

Impoliteness Strategies Based on Culpeper's Model: An Analysis of Gender Differences between Two Characters in the movie *Mother*

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Abstract

In the field of Discourse Analysis, specifically in analyzing impoliteness strategies, based on Culpeper's (1996) model, no study has been conducted into Iranian movies. Hence, the current study is a new trend in analyzing the discourse between two characters (male and female) in the movie by Ali Hatami under the title of "Mother". In this study, eight extracts of the movie have been chosen for investigation of impoliteness strategies which have been employed by the male and the female characters. Culpeper's model of impoliteness includes five super-strategies as follows: 1) Bald on-record Impoliteness, 2) Positive Impoliteness, 3) Negative Impoliteness, 4) Sarcasm or Mock Politeness, and 5) Withhold Politeness. The findings of this study indicate that the male character has used more impoliteness strategies than the female character in their interactions in the movie. In other words, it explores that the male character has used all Culpeper's super-strategies with the total numbers of 58. It is worth mentioning that the most frequent strategy that has been employed belongs to positive impoliteness. However, the findings of this study reveal that one cannot draw a clear-cut border between Culpeper's super-strategies of impoliteness since some of them overlap with each other. Moreover, the significant impacts of intonation and self-insulting have been ignored in Culpeper's model. Accordingly, Culpeper's model may not be considered as a comprehensive one. In this respect, it can be inferred that the difference between the male and the female characters in this movie regarding impoliteness strategies has rooted in Iran masculism society in which women are secondary status and have fewer power in comparison with men. One may conclude that impoliteness is interwoven with the power of the male speaker. Therefore, power is represented in the language in the form of using impoliteness strategies. The possible implications of the present study would be applicable for sociologists, literary writers, literary critics, playwrights, film critics, feminist literature, and those who may concern.

Keywords: discourse analysis, impoliteness, impoliteness strategies, intonation, power, gender, positive impoliteness, negative impoliteness

INTRODUCTION

Today with ease of communication, the role of using both (im)politeness strategies between interlocutors has been highlighted. Hence, caring out research on this domain is worthwhile. In spite of the significance of impoliteness strategies in the Global village, the judgment of a particular behavior, whether it is polite or impolite, is complicated since the boundaries between (im)politeness strategies are not rigorously discrete.

Culpeper (2005) defines that "impoliteness comes about when: 1) the speaker communicates face-attack intentionally, or 2) the hearer perceives and constructs behavior as intentionally face-attack, or a combination of (1) and (2)". Mullary (2008) focuses on the second part of this definition and says, in this definition the role of the hearer and also the intentionality of a speech act have been taken into consideration. In other words, face-attack might happen intentionally on the part of the speaker but the hearer does not perceive it as face-attack or, conversely, the speaker's intention is not to attack the hearer's face but the hearer construct intentional face-attack. Therefore, impoliteness is constructed through interaction and it requires the discourse and cues which are used in an interaction to be analyzed by both the speaker and the addressee (Mullary, 2008). Culpeper (2005) also mentions two points about his revised definition; firstly, intention is the central aspect of this definition which can be referred to Goffman ideas of what impoliteness is not. However, the recognizing intention is not an easy task, it can be elicited through communication. Secondly, the concept of face still presents the understanding offence.

This paper aims to indicate and analyze the different use of impoliteness strategies based on Culpeper's (1996) model between male and female characters in Ali Hatami's movie on the title of Mother. Not only investigating the difference between two genders is the aim of the present study, but also analyzing the possible reasons of the differences is the main focus of this paper. In this paper, the definition of impoliteness by a numbers of scholars, the introducing Culpeper's (1996) model of impoliteness strategies, and also its revised definition by Culpeper et al. (2003) will be presented and then the roles of power and gender in using impoliteness strategies will be discussed. In the first part, an overview of impoliteness models which presented by different scholars is given then two research questions are presented, and the methodology part is presented. In the end the discussion and conclusion are the last part of this paper.

REVIEW OF THE LITERATURE

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). Based on Grice's cooperative principle the primarily concern of communication is that the interaction needs to be cooperative (Grice, 1975).

Culpeper (2001) discussed that the impact of context has not be taken into account in Brown and Levinson's model. For instance, a speech act in one context may be

perceived as face defending whereas in the other contexts it may interpret as face attacking.

According to Locher and Bousfield (2008), the number of research and publication in politeness is much greater than impoliteness, because of the long neglected the impoliteness is called by Locher and Bousfield (p.2) as "Poor cousin of politeness". Bousfield (2008, cited in Aydinoglu, 2013, p.476) states that "impoliteness does not spring from nowhere, nor does it occur in pure, strict isolation, there are always antecedent events which trigger the onset of impoliteness". Accordingly, Aydinoglu (2013, p.476) lists some triggers of impoliteness as "anger, a show of power, a dispute, a threat to the face, great sorrow, strong disapproval, desire to provoke, the wish to entertain, etc."

Mills (2005, p.268) defines impoliteness as "any type of linguistic behavior which is assessed as intending to threaten the hearer's face or social identity". Interlocutor's intonation while speaking even should be taken into consideration. Any behavior or utterance that attacks other's face is called impolite. Culpeper (2005, p.38) defines impoliteness as "communicative strategies designed to attack face and thereby cause social conflict and disharmony." Self-damage is attributed as impoliteness. Culpeper (2005, p.36) states that "the phenomenon of impoliteness is to do with how offense is communicated and taken."

Culpeper (2011) affirms in Kuntsi (2012) that it is multidisciplinary field of study of impoliteness which includes other scientific fields such as psychology, sociology, media studies, business studies, and literary studies that makes impoliteness as complex and multidimensional field of study. Culpeper (2001) claims that impoliteness is the "extension" to politeness. This definition is in contrast with the definition of politeness in that the use of impoliteness strategies causes conflict and disharmony in communication rather maintaining the social harmony as it is the aim of politeness strategies. Cashman (2006, cited in Fadhil Abbas, 2012) does not believe that impoliteness as failing in politeness rather he claims that impoliteness should be seen as function and means in human communication. Therefore, the study in impoliteness attracts a great emphasis among researchers.

Thus, the role of both speaker and hearer are important. Being aware of the intention of the speaker is very important in identifying impoliteness; however, it is very difficult to check the speaker's intention out. But some linguistic items are impolite either in the context or out of the context. In the definitions of both Bousfield and Culpeper hearer's understanding of the speaker's intention is the key for impoliteness. Therefore, in the definition of impoliteness by Culpeper, context and interpretation of both speakers and hearers are important. According to Mills (2005), politeness and impoliteness cannot be taken to be polar opposites. Locher and Bousfield (2008, p.3) define impoliteness as "the behavior that is face-aggravating in a particular context." In some contexts like army recruit training face attacking discourse is normal. Culpeper (2008, p.29) refers to this point as "contextual norms" which is the main factor in analyzing politeness and impoliteness. Culpeper (2008) puts emphasis on different norms and he argues that

norms are different and accordingly a behavior based on a special norm is called polite and based on the other norm is called impolite.

Culpeper (1996) proposed five impoliteness super strategies, he asserts that "instead of enhancing or supporting face, impoliteness super strategies are a means of attacking face." (1996, p.356). Culpeper (1996, p.356) proposed impoliteness super strategies as the following:

- (a) Bald on record impoliteness: the face threatening act (FTA) is performed in a direct, clear, unambiguous and concise way where face is not irrelevant.
- (b) Positive impoliteness: the use of strategies designed to damage the addressee's positive face wants.
- (c) Negative impoliteness: the use of strategies designed to damage the addressee's negative face wants.
- (d) Sarcasm or mock politeness: the FTA is performed with the use of politeness strategies that are obviously insincere, and thus remain surface realizations.
- (e) Withhold politeness: the absence of politeness work where it would be expected.

Then Culpeper (1996, p.357) suggested both positive and negative impoliteness output strategies like the following:

Positive impoliteness output strategies:

- (a) Ignore, snub the other; fail to acknowledge the other's presence
- (b) Exclude the other from an activity
- (c) Disassociate from the other: for example avoid sitting together
- (d) Be inappropriate identity markers, for example use title
- (e) Use obscure or secretive language
- (f) Seek disagreement, like selecting a sensitive topic
- (g) Make the other feel uncomfortable
- (h) Use taboo words, like swearing
- (i) Call the other name

Negative impoliteness output strategies are classified by Culpeper (1996, p: 3580) like the following

- (a) Frighten
- (b) Condescend, scorn or ridicule, emphasize your relative power
- (c) Invade the others space-literally or metaphorically
- (d) Explicitly associate the other with a negative aspect
- (e) Put the other's indebtedness on record

Culpeper (2005) claims that his work of impoliteness is not a theory since a theory has predictive power while his model of impoliteness is not yet a theory. Culpeper et al. (2003) state that these super-strategies do not happen singularly and they are often mixed.

Culpeper (2005) argues two points in the field of impoliteness; firstly, he believes that linguistic and non-linguistic signals do not inherent impoliteness. To put it in this way, no linguistic and non-linguistic signals are not impolite intrinsically. However, some of them “are quite hard to be imagined the context in which they are used as not to be impolite” (p: 41). This idea derives from the fact that some factors such as power, social relation and context, are involved in perceiving a linguistic or non-linguistic signal as impolite. Secondly, politeness and impoliteness descriptions focus on the lexical and grammatical components and have limited view towards those signals which occur in a communication (Culpeper, 2005). For instance, the impact of prosody in describing politeness and impoliteness is significant. Culpeper (2005) has worked on the importance of prosody in description of impoliteness in *The Weakest Link* in the television quiz show and came to the conclusion that analyzing the prosody signals influences the understanding of impoliteness strategies which are used. Also, Culpeper (1996) claims the impoliteness can be represented not only verbally but also non-verbally, for example, even avoiding eye-contact could be a means of conveying impoliteness. Paralinguistic and non-verbal aspect also should be taken into considerations when analyzing impoliteness.

Power

Locher (2004) asserts that “negotiating power in interaction is thus part of how interactants shape and present their identity” (cited in Mullary, 2008: 246). Power can be seen like impoliteness which is not within the language rather it is constructed through discourse. As discussed by Culpeper (1996), when there is an imbalance of power between interlocutors, the more powerful interlocutors has more freedom to be impolite, because of some reasons, according to Culpeper (1996, p.354), the powerful interlocutors can (a) Reduce the ability of the less powerful participant to retaliate with impoliteness;(b) Threaten more sever retaliation should the less powerful participant be impolite. Consequently, imbalance of power leads to impoliteness. Interlocutors may have conflict of interest which leads them to attack to each other’s faces. Culpeper (1996) writes investigating the factors of occurrence of impoliteness in the case of equal relationships is very complex. According to Bousfield (2008), impoliteness is tied up with the concept of power. Watts (1991, cited in Culpeper, 2008, p.35) asserts that “the central meaning of power surely involves a conflict of interests rather than a consensus.” To brief, from the above quotation we can infer that there is a connection between power and impoliteness. In other words, when interlocutors do not agree on a subject, they mostly threat each other’s’ face; therefore, there is a great possibility that to be impolite in order to convince each other.

Gender

Women speak differently from men. Lakoff (1973) argues that the marginality and powerlessness of women make to speak politely. Mills (2005) considers the relationship between gender and impoliteness as “complex” relationship. Meyerhoff (2003, cited in Mills, 2005,p.271) believes that “gender is seen as something which one performs in

interaction rather than something which one has or possess; it is emergent rather than achieved."

Mills (2005, p.273) claims that the assumption is that women are more sympathetic and caring than men; and women are more co-operative rather than competitive. According to Mills (2005), impoliteness should not be seen as inherent in certain speech acts or with a certain gender but rather it should be seen in the judgment made by interlocutors and its specific context in which the interaction is taking place. According to Mills (2003), women's linguistic behavior is more cooperative and women likely avoid the conflicts, this characterization is based on assumption that women are powerless and language is representation of their powerlessness. Also Mills (2003, p.204) asserts that "masculinity is stereotypically associated with directness and aggression." Mills (2003, p.205) states that "women's linguistic behavior, in many accounts, because it is seen as displaying powerlessness, is characterized as hesitant and unassertive and showing negative politeness for others through what is seen to be excessive use of respect and deference." In other words, women show awareness to negative face of their interlocutors especially when the other side of talk is a man; therefore, women mostly show negative politeness, this is because of unequal power between two genders. On the other side, Mills (2003) claims that women's linguistic politeness which is about being nice and friendly with others. The reason for more politeness of women, according to Mills (2003), is that women want to gain prestige by using more polite language. In other words, by being more polite women try to compensate their lack of power. Therefore, women talk more formally in comparison with men, because women see themselves as secondary status. Another study done by Holmes (1995) shows that women are more polite than men. As a result, Mills (2003) concludes that women tend to temper their use of masculine speech form in their speech. Holmes (1995, p.8) states that "in communication where powerless members of subordinate groups, they are likely to be more linguistically polite than the men who are in control." Also Holmes (1995, p.8) strongly claims that "women are more polite than men." Aydinglu (2013, p.474) stated that "besides the role of the secondary status of women in society different approaches of men and women to life and communication affect their use of impoliteness in language."

THE STUDY

This study tries to find answer to the following research question.

Are there any gender differences in the use of impoliteness strategies between two characters in Ali Hatami's movie *Mother*?

In order to apply Culpeper's model of impoliteness strategies one of Ali Hatami's films which is called *Mother* has been chosen in this paper. *Mother* is a 1991 Iranian drama which has been directed by Ali Hatami. The story is about an old woman who has four sons and two daughters and is getting prepared for her funeral. Therefore, her children have gathered together around their mother to cherish the memory of their childhood. For this study almost all the dialogues of this film which have been taken place between

the oldest son of the family whose name is Mohammad Ebrahim and the youngest daughter by the name of Talat will be the main focus of analyzing impoliteness in this paper.

RESULTS

The sample of analysis is eight extracts in which Mohammad Ebrahim and Talat interacts with each other, these extracts are transcribed and codes are identified based on Culpeper' model of impoliteness; then the relevant codes are elaborated in details. In this section the selected extracts are given, and different codes are identified in the extracts and their frequency of the codes is indicated in a table. Moreover, description of the codes is presented in details in the following part.

Table 1. Frequency of impoliteness strategies

SUPERSTRATEGIES	Male character
(1) Bald on-record Impoliteness	2
(2) Positive Impoliteness	34
(a) Ignore/ snub the other; fail to acknowledge the other's presence	5
(b) Exclude the other from an activity	7
(c) Disassociate from the other for example avoid sitting together	1
(d) Be inappropriate identity markers for example use title	13
(e) Use obscure or secretive language	1
(f) Seek disagreement, like selecting a sensitive topic	0
(g) Make the other feel uncomfortable	3
(h) Use taboo words, like swearing	0
(i) Call the other name	0
(j) Be disinterested, unconcerned, unsympathetic	4
(3) Negative Impoliteness	10
(a) Frighten	0
(b) Condescend, scorn or ridicule, emphasize your relative power	6
(c) Invade the others space-literally or metaphorically	0
(d) Explicitly associate the other with a negative aspect	4
(e) Put the other's indebtedness on record	0
(4) Sarcasm	2
(5) Withhold Politeness	10

As the table shows, the most frequent impoliteness strategy is positive impoliteness strategy which is damaging interlocutors' positive face. Therefore, in the following part a detail analysis of each extract is given. It is worth mentioning that the following extracts are interaction between the oldest brother (i.e Mohammad Ebrahim) and the youngest sister (i.e. Talat), the aim is to show the difference between genders in terms of using impoliteness strategies based on Culpeper' s model of impoliteness.

Extract 1

Mohammad Ebrahim: There

Talat: hi big bro

Mohammad Ebrahim: It's Monday and a call from "the years from home" of Mrs. Little Sis, ha?

Talat: This Monday There is another.

Mohammad Ebrahim: Last week of the sense? Hang on Sis

Mohammad Ebrahim: Ok

Talat: I've been with the phone too much. You and little brother go home, me and brother take Mom home before sisi gets back from north.

Mohammad Ebrahim: These costumes got rotted, little sis. You don't put the dying soul in the people's house, bothering them, burying her in the cemetery.

Talat: This is mother's will. She doesn't want to die in nursery home like her roommate.

Mohammad Ebrahim does not say hello in response of Talat. It can be considered as positive impoliteness based on Culpeper's model of impoliteness since by not saying "Hello" or "hi" Mohammad Ebrahim excludes Talat from himself; it means she does not deserve to answer her back. The positive impoliteness strategy which he has also used in this extract is disassociating from the other. By not answering her hello, Mohammad Ebrahim shows that they do not have the same power. Mohammad Ebrahim offends his sister in the first second of their telephone talk. Instead of saying hello, he starts criticizing her for calling him; in other words, he humiliates her indirectly since he thinks whenever his sister calls him she makes a request. In other words, her request is the only reason of her call. His tag question, at the end of his talk, shows that he wants to prove that he is right. In other words, he tries to convince his sister that she only wants to make a request. Instead Talat with a calm voice tries to convince him that she has to call him and there is something emergency. Then Mohammad Ebrahim asks "Last week of the sense?" he means that whether Mother is dying or not. In fact, his sentence is "withhold politeness", since if a person wants to talk about his/ her parents' death while they are alive s/he tries to express it with sorrow or expressions like "Don't say that" or something like these or even tries to avoid talking about their death. But Mohammad Ebrahim talks about his living mother's death in a very normal and without sensation even without a sign of sadness in his voice or his face. It means it is not important for him that whether his mother is dying or not. In other words, his reluctance is very marked and significant. He even uses positive impoliteness strategy of "Be disinterested, unconcerned, and unsympathetic."

Mohammad Ebrahim says "Hang on sis", although he knows that she is in an emergency, he does not care about her and he answers his another call which is about his business; it shows that his business has priority for him over his mother's death. He uses positive impoliteness strategy (i.e. Ignore, snub the other, fail to acknowledge the other's presence). After his long talk he continues his talk with Talat and says "Okey". It means that Talat can talk now but his intonation shows that he is very reluctant to talk to Talat. His reluctance is marked because from Mohammad Ebrahim's point of view Talat is the

secondary status and does not deserve to waste the time for answering her; in other words, talking to her on the phone is like wasting time. The absence of any apologies for holding her on the phone for answering the other telephone call is an impolite behavior, which is positive impoliteness using the strategy of “ Ignoring, failing to acknowledge the others’ presence.”

Talat then continuous “I’ve been with the phone too much. You and little brother go home, me and brother take Mom home before sisi gets back from north” she says her request in a polite way, although it can be inferred that it is threatening his negative face but with saying that “I’ve been with phone too much” she mitigates her face threatening act by showing that she is in a hurry and she has no other choice.

Mohammad Ebrahim says “These costumes got rotted, little sis. You don’t put the dying soul in the people’s house, bothering them, burying her in the cemetery” which shows that he does not like to leave his work because of his mother who is dying. He does not care about her death. It is withhold politeness which means the absence of politeness strategies where it would be expected. In addition, he uses positive impoliteness strategy of “excluding the other person from a community; he does not think of his mother as a living person who deserves to even think about her let alone wasting time for her. Talat answers “This is mother’s will. She doesn’t wanna dies in nursery home like her roommate”. She shows that Mother has made a request and the request is not mine, so there is no reason for blaming her. She wants to say that she only should give their mother’ s message. Then, Mohammad Ebrahim hangs up the phone without any word which is “withhold politeness” because he should say “Bye” or “Okey” but he does ignore his sister by any means. Therefore, not answering and hanging up suddenly is positive impoliteness strategy of ignoring others.

Extract 2

Mohammad Ebrahim: Sweetie-pie, till I’m breathing, ain’t no one spending a green, especially that Cold fish.

Ah! This goddam food is disgusting. I rolled the greenbacks and put it on the shelf, get as much as you want, cook and gobble but keep an eye on your bro’s belly cause he’s of those piggish, his stomach will burst apart at once.

Mohammad Ebrahim calls his sister Sweetie-pie which is obviously positive impoliteness strategy of using inappropriate identity markers. Even it can be considered as “Bald on record impoliteness” which face threatening act is done in a direct way. Mohammad Ebrahim continues “Till I’m breathing, ain’t no one spending a green, especially that poor nerd”. It is a positive impoliteness strategies of ignoring the others and excluding the other from an activity” because he ignores his brother’ place in the family or even he calls him Cold fish which is offending since it is an inappropriate identity marker which is positive impoliteness strategy. In other words, by calling the youngest member of the family, he has ignored his mother and his brother’s status in

the family, so it shows positive impoliteness strategy of excluding the other from an activity.

Extract 3

Mohammad Ebrahim: Hey Talat, mother's all right. Your grotty blue pajamas-wearing bro has arrived now. Everything goes to him who doesn't want it.

Talat: you loved him back on the days.

Mohammad Ebrahim: it puts pennyroyal to shame! , little sis's waggery is more awful than rose water smell.

Talat: I would be damned, if I intend to answer you back.

Mohammad Ebrahim: Cut it, stop flattering Sweetie-pie, don't be rude, get lost.

Talat: sure big bro.

Mohammad Ebrahim says "mother's all right" which means that he is not happy because he has seen his mother healthy; he has expected her to die; therefore, he wants to exclude Mother from their family which is a positive impoliteness strategy. Then, he says "Your grotty blue pajamas-wearing bro has arrived now" which means that he hates his brother and even he calls him by inappropriate name. But he has used a verb for his arrival which is very formal and polite but it is sarcasm or mock impoliteness based on Culpeper's model; it means he has used politeness strategy in an insincere way. Mohammad Ebrahim calls his brother Cold fish which is a positive impoliteness strategy; moreover, it can be considered as bald on record impoliteness.

Talat with a smile says "you loved him back on the days", by this expression she wants to calm her brother down and indirectly she wants to say "take it easy". Mohammad Ebrahim says "it puts pennyroyal to shame" which shows that he hates his brother and he does not want him to be his brother; in other words, he tries to exclude him from his family which is a positive impoliteness strategy.

Then he says "little sis's waggery is more awful than rose water smell" which is blaming his sister. Although Talat is very polite, he still blame her for being rude, which is negative impoliteness using "condescend, scorn or ridicule" strategy which shows his relative power that his sister does not have to give him advice; in other words, she is not in a position to tell him what he should do or should not do. Talat find out that her brother is blaming her, so she says "I would be damned, if I intend to answer you back" and she tries to save her brother's positive face. Although Talat is indirectly apologizing her brother, he says "okay" with an intonation that means "I do not care about you", which is a positive impoliteness strategy of ignoring others or be unconcerned.

Again he calls her Sweetie-pie which is a positive impoliteness strategy using inappropriate identity marker. Then he says "Cut it, stop flattering kid, don't be rude, get lost" which is a negative impoliteness strategy using scorn others. Mohammad

Ebrahim means “I shouldn’t talk to you more since you are inferior to me”. In spite of the fact that her brother is very impolite, Talat says “Sure big bro” and she obeys her brother’s orders in order to save his brother’s positive face although his brother has attacked her negative face harshly.

Extract 4

Mohammad Ebrahim: your Cold fish brother went to greet his buzzkill sis. God bless you with your useless children. A dozen babies littered, one becomes something, my mother littered all of them “Best” what heirs! Thanks to my uncle that I became a butcher or else, otherwise I would have been pumpkin, eggplant, compote. Get the hell out of my way (pushes his brother angrily)

Mohammad Ebrahim: For God sake she cannot even pull her pants up. You grab her nose and she will kick the basket.

(Others are all silent)

Mohammad Ebrahim says “your grotty brother went to greet his sweaty sis”. He calls his brothers and sisters by using inappropriate identity marker which is using positive impoliteness strategy. He calls his brother Cold fish and his sister buzzkill. He even calls his mother by inappropriate identity marker which indicates positive impoliteness strategy.

He says “God bless you with your useless children” Which means he is criticizing his mother because of having got his brothers and sisters; in fact, he is attacking his mother’s positive face which is positive impoliteness strategy of “denying association or common ground with the others”. Then, he says “I would have been pumpkin, eggplant, compote like these” which indicates that he calls them by using inappropriate identity markers which is positive impoliteness, and on the other side he is scorning them by using negative impoliteness strategy. Mohammad Ebrahim pushes his brother angrily and says “Get the hell out of my way” which is negative impoliteness strategy that damages his brother’s negative face.

Mohammad Ebrahim says “For God sake she cannot even pull her pants up. You grab her nose and she will kick the basket”; in fact, he is blaming his brother and Talat for inviting his sick sister who is coming from North of Iran. Mohammad Ebrahim shows his disinterest of her arrival and uses positive impoliteness strategy. And at the same time he is talking about his mother’s death while she is alive, it means that “I want mother to die as soon as possible”. Mohammad Ebrahim has used positive impoliteness strategy using disassociate Mother from the family members. However, Mohammad Ebrahim’s impoliteness behavior makes others silent, because his impoliteness gives him a power which no one can criticize him for being impolite.

Extract 5

Mohammad Ebrahim: Gimme my damn coat, Talat. I rather get the hell rid of my miserable life. I’m allergic to some people in here.

Talat: (brings a cup of tea) sure big bro. As soon as you drink your tea, little sis has brought your coat. I've mended its under hole.

Mohammad Ebrahim says "Gimme my damn coat, Talat. I rather get the hell rid of my miserable life". His intonation shows an obvious damage to Talat's negative face because he has to express it in a polite way like using "Please bring my coat" or something like this which is withhold politeness. Mohammad Ebrahim says "I rather get the hell rid of my miserable life". It means that he is not interested being in his mother's house. Therefore, it is positive impoliteness that damages others' positive face. Mohammad Ebrahim by insulting himself makes other feel uncomfortable. However, Culpeper's model of impoliteness does not include self-insulting it may cause others feel bad when he says "Gimme my damn coat, Talat. I rather get the hell rid of my miserable life. I'm allergic to some people in here". Talat brings her brother a cup of tea in order to calm her down which shows that he is saving her brother's positive face in a polite way; and she says "Sure" which shows her complete obedience. Then Talat says "As soon as you drink your tea, little sis has brought your coat. I've mended it's under hole". She cares about her brother a lot in spite of the fact that Mohammad Ebrahim is very impolite to her, she tries hard to make him happy. In fact, it shows that she does not have the same power like her brother and in order to compensate her lack of power she tries to be very polite and kind to her brother; moreover, she tries to obey her brother's orders. Mohammad Ebrahim's expression by saying "I'm allergic to some people in here" indicate the use of two strategies of impoliteness. One of them is the use obscure or secretive language by saying "someone" and he also associates the other with negative aspect explicitly by calling them as something which cause him allergic.

Extract 6

Mohammad Ebrahim: Where is my damn coat?!!! (With a furious tone)

Talat: (in a clumsy way) I'm bringing it, big bro.

Mohammad Ebrahim: Bring my death news!! Gimme that! (Pulling the coat angrily)

Mohammad Ebrahim: My darn feet had shirts on as well!!!

Talat: I've washed your socks, they're wet yet.

Mohammad Ebrahim: Gimme them. May God send a heart attack upon me so I can get rid of these "Tatar's tribe".

Talat: Oh, No. May God bless you instead, big bro.

Mohammad Ebrahim: God has already sent it Sis. Dyin' naked is more pleasure than sittin' in this funeral home, hearing full of crop from these idiots.

Mohammad Ebrahim with an angry and loud voice calls his sister to bring his coat. It can be interpreted that his angry voice is damage to Talat's negative face showing his relative power. Talat in a hurry brings his coat and says "I'm bringing it, big bro." in a

polite and calm way. Mohammad Ebrahim instead of thanking her, he says: "Bring my death news!!" While he is pulling his coat in an angry way that is withhold politeness. Then he says: "My darn feet had shirts on as well!!!". He means that Talat has forgotten to bring his socks. Talat in a calm voice says: "I've washed your socks, they're wet yet." While Talat is making up his shoes, Mohammad Ebrahim pulls his shoes in an angry way and yells "Gimmie them". In fact, Mohammad Ebrahim uses withhold politeness. Talat tries to save her brother's positive face by saying: "Oh, No. May God bless you instead, big bro." Here in this extract Mohammad Ebrahim insults himself which makes the other feel uncomfortable such as: "Where is my damn coat?!!!", "Bring my death news!!", and "My darn feet had shirts on as well!!!". He also does not use politeness strategy when it is required. Then he says: "Tatar's tribe" that he points to his brothers and sisters which obviously is a damage of others' positive face, using positive impoliteness strategy of inappropriate identity markers. Moreover, Mohammad Ebrahim employs inappropriate identity marker by saying "these idiots". By using these two examples of identity markers it can be also considered as explicitly associate the other with negative aspect such as; "Tatar's tribe", "these idiots", and "funeral home".

Extract 7

Mehdi: Hi.

Mohammad Ebrahim: Well!Well! Dear broom!! As right as rain!

Mehdi: I've brought ice-cream, for Gholamreza.

Mohammad Ebrahim: Am I shit here?!! Don't see us Sir?!!!!

Mehdi: It's all yours, enough for everyone.

Mohammad Ebrahim: Get up, go to the kitchen Talat!! I smell the food is burning.

(Talat goes to the kitchen silently)

In this part Talat's husband, Mehdi, comes at the door to see his wife but he brings some ice-creams as an excuse to see his wife who was in her mother's home for a day. Mohammad Ebrahim as the oldest brother uses some strategies that may be assumed to be impolite. Mohammad Ebrahim does not answer Mehdi's greeting and it is a kind of face-attacking that based on Culpeper's model it is considered as withholding politeness. Instead he starts humiliating him by using inappropriate identity markers, so it is positive impoliteness; also his intonation shows his great damage to Mehdi's positive face because instead of saying hello he calls him by inappropriate names. Mehdi does not show his sadness because of Mohammad Ebrahim's insult. He tries not to answer him back since Mohammad Ebrahim's impoliteness has given him power which cannot be reached by others. Mehdi has brought ice-cream for the family but instead of thanking him Mohammad Ebrahim blames him, so it can be said that it is withhold politeness and on the other side Mohammad Ebrahim has damaged Mehdi's positive face by excluding him from the family which is positive impoliteness. Later he says "Am

I shit here?!! Don't see us Sir?!!!!" Considering the impact of prosody in the utterance it can be regarded as mocking and sarcasm.

Mohammad Ebrahim tells Talat to go to the kitchen. Mehdi is Talat's husband but Mohammad Ebrahim does not let Talat and Mehdi talk to each other in spite of the fact that they are couples. It can be said that since Talat has secondary status and Mohammad Ebrahim is superior to her even talking and visiting her husband is should be permitted by Mohammad Ebrahim otherwise they cannot talk to each other. The other strategy which has been used by Mohammad Ebrahim is making others uncomfortable, especially Mehdi, by saying: "Get up, go to the kitchen Talat!! I smell the food is burning." since he orders Talat to go to the kitchen when her husband has come to see her. Therefore, Mohammad Ebrahim has damaged his sister and her husband's negative face, so it is a negative impoliteness showing his relative power. Talat goes to the kitchen without even a single word or any objection. Her silence is attributed silence which is marked.

Extract 8

Mehdi: Hello.

Mohammad Ebrahim: (looking furiously) Get up Talat. Handle the home chores fast. We should go to bed soon.

Mehdi: I'm disturbing you again. I've brought watermelon from the country. I thought to myself, it is hot and the watermelons are cool, to get some for Mother.

Again in another section Mehdi brings watermelon for the family but Mohammad Ebrahim does not answer Talat's husband's greeting and also ignores Mehdi which can be considered as using withholding politeness and ignoring and failing to acknowledge Mehdi. Mohammad Ebrahim caused Mehdi feel uncomfortable because he again used impoliteness strategy by ignoring Mehdi who has come at the door. Instead of thanking him, with an angry look he tells Talat to go inside the home in order not to talk to her husband. In this extract Mohammad Ebrahim has attacked Mehdi's positive face which excludes him from the family although he is one of the members of the family. In addition, he tells Talat: "Get up Talat. Handle the home chores fast", but he tells it in a way that damage Talat's negative face showing relative power. Mohammad Ebrahim indirectly says that Mehdi's coming is disturbing for the family, although Mehdi tries hard to be kind and helper, Mohammad Ebrahim does not let him even come in and even talk to his wife.

DISCUSSION AND CONCLUSION

According to Leech (1983), disharmony in human communication should not be considered as marginal linguistic behavior whereas in some contexts it may be regarded as central. Interlocutors do not always use politeness strategies in order to show their awareness of the addressee's social or individual face while they may intentionally attack each other's face.

In this study a great attempt has been made to set forward the instances of impoliteness strategies which have been used by the male and the female characters in the movie "Mother". It is an Iranian movie which may be considered as culture-bound, since the male character's talk is very idiomatic and uses many slang expressions; therefore, the translation of the extracts may not be as good as the Persian ones. The analysis of the extracts regarding impoliteness strategies reveals that only the male character has used impoliteness strategies while the female character tries to be very polite by showing awareness to her brother's positive and negative faces. There is not even one case that the female character has used impoliteness strategies while the male character has used different impoliteness strategies in his interactions with the female character. Not only his utterances are impolite, but also his prosody, intonation, even his body-language, and facial expressions reveal impoliteness. In addition, loudness of voice can be interpreted as a sign of impoliteness, when two interlocutors are talking to each other while one of them speaks more loudly than the other it means that s/he wants to show his or her relative power over the other one by speaking loudly. Therefore, loudness may be regarded as one of the tools for representation of power and consequently a tool for showing impoliteness. However, loudness of voice is not pointed out in the Culpeper's Impoliteness Model.

As in this study Culpeper's model has been used in order to explore the use of impoliteness strategies by the characters in the "Mother", mentioning some critical points about his model is worthwhile. This model has been failed to be counted on the effects of the self-insulting and intonation in examining the impoliteness in discourse. Accordingly, the role of self-insulting in some contexts may be interpreted as a kind of attacking the other's face. Furthermore, one of the merits of Culpeper's model is that, there are fuzzy lines between impoliteness strategies. In other words, in some cases the strategies seem to overlap, so making distinction between them is demanding which is due to the fact that in data analysis section it was indicated that an utterance might be investigated based on different impoliteness strategies

Another main focus of this study was the gender difference in terms of extent to which they use impolite discourse. The investigation of the data reveals that positive impoliteness strategy has used more frequently than other strategies, indicating that the male character is likely to damage others' positive face, especially his sister. Additionally, the role of power and gender cannot be ignored in the interpretation of impoliteness linguistic behavior. As it was discussed in the review of literature section difference in the level of power in the interlocutors may affects the use of impoliteness strategies. In this respect, as far as power is concerned, the male character seems more powerful than the female character since he has used much more impoliteness strategies than the female character. Hence, the statement of Culpeper (1996) who claims that more powerful the interlocutor is freer he/she is to use impoliteness strategies, can be proved in this study. The awareness of the female character of her brother's both positive and negative faces is in accordance with Mills' assumptions about women's talk which they are likely to be more sympathetic and caring than men; moreover, another assumption is that women are powerless and their language

manifestation of their lower power (Mills, 2003, 2005). In other words, women respect others more than men. In masculism societies in which there is unequal power between genders, people's language can represent their power; the more polite, the less power that interlocutors have. The result of this study is in line with Brown (1993, cited in Mills, 2003) in which he had concluded that in most cultures women used more politeness strategies than men. As it is explained in the review of literature, the concept of impoliteness is tied with the power of interlocutors. Because women are considered as secondary status in the masculism societies, they are likely to compensate their lack of power with using more polite language which this point is in line with studies of Aydinoglu (2013), Holmes (1995), and Mills (2003, 2005). In this respect, unequal power can be identified in the interlocutors' speech; in fact, power gives them freedom to feel that they are superior to others. Accordingly, impoliteness is one of the tools of showing power. The possible relationship between power and impoliteness which has been investigated in this study is in line with Culpeper's (1996), and Bousfield's (2008) studies. The figure below has summarized the results of this study more clearly.

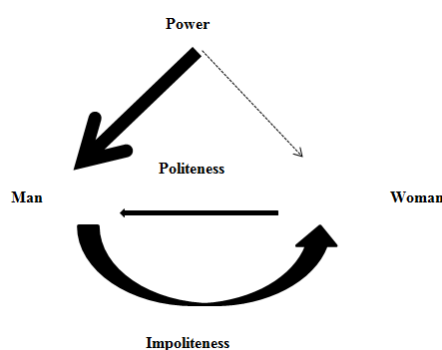


Figure 1. The relationship between power and gender in using (im) politeness strategies

It is worth mentioning that Simpson (1993, p. 6) quotes that “a central component of the critical linguistic creed is the conviction that language produces ideology”. Accordingly, language can be assumed as one of the manifestation of ideology in the society. Simpson (1993) continues that “an ideology, therefore, derives from the taken-for granted assumptions, beliefs, and value-systems which are shared collectively by social groups” (p. 5). Therefore, the significant role of movies in reflecting the ideologies in a society can highlight the role of screen writers, directors, movie crew, playwrights, literary critics etc.

To sum up, for assessment and judgment of a linguistic behavior whether it is polite or impolite depends on the cultural norms, social norms, and the context in which the communication takes place. In this respect, Simpton (1993) notes that “language is not used in a contextless vacuum; rather, it is used in host of discourse contexts, contexts which are impregnated with the ideology of social systems and institutions” (p: 6).

The possible implications of this study may be applicable for sociologists, literary writers, literary critics, discourse analysts, critical discourse analysts, playwrights, film critics, feminist literature, and those who may concern.

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