Rejlaoui did not understand what he said because they do not know about this sport]*

*King Achour: see! Your face is blocked. You will not play with us.*

[Context (2): Achourian kingdom's team went back from Egypt after a friendly game, in a very degraded state.]

(26 :11)

أحد اللاعبين: حقرونا مولاي حقرونا.  
الجنرال فارس: [و هو يخرج سيفه] شكون لي حقر الفريق تاعنا؟  
السلطان عاشور العاشر: فارس خبي السيف خاطرش دوك نوض هاداك السيف تقبضو نتقبك، يدخل من يخرج من.  
[فارس يدخل السيف]

*One of the players: they have wronged us your highness.*

*General Fares: [taking out the sword] who wronged our team?*

*King Achour: Fares, put back the sword, just put it back, or else I will take it and puncture you.*

*It will enter from here and get out from there [indicating to Fares' body].*

[Fares enters back the sword].

### 3.1.5. Episode Eight

The tenth extract was taken from episode eight, entitled "The Paranoid". The queen brings to the king a witch, who tells him that there is a traitor among his surrounding, who wants to turn against him and takes the throne. King Achour becomes paranoique, and he started to doubt all his surrounding, he thinks that everyone wants to take his place. He enters the minister to jail, then general Fares, although he won a war. His wife too, his son, his daughter, doctor Borhan, and even the guards. After he went crazy, the witch comes back to him, he discovers that she is his wife's sister. She comes for revenge because he chose her sister over her.

[Context (1): King Achour, after he put general Fares in jail, is sitting at this moment smoking, when his wife Razan comes to him to blame him for what he did]

(15 :35)

رزان: حطيتو فالحبس؟  
السلطان عاشور العاشر: مالا وبين حبيبتيني نحتو؟  
رزان: ماتحشمش، خويا نسيبك و خال ولدك و تحطو فالحبس؟ حق الخير ربلك حرب و رفدلك راسك باش تديرو فالحبس.  
السلطان عاشور العاشر: ربح الحرب هاديك خدمتو راه خالص عليها، و انت علابالك علاش حطيتو فالحبس؟  
رزان: راك باغي تقول بلي طمع فيك ولا في ملكك، ياك علابالنا بلي الوزير هو لي بغا يخدمك، و خويا علاش؟  
السلطان عاشور العاشر: خوك علاش؟ علاه لالا، علاه كي درت الوزير فالحبس ماشي فرح، لدا بيدير فالنش، ماشفتيهش  
فالبالكون، هال يتمخطر و العاشي يعيطو بأسمو سما أنا ولنت transparent؟؟  
[في اليوم المقبل، تأتي الملكة رزان إلى السلطان لطلب العفو على كيفية حديثها معه، لكن عاشور يرمي بها في السجن]  
(18 :19)

رزان: شوشو، كنت تحوس عليا، même أنا الصباح كنت باغية نهدر معاك، بغيت نقولك سمحلي على البارح لي تفلقت.  
السلطان عاشور العاشر: أوو c pas grave، و déjà من حقك تتقلقي فالحقيقة psq أنا لي غلظت معاك بزاف، ماعلابالنش  
كامل واش صرالي نقولك الصخ.  
رزان: ما عليس شوشو، لي صرا صرا، المهم فطنت دروك هداك هو الصخ.  
السلطان عاشور العاشر: لا لا الحمد لله فطنت، درك راني vraitement فقت، فقت بلي انتيا مرتي و شريكة حياتي، ماتحبيش  
عليا، إيه بصخ أنا ماشي حق عليا باش نفارقك على خوك، ماشي ملبح واش درت، خوك خوك، يكذب عليك، ولا راني غالط؟  
رزان: لا صخ.  
السلطان عاشور العاشر: مالا على ديك فگرت قلت لازم زوجتي رزان تكون مع خوها.  
[يأمر الحراس الملكيين بأخذها إلى السجن]

رزان: شا راك تدبير عاشور في بالي هيلت، دفعت كواغظك.  
السلطان عاشور العاشر: لالا، كواغظي راهم عندي، مازالت تخصني غي ال-12s.

Razan: *have you lost your mind, to put my brother in jail after he won a war.*

King Achour: *he won a war this is his job, but I put him in jail because everyone out was calling his name. He want to take my place.*

[The day after, Razan came back to king Achour to ask for forgiveness about how she spoke with him, but he intended to put her too in jail]

(18 :19)

Razan: *Chouchou [Achour's nickname], I am sorry for yesterday.*

King Achour: *it is not a big deal; it is your right to do that, because it is my fault. I do not know what happened to me.*

Razan: *it is okay Chouchou, the most important thing that you became reasonable again.*

King Achour: *right I came back to my mind, I know that you are my wife, my partner, you love me. I don't have the right to keep you away from your brother, am I wrong?*

Razan: *no Chouchou, .you are right.*

King Achour: *that is why I thought, my wife Razan should be with her brother.*

[King Achour call for the royal guards in order to take her to prison.]

Razan: *what are you doing Achour, I thing u are out of your mind!*

### 3.1.6. Episode Ten

Episode ten is the source of excerpt eleven, entitled "War with Rouni". King Rouni, the king of Britain, surrounds the Achourian Kingdom, because he comes to invade it. While, it is Ramadan at the level of the Achourian kingdom. This episode is about not cross the limits and respect all religions even in war.

[Context (1): It is 04 am in the Achourian Kingdom. And because of the holy month, Ramadan, they need to wake the king for his 'shour'. However, the kingdom at this moment is surrounded by the army of king Rouni. king Achour wakes up because of the noise]

(01 :35)

السلطان عاشور العاشر: واشن هذا الضبيح، طيرتو علينا النعاس علابالك؟  
الوزير: اسمحلي يا مولاي راهي صرات كارثة فالقصر.  
السلطان عاشور العاشر: ماتقوليش مانوضناكش للسحور؟  
الوزير: مولاي، راهو جيش مخاصر القصر.

السلطان عاشور العاشر: أوووف يا يما، عمبالي فاتني وقت السحور انخلعت، ياخي درتو الطعام و الزبيب.  
التوري: أنعم مولاي.

السلطان عاشور العاشر: أيا خف خوف روح وجدهلي دوكا راهو قريب يأتن يا نوري، خفت خفت، و دير السكر المرحي وماتنساش اللين.

التوري: حاضر مولاي.  
السلطان عاشور العاشر: [يرجع للحديث مع الوزير و هو يتنأب] واش قتلي، حاصرونا؟ شكون هادولي حاصرونا؟

King Achour: what is going on here, you have waked me up!

The Minister: I am so sorry your highness; there is a disaster in the palace.

King Achour: oh no! Please do not tell me that you did not wake me up to the (shour)?

The Minister: my lord, there is an army surrounding the palace.

King Achour: ooof, god... I thought I missed the (shour), I was in chock, have you prepared me my couscous with dried grapes.

Nouri [the king's servant]: yes my lord.

King Achour: okay good, hurry up and bring it to me now, do not forget sugar and milk.

Nouri: okay your highness.

King Achour: [King Achour return back to the minister yawning] what have you told me? We are surrounded, by whom?

### 3.1.7. Episode Thirteen

The next excerpt twelve took place at episode thirteen, entitled "Travelling in Time". It is about the travel of king Achour, general Fares, and the servant Nouri in time to the present day.

[Context (1): General Fares comes to king Achour, asking him about holidays. King Achour does not want to give him holidays]

(01 :00)

الجنرال فارس: ها مولاي ها مولاي، مالصباح راني نفهم فيك، غي شهر، و علابالك أنا كي نقول الصبح جامي نكذب، غي شهر شهر.

السلطان عاشور العاشر: [ينظر إلى العنب متجاهلا إياه تماما] علابالك نقصر مع العنب و مانقصرش معاك tellement لي تحبيني من مخي.

الجنرال فارس: صحا شهير.

السلطان عاشور العاشر: أنا عمري ما شفت بنادم عمرو ما خدم حاب يدي congé.

الجنرال فارس: مولاي إدا مكاش حرب أنا la faute تاغي، رالك باغيني نروح نجيد البلا مع الغاشي باش ندير حرب دروك ولا كيفاش؟

General Fares: your highness, please, just one month.

King Achour: [looking at the grapes for a long period ignoring his presence then he talks to him]: you know what, I can speak to the grapes rather than speaking with you for how much you blow my mind.

General Fares: okay, your highness, just give me one little month.

King Achour: I have never seen a human being who have never work and asks for holidays.

General Fares: what if there is no war, do you want me to fight with people to make war, or what?

### 3.2. Samples of Season Two



Figure 4. A photo that represents the poster of season two of ‘Sultan Achour El Achar’

#### 3.2.1. Episode One

Extract thirteen was taken from episode one, which is called “The Return of Pnipen”. King Achour Ten wants to marry his daughter, Abla, to a prince. He creates a competition, and the winner will get married with her. Unfortunately, the winner is not as Abla wants, his size is huge, that is why Achour breaks his promise. This scene is in season one. However, the scene referred to below is from season two. Because After 05 years, the prince Pnipen decides to invade the Achourian kingdom and gets marry with Abla. Yet Abla, thanks to Borhan, gets rid of him by planning for something.

[Context (1): king Achour now is arrested by prince Pnipen. He wants to cut his head off, until princess Abla comes and solve the problem]

(02 :05)

الأمير: عاشور، جيت ندي حاجتي لي راهي عندك، الأميرة عبلة.  
 السلطان عاشور العاشر: بنيين (إسم الأمير)، تنكر الملح و البغير لي بيناتنا؟  
 الأمير: أنت لي درت عليا عاشور.  
 السلطان عاشور العاشر: أنا درتها بيك تقولي هكا في وجهي؟ برك الطفلة مازالت صغيرة حبيت نفهمك برك حتى تكبر شويًا.



الأمير: 05 سنين عاشور، راهي شرفت.  
 [ثمّ تظهر الأميرة عبلة] عبلة: بنين..  
 الأمير: مولاتي مرّتي...  
 عبلة: واش بيك بنين هبلت، حبيت تقتل بابا؟  
 الأمير: باباك باغي يوقف في طريقنا، وأنا لي يوقف في طريقنا نمحيه مالتنيا.  
 السلطان عاشور العاشر: مكاش واحد لي متمنيك الزواج هذا قل مّتي.  
 الأمير: اسكت عاشور دوك نحيك راسك، بلع.

*The Prince: Achour, I am here to take my wife, princess Abla back.*

*King Achour: Pnipen [the prince's name], have you deny everything?*

*The Prince: you are the one who started. Why didn't you give me your daughter?*

*King Achour: I just wanted to tell you that she is still young.*

*[Then Abla appears] Abla: Pnipen, have you lost your mind? You want to kill my dad!*

*The Prince: your dad want to stop our marriage.*

*King Achour: Pnipen, no one in the world want this marriage less than I do.*

*The Prince: shut your mouth Achour, i will take your head off!*

### 3.2.2. Episode Seven

Extract fourteen is from episode eight, entitled "Maria's Heritage". King Achour Ten wants to re-marry with his ex-wife Maria. He asks her for a dinner in order to tell her about his intentions and feelings towards her. On the other hand, he tries to convince his wife Razan about this marriage, by telling her that the throne is in financial crises, and he must re-marry with Maria because her grandma is dying and he needs her money. After all, Razan kills king Achour in the day of his wedding. Then, she wakes up.

[Context (1): King Achour Ten is with Maria in a restaurant.]

(01 :45)

ماريا: so Achour Ten، تاغش مناسبة هادي العرضة؟  
 السلطان عاشور العاشر: علاش ماريّا، مكاش لي يعرض l'ex future لمرّو للعشا؟  
 ماريّا: so Achour Ten، something's up، العشا، the music، اللبسة تاغك، هاد النّوار... كايّنة حاجة؟  
 السلطان عاشور العاشر: كايّنة حاجة، بصح ماصبتش كيفاش نبدا هالك؟ نبدا ماللاخر، راني حاب نعاود نتزوج بيك.  
 ماريّا: what؟  
 السلطان عاشور العاشر: خممت مليح ماريّا، و قلت بالاك نعاودو نلايمو رواحنا علاه لالا، و عبلة بنتنا خممتي فيها؟  
 ماريّا: Achour Ten، أنت nice، بصح my experience with you ضرتني و مانيش حابة نعاودها.  
 السلطان عاشور العاشر: ماريّا أنا تبدلت، مازالت نحيك ماريّا.  
 ماريّا: ماعلايايش Achour Ten، خليلي وقت نخمّم.  
 السلطان عاشور العاشر: بصح أنت علاه تخمّي ياك أنا خممت؟  
 ماريّا: I said نخمّم Achour Ten.

-----  
*Maria: so, Achour ten, something is up, the dinner, the flowers, the way of your dressing, the music... there is something right!?*

*King Achour: Yes, there is something Maria... I want to re-marry with you.*

*Maria: what?*

*King Achour: I thought well, and I said maybe we could come back together, why not!?*

*Maria: AchourTten, you are nice, but my experience with you hearted me, and I do not want to live it again.*

*King Achour: Maria I have changed, I still love you.*

*Maria: I do not know Achour; give me time to think about it.*

*King Achour: but why do you want to think about it, I did...*

*Maria: I said I will think about it Achour.*

### 3.2.3. Episode Thirteen

Excerpt fifteen is taken from episode thirteen, entitled “The Tablets Psychotropic”. This episode examines the problem of drugs in our Algerian community in a comical form.

[**Context (1)**: Ablā comes to see her father, and talk with him about the army. There is a football match, and they need backup in the army. King Achour has a toothache.]

(12 :42)

الأميرة عبلة: مولاي، ça va شوية ضرستك؟  
 السلطان عاشور العاشور: شوية راكي تشوفي باباك راهو يروح من جبهة، واش غير الخير بنتي؟  
 الأميرة عبلة: بابا حبيت ندر معاك على الجيش تا عانا.  
 السلطان عاشور العاشور: واش بيه هو تاني راه مريض بالضرسة؟  
 الأميرة عبلة: مولاي، راني نهدر معاك sérieux.

-----  
*Ablā: your highness, do you feel good now about your tooth?*

*King Achour: a little bit. As you see, your dad is not okay. What is it my daughter?*

*Ablā: dad, I wanted to speak with you about our army.*

*King Achour: what about it, it also has toothache?*

*Ablā: my lord, I am serious.*

### 3.2.4. Episode Fourteen

Extract sixteen, seventeen, eighteen, and nineteen are taken from episode fourteen, entitled “The Olympic Games”. This episode reflects the Algerian sportive side, and the lower place it has among other countries, in a comical shape.

[Context (1): Fares get married with king Dahmanus' daughter. Dahmanus is one of Achour's enemies. That is why king Achour becomes mad of Fares. Fares in this scene comes from the Dahmanus kingdom, in order to invite Achour Ten to the Olympic Games that is organized by them.]

(09 :03)

الجنرال فارس: مولاي عاشور جيتك في زيارة رسمية من عند الملك دحمانوس. جيتك invitation تاع الألعاب الأولمبية اللي غادي نظموها، *au même temps*، راني باغي نشوف اختي رزان. السلطان عاشور العاشر: آآواه impossible، بختي قتلي زيارة رسمية. [يقوم بعقد إجتماع عمل لمناقشة أمور الألعاب الأولمبية، إذا ما كانوا سيشاركون فيها أم لا، و فارس كان من ضمنهم] الأميرة عيلة: ما نشاركوش، من نيتكم؟! الوزير: يا مولاي الله ينقص من عمري و يطول في عمرك، أنا من رايي هاد الألعاب الأولمبية ماناش مضطرين نشاركو فيها. الجنرال فارس: مولاي أنا في رايي... الأمير لقمان: كيفاش مانشاركوش وزير؟ واش رايج يقولو علينا فالمملكات لخرين؟ عاشور العاشر خاف مالألعاب الأولمبية ياك؟ السلطان عاشور العاشر: أنا هادي مادابيا مايقولوهاش. برهان: اسمحلي يا مولاي نفكرك، دحمانوس دارلنا غرامة على الحرّاقة فالألعاب اللي فاتو، على خاطر الرياضيين اللي بعثناهم غير وصلو لحدود مملكة دحمانوس هربولنا. السلطان عاشور العاشر: شفت شحال راهم يحرقو؟ الجنرال فارس: مولاي أنا تاخذو برايي... برهان: هاد الألعاب الأولمبية مولاي هو ما ملاح لصورة المملكة و لكن يا مولاي أنا مانظنش بلي عندنا رياضيين قادرين يروحو و يشرفونا. الجنرال فارس: مولاي أنا نظن... الأميرة عيلة: مولاي لازم نشاركو و *les athlètes* عليا أنا نجيبهم، و *déjà* فالبالون رانا رايبين، *au moins* نسيبو نراترابيو بالألعاب الأولمبية. السلطان عاشور العاشر: عندك الحق يا بنتي. أنا السلطان عاشور العاشر ديسيديت باش نشاركو فالألعاب الأولمبية *officiellement*، جلست الرّفعة. [يذهب الجميع و يبقى الجنرال فارس للحديث مع السلطان على إنفراد]. الجنرال فارس: مولاي، أنا بانخلي لو كان زعما غي شوية فرايي... السلطان عاشور العاشر: [متجاهلا إياه] لقمان لقمان.. [يذهب و يتركه لوحده]

*Fares: my lord Achour, I came for an official visit from king Dahmanus. I brought you an invitation to the Olympic Games, at the same time I want to see my sister Razan.*

*King Achour: oh no, impossible. As you have said I is an official visit.*

[King Achour did a meeting to discuss the issue of Olympic Games, and Fares was among them. Everyone was giving his opinion, between accepting and refusing, and Fares also tried to]

*Abla: we do not participate ? are you serious*

*The minister: my lord, I think we are not obliged to participate.*

*Fares: my lord, in my opinion...*

*Lokmane: how do you want us not to participate minister, what do you want other kingdoms to say about u? Achour Ten is afraid from Olympic Games!*

*King Achour: I don't want them to say this about me.*

*Borhan: your highness, I think it is a bad idea to participate in Olympic Games.*

*Fares: my lord, in my opinion...*

*Borhan: your highness, those Olympic Games are good to the kingdom, however, I don't think we have capable athletes.*

*Abla: no my lord, we must participate, and I can bring you the athletes.*

*King Achour: you are right my daughter. Me king Achour Al Achar, I decide to participate in this Olympic Games*

*[the meeting ended. Fares stayed as the last one and tried to speak with Achour Ten]*

*Fares: my lord, in my opinion, I think...*

*King Achour: [interrupts him and walks away calling for his son] Lokmane! Lokmane! ...*

[**Context (2):** in the same context, King Achour Ten and his wife Razan go to Dahmanus for the Olympic Games. The Achourian kingdom was losing. King Achour was in a very bad situation. His wife was shopping, and then she comes]

(18 :26)

الملكة رزان: عاشور، هادو شريتهم اليوم علابالك، لوكان تشوف دومينا [زوجة الملك دحمانوس] هي تشري و أنا  
نشريماخليتهاش تتنفس شريت الدويل.  
السلطان عاشور العاشر: نستعرف بيك، هكذا باش نديو حنا médaille d'or فالشويينغ.  
الملكة رزان: أوووو عاشور بركا ما تزعق.

*Razan: Achour, look what I bought. I was with Domina [Dahmanus' wife], she was buying and I was buying more, I could not let her breathe, I bought the double.*

*King Achour: good for you, now we can get a golden medal in the shopping.*

*Razan: ohhh Achour, stop being funny.*

[**Context (3):** always in the same context, it is the Olympic Games. Achour is very mad for the loss of Achourian Kingdom in the games so far. Fares, his wife's brother wanted to give him an advice]

(23 :19)

فارس: مولاي أنا نعطيك conseil...  
السلطان عاشور العاشر: مدو لروحك.

*Fares: your highness, let me give you an advice.*

*Achour: give it to yourself.*

[**Context (4):** Khfoufi is a sprinter in Achourian Kingdom. He have already run in the Olympic Games and won, yet, King Achour did not give him his reward. It is another Olympic Games, and the kingdom needs Khfoufi in order save its face, because it is losing in all

competitions. Khfoufi is in jail right now, and for participating in the Olympic Games, he puts some conditions. The king releases him and accept all his conditions in order to participate. He did and won a golden medal. However, Achour puts him in jail again]

(25 :52)

خفوفي: عاشور ياه، نفكرك، نفكرك كيفاه كنت تبيكي و تحلل، يا خفوفي ماعندي غير انت، يا خفوفي غي انت تسلكني، و من بعد كي جبتلك médaille درت عليا؟ بصرح كنت علابالي، كنت علابالي بسوقك راشي.  
السلطان عاشور العاشر: خسارة عليك خفوفي، أنا سوقي راشي، أنا درت عليك؟ أنا مازلت عند كلمتي ما عندي غير أنت. علابالك خفوفي لي بجري كيما انت مازال مازادش، أنت هو ال-sport، عندك برك لسانك يا خفوفي، أنت خفوفي و هو خفافو، لوكان تنقص منو غير شوية و تديرهم في رجليك مكاش لي يفوتك فوق لأرض.  
خفوفي: راك معول تخليني هنا؟  
السلطان عاشور العاشر: خسارة عليك، كيفاه هذا نخليك هنا؟ في les jeux Olympic الجايين راح نطلقك تجري واش بيك خفوفي: راك sérieux عاشور؟  
السلطان عاشور العاشر: bien sur راني sérieux، دير في بالك بلي درك تبدا ت-entrainer راك في تربص مغلق با محمّد. خفوفي مادابيا تزيد تجييلنا وحدة غير كيما هادي، واش نقول عليك. إي هيا bouger، أصقل، chauffeur، أيا الله يعاونك.

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Khfoufi: Achour, shall I remind you how you were begging me to participate in the Olympic Games ? But when I won the medal, you let me down ! but I knew it, I knew u can do nothing.  
Achour: shame on you Khfoufi, I let you down? I'm still on my word, no one can run like you, you are the sport. There is a little problem, you are a sharp-tongued person.  
Khfoufi: you are planning to leave me here? [he is in jail]  
Achour: no kidding, how am I suppose to leave you here? In the coming Olympic Games I will release you to participate of course.  
Khfoufi: are you serious Achour?  
Achour: Of course, I am serious. You must start your trainings; you are in a blocked internship.  
Khfoufi, I hope you can add to us another medal like this. Come on move.

### 3.2.5. Episode Fifteen

The last excerpt number twenty is taken from episode fifteen, entitled “The Doubt Night”. This episode is about the last night in Ramadan before El Aid El Fitr, when specialized people see the moon and declare whether El Aid is tomorrow or not.

[Context (1): it is Ramadan. Fares comes to pass this month among his family and as a member of Achourian kingdom. Achour 10 is still mad of him because of his belonging to the Dahmanus family. Here, all the family are together after the (Ftor).]

(16 :14)

فارس: مولاي عاشور، صحا فطورك. بصفتي نسيبك و نسيب الملك دحمانوس، بغيت نقولك بلي...  
السلطان عاشور العاشر: الثوري، ديت الفطور للنورية؟

*Fares: my lord Achour, Saha Ftorek. As a member of your family and the family of Dahmanus, I just wanted to tell u...*

*King Achour: [interrupting him] Nouri, have you took the (ftor) to Nouriya (his wife)?*

## 4. Data Analysis

### 4.1. Analysis of Episode One - Season One

**Context (1).** As it is shown in this extract, we can see that Rejlaoui was just trying to do his job. He was washing the king's feet while this latter was discussing with his wife the problem of their son Lokmane. King Achour was a little bit mad, because his wife wanted him to declare war against king Dahmanus, but he does not want this. All this discussion happened in front of Rejlaoui. That is why the king was so mean with him. According to the adopted model of Culpeper (1996), the superstrategy that is used here by king Achour Ten is **bald on record impoliteness**. In the utterance '*get up get up, you have almost erase my feet*', the King's face threatening act was performed in a clear, direct, unambiguous and concise way, where he did not try to save Rejlaoui's face. But, as a response to that impoliteness, Rejlaoui asked for forgiveness from the king. He did not just say '*I am so sorry your majesty*', he even added '*your feet's comfort is my comfort my lord*'. We can notice that despite the king's impoliteness, Rejlaoui was still polite with him. Rejlaoui applied the king's order strictly. He stopped washing his feet and before leaving he wished to the King a good night. King Achour Ten did not say good night back to Rejlaoui. It can be considered as **positive impoliteness**. Based on Culpeper's (1996) model of impoliteness, since by not saying good night back, the king excluded Rejlaoui from himself, in another word, he ignored him. It means, Rejlaoui does not deserve to be answered back, and he damaged his positive face wants. As Culpeper (1996) have mentioned, the positive strategy the king had used in this extract is **disassociating from the other**. It is one

of the positive impoliteness strategies that is performed to damage the receiver's positive face wants. Rejlaoui would have been grateful if Achour Ten had replied to him, but, Achour did not.

#### 4.2. Analysis of Episode Two-Season One

**Context (1).** As it is seen in the extract above, king Achour did not want the coming of Dahmanus to his castle. He was so upset because they have told Dahmanus he is present. When king Achour talked with his minister, he called Dahmanus as '*an annoying person*', or in our Algerian dialect 'السامط'. Yet, he was very kind and polite when he met with him. In front of Dahmanus' face, king Achour called him '*dear*', and he acted as if he really likes him. On the other hand, we can notice that king Dahmanus knows that he is being insincere with him, and this appears clearly in his reaction in the utterance '*make it stop; I did not come to drink tea and eat "kalb ellouze"*'. He is aware of Achour's real intentions toward him. Considering Culpeper's (1996) model, this can be considered as impoliteness, and the strategy used is **sarcasm or mock politeness**. King Achour Ten used politeness that is clearly insincere. Even king Dahmanus, in the above utterance, informed Achour Ten that he is not a stupid, and he is already familiar with his mock politeness. Therefore, he threatened him, that if his money do not come back to him and cash, he will do something bad. That means that king Dahmanus, because of his position, used impoliteness too as a reply to king Achour's impoliteness. Let us see the next conversation.

**Context (2).** In this piece of conversation, king Achour was selecting one of Dahmanus' daughters to general Fares, in order to they get married. He, as it is seen, liked all the girls king Dahmanus showed him. However, he was a little bit disappointed from the last one. Because of her shape, he considered her as a boy. He uttered '*what about him,... her*', and his face

threatening act was performed. He was smiling until he made it to this last daughter. According to the model of impoliteness of Culpeper (1996), this can be considered as **positive impoliteness**. The positive strategy he had used in this extract is ‘**use inappropriate identity markers**’. King Achour made fun of this girl by trying to call her as a boy rather than a girl as she is. He damaged her positive face wants by doing so. Yet, she did not care about his saying. She ignored him totally, by singing while she is leaving the room. And even when she was leaving, king Achour was still in shock because of her size, and he knew that general Fares will not accept getting married with her, and this really what happened in the end of this episode. This excerpt is visualized below.

**4.2.1. Visual representation of context (2)**



**Figure 5.** King Achour with king Dahmanus trying to select one on his daughters to marriage



**Figure 6.** King Achour when he said; what about him..., her?



**Figure 7.** King Achour's reaction after she left

**4.3. Analysis of Episode Three-Season One**

**Context (1).** In this extract, king Achour did not give doctor Borhan his chance to cure the queen, or even try. He brought other doctors over him, and even insulted him in front of Doctor



Ibn Sina. The king interrupted Borhan, belittled, and disrespected him, and this can be showed in, first, the interruption, and second, when he uttered *'please Borhan shut up'* in front of every one. He continued insulting in the same utterance, by saying *'when the wise speak'*. He is trying to tell him you are not qualified to be a doctor, and it is clear when he uttered *'you have two ears and a mouth, you should learn how to listen Borhan, and take notes'*. According to the adopted model of impoliteness of Culpeper (1996), this can be considered as **negative impoliteness**. Achour was being contemptuous with Borhan. Since by belittling him in front of every one, Achour has damaged his negative face wants. The negative strategy he had used in this extract is **condescend, scorn or ridicule**. Borhan, on the other hand, was not happy. He did not liked what the king did to him, yet, he cannot complains or responds.

**Context (2).** In this excerpt, Mordjana was very mean with king Achour, yet, this is not our concern. What really matters is how the king replied to her. He was very polite with the queen's mother. He did not say anything wrong. He even cared about her when he pronounced *'you are upset and tired; I will send you to stay with yourself a little bit'*. He seemed really care about Mordjana. However, he was obviously insincere. His real intend was to take her to prison to stay with herself. In our Culpeper's (1996) model of impoliteness, this act can be considered as **sarcasm or mock politeness**. This superstrategy appears when the face threatening act is performed with the use of politeness strategies that are obviously insincere. He started his mock politeness by *'you are upset and tired'*, and he completed his utterance by calling for the royal guards in order to take her to prison. Mordjana was a little bit surprised because, she did not think so.

**Context (3).** In these lines, we can see that king Achour wanted, badly, the queen to die as soon as possible, in order to re-marry again. However, her illness took so long. She did not heal

nor die. In this scene, he thought she is finally dead by saying *'are you dead Razan'* twice. Unfortunately for him, she was not dead. His reaction to that, was asking her directly and clearly to die, by pronouncing in our Algerian dialect 'سَهْلِي، سَهْلِي'. It can be considered as **bald on record impoliteness**. According to Culpeper's (1996) model of impoliteness, this strategy appears when the face threatening act is performed in a direct, clear, unambiguous, and concise way, and this is exactly what king Achour did. He asked her in an impoliteness way to die, as a response to what she told him in our Algerian dialect always 'راني عاداك شادة'. We can see that he could not be patient any more, especially after he met the one he wants to remarry.

**Context (4).** As it is shown in this context, king Achour was not only so mean with the father, but very disrespectful. After he found his arm cut off, he asked him about the reason, and this is a good gesture for the father. However, when he discovered that he did cut his arm off, he still instilled a belief to him that you deserve what happened to you. He, also, emphasized his relative power when he uttered *'have you seen what happened to someone who does not applaud'*. He is frightening him, and, according to our adopted model of Culpeper (1996), this act can be considered as **negative impoliteness**. The strategies used here are **frighten**, and **condescend, scorn or ridicule**. He used these two strategies in the last utterance in the excerpt above. He, even, changed the subject at the end of his utterance, by saying *'more important, what are your conditions'*. He told him directly that your arm does not matter, and the more important thing at this moment is my marriage with your daughter.

#### 4.4. Analysis of Episode Four-Season One

**Context (1).** It is clear that in order to make a football team for the Achourian Kingdom, the king needs to gather some players, and learn them about this unknown sport before playing with the pharaohs. Rejlaoui wanted to join this team. Because of no one in the kingdom knows

about this sport, Rejlaoui was very shocked when the king asked him if he can do (*coup de ciseaux*). King Achour showed Rejlaoui **derogatory remarks**, when he asked him about joining the football team. King Achour talked with Rejlaoui about something he did not heard about it before, because he wanted to derogate Rejlaoui. According to Culpeper's (1996) model of impoliteness, this performance can be considered as **positive impoliteness**. When the king derogate Rejlaoui, the positive face wants of this latter were damaged. He was smiling with the king, but after the mentioned utterance, he face was blocked, and this exactly what king Achour wanted. Moreover, the king's face threatening act, also, was performed in a concise way in circumstances where face is not irrelevant or minimized, when the king told him '*you will not play with us*'. Based on Culpeper's (1996) model of impoliteness, the strategy used by the King is called **bald on record impoliteness**. Because of the king's impoliteness, Rejlaoui lost his self-faith, and any chances to join the team.

**Context (2).** The Achourian team did not only lose the game with the Egyptians, but was beaten up by them. As a result, general Fares got mad of that, especially when one of the players said '*they have wronged us your highness*'. The reason why he took off his sword as a reaction, and said '*who wronged our team*'. King Achour, on the other hand, asked him to return the sword back or else, he will take it and make a hole in Fares' body, as a reaction to the reaction of Fares. King Achour frightened general Fares in front of his sister, the minister, and the players. Based on the adopted model of Culpeper (1996), it can be considered as **negative impoliteness**. He instilled a belief to general Fares that if he does not return back the sword in its place, he will hurt him with it. He threatened him in a very impolite way. Therefore, he damaged fares' negative face wants. Furthermore, King Achour was very clear with Fares. He told him clearly that he will make a hole in his body in case he will not return back the sword. According to the same model, this can be considered as **bald on record impoliteness**. The

king's face threatening act was performed in a very unambiguous way, where his face was not irrelevant or minimized. Maybe because his team lost and was beaten up. But he does not have the right to talk with the kingdom's general in that offensive way, and in front of the team members.

#### 4.5. Analysis of Episode eight-Season One

**Context (1).** Fares won the war, and came happy to inform his King about this. Whereas, king Achour, after he became paranoique, was very jealous of Fares, because all the people were calling for his name. King Achour thought that Fares is the traitor, and he will take his throne. The reason why he stopped his doubt by putting Fares in the prison. His wife was very upset, because fares did not deserve what happened to him. After she came to blame the king, she was talking with him in a rough way. King Achour answered her questions normally, without any offense. The day after, she regretted the way she talked with her husband, and came to ask for forgiveness. King Achour, on the other hand, was very polite with her too. He instilled a believe in her that he is sorry too. He made her think that she was just doing her duty towards her brother. Yet, king Achour was obviously insincere. When he uttered *'that is why I thought, my wife Razan should be with her brother'*, she thought he will set her brother free. But his intend was to take her in prison instead of doing the reverse. Based on Culpeper's (1996) model, this act can be considered as impoliteness. The strategy that the king used in this excerpt is **sarcasm or mock politeness**. The king's mock politeness was very clear when he called for the royal guards to take his wife to jail to join her brother rather than setting him free, after he used politeness strategies that are insincere and thus remain surface realizations. As a result, queen Razan was in shock, because she did not think he could put her in prison too. Her face was very damaged, as it is seen in the visual representation down.

##### 4.5.1. Visual representation of context (1)



**Figure 8.** Razan's face wants when Achour was talking to her.



**Figure 9.** When Achour call for the royal guards in order to take her to prison.



**Figure 10.** Razan's face wants when she was arrested.

#### 4.6. Analysis of Episode Ten-Season One

**Context (1).** The minister was planning to inform the king about the invasion, because according to him, it is more important than the '*shour*'. King Achour when he woke up because of the noise, and the minister told him '*there is a disaster in the palace*', he was afraid if he had missed the '*shour*'. The minister tried to tell him how dangerous the situation is. However, the king's only matter is the '*shour*'. The minister tried again by telling him '*there is an army surrounding the palace*'. Though, the king did not even care. On the contrary, he was so happy because he did not miss the '*shour*'. King Achour did not treat the minister seriously. Logically, the big problem was the invasion of king Rouni's army, but, according to Achour Ten, his huge fears is missing the eating. This act, according to the adopted model, can be considered as **negative impoliteness**. The strategy that king Achour used in here is **condescend, scorn or ridicule**. Based on Culpeper's (1996) pragmatic model, when king Achour did not treat the minister seriously, he damaged his negative face wants, and this is exactly what happened to the minister's face, he was very angry because of the irresponsibility of the king of the kingdom.

There is another superstrategy used by the king too. It is **positive impoliteness**. King Achour ignored the minister after he knew he did not miss the '*shour*'. He concentrated with Nouri and the '*couscous*'. He failed to acknowledge the minister's presence, and kept talking with Nouri about eating. At the end of the excerpt, he returned back to him yawning, as if it is not his concern that the kingdom is in danger. All what he is concerned with is his stomach. He even uttered '*what have you told me? We are surrounded, by whom?*'. The minister at this moment was very disappointed, because he felt that he is the only one who is responsible for the kingdom. As a result for the king's careless, he just kept silent.

### 4.7. Analysis of Episode thirteen-Season One

General Fares needed a month to rest, although he is, already, not working because there are no wars to fight in. King Achour did not want to listen to him. Fares do not work and want holidays. He kept staring at the grapes in front of him for a long time, and the general was just repeating his request, but king Achour acted as if general Fares is not talking to him, or he is not even there. According to Culpeper's (1996) model of impoliteness, this act can be considered as **positive impoliteness**. King Achour failed to acknowledge the general's presence. He was so mean with him, that is why he damaged the general's positive face wants. Considering the adopted model, the two strategies used in here are **ignore, snub the other and be disinterested, unconcerned, and unsympathetic**. In addition to all this, King Achour diminished Fares because he considered talking to the grapes is much better than talking to him. In consonance with the adopted pragmatic model of Culpeper (1996), this can also be considered as **negative impoliteness**. Especially when he uttered '*I can speak to the grapes rather than speaking with you for how much you blow my mind*'. He emphasized the ignorance of Fares by that utterance. Which means Fares doesn't worth looking or talking to him. The

strategy that is used in here is **belittle the other: use diminutives**. The visual representation down shows how King Achour seems uninterested.

#### 4.7.1. Visual representation of context (1)



**Figure 11.** General Fares asking for holidays and King Achour ignoring him.



**Figure 12.** General Fares still trying, but Achour is being disinterested and unconcerned.

#### 4.8. Analysis of Episode One-Season Two

**Context (1).** As it is shown in these lines, the prince was rude with the king. He was mad because the king broke his promise and did not give him his daughter after he won every one in the battles within the competition. Pnipen came to kill Achour Ten and take Abla with him in order to get marry with her. King Achour was in a very bad situation. He was about to be killed, until his savior, princess Abla came. She asked for her father's release, and in return, she accepts to get marry with Pnipen. Our concern is what king Achour have uttered when Pnipen told Abla that her father does not want them to marry, and he must be dead. King Achour said '*no one in the world want this marriage less than I do*'. He told him directly that he do not want this marriage. He even emphasized Pnipen's saying, by reproducing the same meaning in other words. The king performed in a direct, clear, unambiguous, and concise way. He told him in his face that he is the less and the last one who want this marriage. Therefore, according to Culpeper (1996) the superstrategy that is used in this extract is **Bald on record impoliteness**. As a reaction, the prince told king Achour to shut his mouth up, or else he will cut his head off. The visual representation of this excerpt is showed down.

#### 4.8.1. Visual representation of context (1)



**Figure 13.** Prince Nnipen breaks into the Achourian kingdom.



**Figure 14.** King Achour arrested trying to explain to prince Nnipen.



**Figure 15.** Prince Nnipen wants to kill king Achour.



**Figure 16.** Princess Abla negotiating with prince Nnipen.

#### 4.9. Analysis of Episode Seven-Season Two

**Context (1).** As any woman in our Algerian Culture, when a man proposes for her hand to marriage, she definitely needs time to think about it. Maria was surprised about the king's decision. He is thinking to get married with her again. Her reasonable reaction is thinking about what he said. However, king Achour was contemptuous with Maria. For him, he is a king and he is the only one who decide whatever he wants whenever he wants it to be. When he decided to remarry Maria, he programmed in his mind that he would take a 'yes' as an answer. Her reaction, which is thinking before taking a decision, upset him, because according to him, Maria does not have the right to think about re-marrying with him again. King Achour Ten excluded Maria from the activity of thinking. King Achour, here, used **positive impoliteness** based on Culpeper's (1996) model of impoliteness. Because, Maria needs to think before taking any risks or uttering something that would harm her in the future, especially, her first experience with him was very harmful.



#### 4.10. Analysis of Episode Thirteen-Season Two

**Context (1)** Princess Abla wanted to discuss with her father the problem of the backup. When she found her dad ill, she first started by asking whether he get better or not. He told her that he is not good yet. When he asked her about what brought her to him, she responded *'I wanted to speak with you about our army'*. She was waiting for a responsible answer, for example, *whet about our army?* Yet, he responded as *'what about it, it also has toothache?'*. King Achour, therefore, did not treat his daughter seriously, although she was obviously serious. He damaged her negative face wants by doing so, because she said to him *'my lord, I am serious'*. It is **negative impoliteness** considering the model of Culpeper (1996). What the king did was impolite. He did not treat her as she treat him, and her face was completely damaged. The visual representation down below shows everything.

##### 4.10.1. Visual representation of Context (1)



**Figure 17.** Princess Abla talking about the army.

**Figure 18.** King Achour trying to be funny.



**Figure 19.** Princess Abla's face wants after her dad's answer.

#### 4.11. Analysis of Episode Fourteen-Season Two

**Context (1).** When king Achour held a meeting in order to decide whether the Achourian Kingdom will participate in the Olympic Games or not, Fares was among them because he need to take the king's final decision king Dahmanus. However, Fares was transparent. He wanted several times to give his opinion, but no one gave him the word. He kept trying and trying until the meeting was up. The king finally decided that they will officially participate in the Olympic Games. After every one went, Fares stayed alone with the king. This is his chance to give his opinion. He tried but Achour Ten went and left him calling for his son. In this extract, king Achour denied common ground with Fares, by acting as if he does not exist. He avoided sitting with Fares alone and communicate with him. He was also acting unsympathetic with him, besides ignored and snubbed him too. According to the adopted model, Achour Ten used the **positive impoliteness' superstrategy**. As a result, fares' positive face wants were damaged. The strategies used here are **disassociate from the other, be unsympathetic, and ignore the other**.

**Context (2).** The queen was shopping with queen Domina and she was very happy. On the other hand, king Achour was very angry, because his athletes ran illegally to Dahmanus Kingdom, and his kingdom was losing all the medals. When Razan showed him some of her purchases, and told him *'she was buying and I was buying more, I could not let her breathe, I bought the double'*, he responded to her like *'good for you, now we can get a golden medal in the shopping'*, he was not sincere, he was sarcasting. His face threatening act was performed with the use of politeness that was obviously insincere. Considering the model of Culpeper (1996), he used the superstrategy of **sarcasm or mock politeness**. He used sarcasm in order to show her how angry he is, and she did not notice. We can understand that he wanted her attention. The other superstrategy that is used in the same extract is **negative impoliteness**.

King Achour Ten besides he was being insincere, did not treat his wife seriously. When she told him about her purchases, as it is seen above, she was so happy. She needed a related answer to her saying, like, “wow you have bought good things”, or even “okay” without any addition. However, he responded in a non-serious way. As a result, he damaged her negative face wants, that is why she stopped smiling and told him in her last utterance in the excerpt ‘*ohhh Achour, stop being funny*’. Her reaction was that he is joking with her, and he is not treating her seriously.

**Context (3).** The kingdom’s image was collapsing in front of many other kingdoms in the Olympic Games. Fares, although he became a member of Dahmanus’ family, is still one of the Achourian Kingdom, and he still cares about it. He wanted to advice king Achour and he said ‘*your highness, let me give you an advice*’. Whereas, the king responded to him in an offensive way, when he uttered ‘*give it to yourself*’. He in these lines used two superstrategies. The first one, according to the model of Culpeper (1996), is **bald on record impoliteness**. King Achour rejected Fares in a direct, clear, unambiguous, and concise way, when his face threatening act was performed. As a result of this, he damaged fare’s face. The second superstrategy that is used, based on the same model, is **withhold politeness**. King Achour failed to thank Fares for his gesture, because he just wanted to help. Fares thought that the King might be appreciated for his concern about him. However, he, as it is mentioned above, rejected him completely. This act can be impolite.

**Context (4).** The king needed Khfoufi in order to save his face after the big loss of his kingdom. He, then, released him from the prison, and promise him to accept all his conditions. Khfoufi believed the king and participate in the Olympic Games as a sprinter. He won a golden medal, and honored the king and the kingdom. However, when they came back to the Achourian

Kingdom, king Achour put Khfoufi in jail, and broke his promise. Khfoufi, as Achour Ten have said is a sharp-tongued person. He uttered many offensive things, and this is the reason king Achour put him in prison. Khfoufi thought king Achour is just kidding with him. That is why he asked whether he is really planning to leave him in jail. The king's response was very sarcastic, as it is seen in his utterance *'no kidding, how am I suppose to leave you here? In the coming Olympic Games I will release you to participate of course'*. This is one, the second response is when Khfoufi asked if he is really serious, let us take a look again what he told him in his utterance *'Of course, I am serious. You must start your trainings; you are in a blocked internship'*. He told him that he is in a blocked internship while he is in jail. According to Culpeper (1996), the superstrategy that he have used in this extract is **sarcasm or mock politeness**. This superstrategy is when Achour used politeness strategies in an obvious insincere way. He promised Khfoufi that if he wins a golden medal, all his conditions are realized. Yet, he, not just, broke his promise, but he put him in prison. Khfoufi's face was very damaged. He just kept silent.

#### 4.12. Analysis of Episode Fifteen-Season Two

**Context (1).** In the last extract, we can notice that. Fares now is living in Dahmanus Kingdom as it is mentioned several times before. Because of the holy month Ramadan, in addition to this, it is the doubt night, when special committee tell people whether 'El Eid' is tomorrow or after tomorrow, fares came to pass this beautiful day in the Achourian Kingdom with his sister. he is still one of the royal family because he is the queen's brother. When the committee told Achour Ten that 'El Eid' is tomorrow, everyone was Congratulating the King. Fares wanted too to congratulates him. He pronounced *'Saha Ftorek. As a member of your family and the family of Dahmanus, I just wanted to tell u...'*. King Achour interrupted him to talk with Nouri at the same time Fares was talking. King Achour denied common ground with

Fares, he acted as if he is unconcerned. Here, it can be considered as **positive impoliteness**. According to Culpeper (1996), he disassociated Fares from himself. He was so disinterested and unsympathetic. Yet, he damaged the positive face wants of Fares.

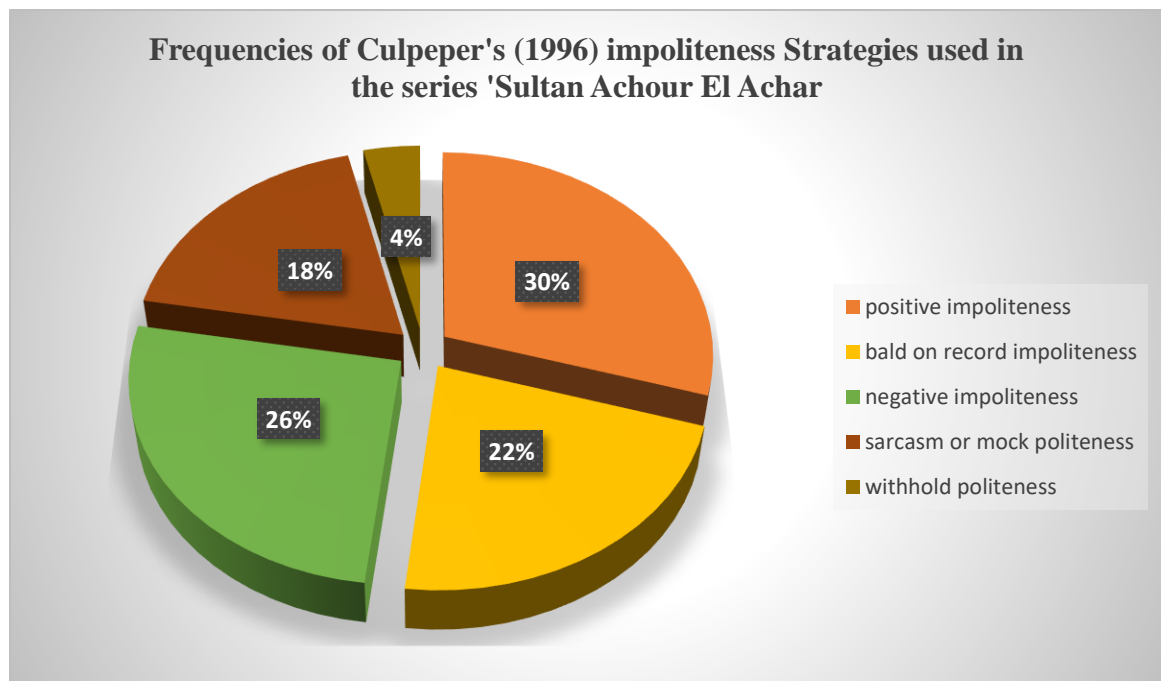
## 5. Discussion of Findings

This section presents the results that are found after conducting the analysis of the data. It also showcases the discussion of the results besides the findings. The research is about impoliteness strategies used by king Achour ten in the series of ‘Sultan Achour el Achar’.

After analyzing the data, the frequency of Culpeper’s impoliteness strategies are tabulated and displayed according to different superstrategies, how many cases these superstrategies are there in the chosen twenty excerpts, and the statistics with percentage out of 100%.

**Table 1.** Frequencies of Culpeper’s (1996) impoliteness strategies used in the series ‘Sultan Achour El Achar’.

<b>The superstrategies</b>	<b>How many cases are there in the chosen excerpts</b>	<b>The percentage out of 100%</b>
<b>Bald on record impoliteness</b>	06 cases	22%
<b>Positive impoliteness</b>	08 cases	30%
<b>Negative impoliteness</b>	07 cases	26%
<b>Sarcasm and mock politeness</b>	05 cases	18%
<b>Withhold politeness</b>	01 case	04%
<b>Total</b>	27 cases	100%



**Figure 20.** Frequencies of Culpeper's (1996) impoliteness strategies used in the series 'Sultan Achour El Achar'.

As displayed in table 1 and figure 20, we can see that all the impoliteness strategies based on the adopted model of Culpeper (1996) have been used by the main character King Achour Ten differently, from the series of 'Sultan Achour El Achar' in the selected twelve episodes from both seasons one and two. The realizations of what are the impoliteness strategies can be described as follows: there are 27 impoliteness strategies used by King Achour Ten across the situations in twenty excerpts. It is essential to point out that positive impoliteness was used eight times, representing (30%), as the most frequent one. Negative impoliteness also should be highlighted. It was used seven times representing (26%). Coming to the bald on record impoliteness, it is used six times representing (22%) of total. five cases of sarcasm or mock politeness, representing (18%). Whereas the withhold politeness superstrategy registered one case as the less frequent one, representing (04%) of total.

The results of the study showed the application of Culpeper's (1996) model of impoliteness strategies. The findings revealed that King Achour Ten used more the superstrategy of positive impoliteness in his comical interactions with his entourage in the series. Besides, from the five types of impoliteness strategies, the withhold politeness is used once.

## **6. Suggestions and Recommendations**

First, impoliteness studies would benefit from an examination in other sitcoms, or other categories of comedy shows or comical characters. Or, in another context, such as drama or even football.

For the readers who want to analyze the impoliteness strategies, they should seek for other impoliteness theories such as proposed by Lachenicht (1980) or Bousfield (2008), and so on. Alternatively, they may compare both of Culpeper (1996) and other linguists.

Impoliteness strategies in the series of Achour el Achar was not always addressed by the King Achour. It is often addressed to him. For this reason, I recommend researches about this.

This study is pragmatic. It analyses the impoliteness strategies according to the meaning. That is why, I recommend for those who are interested in the same field of research, to re-analyse it with another scope, such as sociolinguistics.

## **7. Conclusion**

This research investigated the impoliteness strategies used in the series of Sultan Achour el Achar, in twenty excerpts from twelve episodes in both first (2015) and second (2017) season. In order to answer the research question, we have adopted for this study the Culpeper's (1996) pragmatic model of impoliteness, which contains five superstrategies. The analysis showed that all the superstrategy were used, and the positive impoliteness superstrategy is the most frequent.

## General Conclusion

As previously mentioned, impoliteness is an important feature of language (Tanck, 2002). Although most studies and teaching methods focused on politeness (Khatib & Lotfi, 2015), Impoliteness attracted the attention of researchers (Lowe, 2009). Watts (2003) have stated that 'impoliteness is a term that is struggled over at present, has been struggled over in the past, and will, in all probability, continue to be struggled over in the future' (Watts, 2003, p. 09). Impoliteness models seek to explain how we communicate, perceive and deal with face attacking behaviors. One of the models that is adopted for this research is that of Culpeper's (1996) impoliteness strategies.

Like impoliteness, the concept of humour is just as intriguing and resistant to definitional succinctness, due to the fact that it is one of the least understood phenomena (Morreal, 1983, p. 297). Humor is a multidimensional phenomenon and has ambiguous functions within and between persons. Humour theories attempt to explain why we can be predisposed to laugh at the expense of others.

For this reason, Impoliteness and humour are intimately connected, and more so than politeness. As Culpeper (1998) have stated 'Impoliteness is a type of aggression, and aggression has been a source of entertainment for thousands of years...moreover, it is from a position of relative safety and comfort that [we] can watch [the] conflict' (Culpeper, 1998, p.86).

This research has offered a methodological framework, that allows for the identification and examination of impolite utterances, that are produced by King Achour Ten in the Algerian series of Sultan Achour El Achar, in both seasons one and two. Using in this the Culpeper's



(1996) list of impoliteness strategies that are corresponding to Brown and Levinson's (1987) list of politeness strategies.

In this paper, the conversations between the Main character, king Achour Ten, and other characters are analyzed based on twenty short chosen extracts. After conducting the study and doing the necessary statistical analyses, it was found that all impoliteness strategies were used by king Achour Ten. It is impossible to make any generalizations, but it would seem that positive impoliteness is the strategy that king Achour Ten uses most frequently. The least common one was withhold impoliteness, because it was resisted just once.

Discussing the nature of impoliteness in a series which is fictional is a different task to doing research on impoliteness in real life talk. Although the numerous points of similarities that is found between real-life discourses and fictional discourse, the two display inherent divergences (Dynał, 2011).

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