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# Impoliteness and Verbal Conflict in the American Candid Camera Show "What Would You Do"

A B S T R A C T

The studies on impoliteness phenomenon are still few. Impoliteness in the social interactions of this modern era is highly unavoidable. The present study investigates the dynamics of impoliteness and verbal conflict through a detailed examination an analyses in the American Candid Camera Show "What Would You Do". Drawing on theoretical frameworks from Brown and Levinson's politeness theory (1987) and Culpeper's model of impoliteness (1996, 2005, 2011), the research analyzes impoliteness strategies that have been employed by the participants and bystanders in response to morally and ethically challenging in staged ethical dilemmas or scenarios. A qualitative method is used, through qualitative methods, the research explores how impoliteness strategies such as bald on record impoliteness (Direct Impoliteness), positive impoliteness, negative impoliteness, Sarcasm or Mock Politeness, and withholding politeness manifest and influence social interactions, conflict dynamics conflict dynamics moral judgments. twenty episodes have purposively been selected and coded based on Culpeper's taxonomy of impoliteness strategies. Results and findings of the study indicate that impoliteness serves not only as a catalyst for conflict escalation, but also serves as a reflective tool for social moral judgments. This study contributes for the purpose of expanding impoliteness theory in YouTube Channel contexts and enhancing understanding of verbal aggression in realistic media setting and its implications in reinforcing and challenging social norms and ethical decision-making.

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# "قلة الأدب والصراع اللفظي في برنامج الكاميرا الخفية الأمريكي "ماذا ستفعل"

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**الملخص**

لا تزال الدراسات حول ظاهرة قلة الأدب قليلة. وقلة الأدب في التفاعلات الاجتماعية في هذا العصر الحديث أمرٌ لا مفر منه. تبحث هذه الدراسة في ديناميكيات قلة الأدب والصراع اللفظي من خلال دراسة وتحليل مُفصّلين لبرنامج الكاميرا الخفية الأمريكي "ماذا ستفعل؟". وبالاستناد إلى الأطر النظرية المستمدة من نظرية الأدب لبراون وليفينسون (١٩٨٧) ونموذج كولبيبر لقلة الأدب (١٩٩٦، ٢٠٠٥، ٢٠١١)، يُحلل البحث استراتيجيات قلة الأدب التي استعملها المشاركون والمتفرجون استجابةً للتحديات الأخلاقية والمعنوية في المعضلات أو السيناريوهات الأخلاقية المُصاغة. تم استخدام طريقة نوعية، ومن خلال الطرق النوعية، يستكشف البحث كيف أن استراتيجيات الوقاحة مثل الوقاحة الصريحة (الوقاحة المباشرة)، والوقاحة الإيجابية، والوقاحة السلبية، والسخرية أو الوقاحة الزائفة، وحجب اللباقة تتجلى وتؤثر على التفاعلات الاجتماعية، وديناميكيات الصراع، والأحكام الأخلاقية. تم اختيار عشرين حلقة وترميزها بشكل مقصود بناءً على تصنيف كولبيبر لاستراتيجيات الوقاحة. تشير نتائج الدراسة إلى أن الوقاحة لا تعمل فقط كمحفز لتصعيد الصراع، ولكنها تعمل أيضًا كأداة تأملية للأحكام الأخلاقية الاجتماعية. تساهم هذه الدراسة لغرض توسيع نطاق نظرية الوقاحة في سياقات قناة يوتيوب وتعزيز فهم العدوان اللفظي في بيئة الوسائط الواقعية وآثاره في تعزيز وتحدي المعايير الاجتماعية واتخاذ القرارات الأخلاقية.

**الكلمات المفتاحية:** الصراع اللفظي، تلفزيون الواقع، الأعراف الاجتماعية، اللسانيات الاجتماعية، التداولية، استراتيجيات كولبيبر.

## 1. Introduction

Language is one of the most significant tools used by human-beings for the purpose of facilitating everyday communications. Language has played a significant role of managing social relationships and interactions. Individuals regularly interact and communicate with each other through various ways such as face to face conversations, due to mobile communications, and e-mails as well. Individuals employing different ways for exchanging ideas and emotions. Politeness is an important concept used to effective communications, which encompasses adhering to conversational norms to avoid conflicts and misunderstanding. (Yule, 1996). According to Yule, (1996), politeness is fundamentally related to recognizing and maintaining another person's face, closely tied to social distance or intimacy among interlocutors. Consequently, politeness involves expressing careful words to make the conversations go smoothly and prevent daily conflicts. Conversely, impoliteness emerges when individuals disregard conversational norms and represent the deliberate or inadvertent neglect of these conversations, they fail to carefully use appropriate language that leads to social friction or irritation.

Despite the fact that language is used to communicate. People rely on using language to maintain suitable relationships with others in the community. It is really important to maintain social relationships for acting politely and follow the right social behaviors. Individuals try to support face when they use language, but there are cases in which individuals use language to attack other people's identity. therefore, Culpeper's view about such kind of acts have not been considered as polite since their major aim is to challenge people's identities and rights (2010, as cited in Ratri & Ardi, 2019).

Even though politeness has been considered as a vital aspect for everyday social interaction, the opposite phenomenon "impoliteness" is also an inevitable phenomenon and it has highly been emerged or salient in everyday conversations in public life, and it is just as important as politeness in pragmatic literature. Even though Verschuern (1999) argues that politeness should not be regarded as the key of social interaction, impoliteness may sometimes function just like politeness in interaction. Impoliteness, in the view of Culpeper, means holding a negative attitude towards some specific behaviors occurring in specific situations. Impoliteness compared to politeness is a new study and has been explored recently, because it has been ignored and considered as offensive behavior or impolite. To sum up, the recent interest of exploring impoliteness increased because, all of the politeness approaches were not able to entirely explain these confrontational interactions in impolite discourses (Bousfield, 2008, as cited by Wijayanto, Hikmat, Prasetyarini, 2018).

The phenomenon of impoliteness, has been studied extensively for several decades especially by different linguistic fields such as pragmatics, discourse analysis, and sociolinguistics. Impoliteness was initially developed through the lens of politeness theory by the two sociolinguists Penelope Brown and Stephen Levinson (1987). The model primarily used to explore how people manage social relationships and maintain face (the positive social value a person claims for themselves in a given interaction). While Brown and Levinson's work mainly centres on politeness, their theory implies the opposite which is impoliteness by discussing how individuals can violate face needs that cause face threatening acts (FTAs). It was criticized for largely overlooking the systematic study of impoliteness as distinct communicative behaviors (Elen 2001). It was Jonathan Culpeper who fully draw the scholarly attention to the inclusion of impoliteness. Relying on Brown and Levinson's foundational ideas, Jonathan Culpeper (1996) tried to expand the theoretical scope to formalize the concept of "impoliteness" and explored it as a systematic field of study in the late 1990s and 2000s. Culpeper particularly introduced a model of impoliteness through which impoliteness is not merely due to the absence of politeness, but it is rather a strategic use of language that intentionally threatens face, that is often shaped by social dynamics and interactional goals. His framework the necessary analytical tools for the purpose of investigating impoliteness as a communicative phenomenon and addressing a significant gap in the earlier politeness theory.

This research study examines impoliteness and verbal conflict based on the integrated frameworks derived from Brown and Levinson's theory of politeness (1987). Culpeper's theory (1996) model of impoliteness has been utilized and central to examine and analyze the instances of impoliteness and verbal conflict as a structured counterpart to politeness, in particular within confrontational interactions. Furthermore, it also explicitly expands on the

concept of face-threatening acts by Brown and Levinson that systematically outlines how impoliteness strategically is deployed to disrupt interpersonal harmony or intentionally damage the interlocutor's face.

Impoliteness phenomenon does not only occur in daily life interactions, it can also be occurred or found in diverse media, such as the way the characters speak or act in books, movies, political speeches and TV shows, etc. Therefore the collected data of this research comes from the Television Program running on YouTube Channel named "What Would You Do" in the American Candid Camera Show, which focuses on how the strategies or instances refer to specific occurrences within the scenarios. Thus, such kind of programs would mirror the real life situations in which the episodes seem to be natural that enable individuals to observe how language is used in unexpected situations. The purposive episodes have been selected by the researcher to investigate Impoliteness phenomenon.

"The American Candid Camera Show – "What Would You Do" (WWYD) is an American television series that is premiered on the ABC in the United States, on February 26, 2008. The show is hosted by a veteran journalist (reporter) named (John Quinones). The main theme behind the show is that there are hired actors participating in the scenarios as a means of acting out scenes in which many types of illegal or conflict activities or unethical behaviour have been occurred. There are also hidden cameras that film or record the scenarios taken place in orderly public settings like (shopping malls, restaurants) in which the conflictive activities have prominently been recorded/filmed with its focus on human behaviour, and highlighting social responsibility, human empathy, and the willingness to intervene when faced with such kind of moral choices, (ABC, 2008, present).

The objective of this study is to examine the impoliteness strategies proposed by Jonathan Culpeper (1996 – 2005) such as (Bald on record, Positive impoliteness, Negative impoliteness, Sarcasm or Mock impoliteness and and withhold impoliteness. The aim is also to apply those strategies that have been realized in the episode of the American Candid Camera Show – Primetime "What Would You Do" to impolite actions. The main focus is on the impoliteness and verbal conflict by using a qualitative method and focusing on the responses or reactions of the hearers or bystanders involved in the scenarios.

The main research objective of the provided study is to show how the portrayal of impoliteness and verbal conflict are applied in the American Candid Camera Show "What Would You Do", the researcher aims to utilize the content of the hidden show as a rich source or tool of naturally occurring data for his own scholarly inquiry. The researcher also applies the theoretical framework by Culpeper's (1996) impoliteness theory for the purpose of interpreting the verbal and non-verbal interactions depicted in the episodes. The show itself can serve as a tool or platform to facilitate the observation of spontaneous social behavior through which the researcher can analyze the data in order to better understand communication strategies, conflict management, moral reasoning and the impact of impolite behavior in such public settings. The researcher concentrates on how the participants of the situation and the bystanders react to the situations. The researcher examines these interactions for the purpose of uncovering insights into communication of human-beings, conflict escalation, and ethical decision-making and providing a particular attention the ways in

which impolite behavior affects the social dynamics and the responses of individuals that confronted with the verbal confrontations in such kind of public settings.

Finally, the main goal of selecting this research title is exploring the dynamics of impoliteness and verbal conflict as portrayed in the American Television Program "What Would You Do". Specifically, it investigates how instances of verbal conflict have strategically been employed to provoke moral judgments and social norms. This is done by examining verbal confrontation that arise when unsuspected bystanders have been confronted in ethically challenging situations. The study aims to understand and demonstrate how impoliteness has strategically been employed as a deliberate tool for highlighting individuals' reactions or responses to conflict and social expectations. Throughout the study, the the research addresses the following guiding questions.

1- How do participants offend the recipients, and how do the recipients take offence and defend themselves?

2- How does impoliteness manifests itself in reality TV shows, and why is impoliteness entertaining?

3- What are the socially grounded norms against which impoliteness is evaluated?

## 2. Literature Review:

### 2.1. Theoretical Foundations of Impolitenss: from Politeness to Face Threatening Acts"

Impoliteness is a negative attitude towards specific behaviors that occur in specific contexts. Brown and Levinson's (1987) model of politeness provided a foundational framework that later assisted the linguists to explore the phenomenon of impoliteness. Scholars like Culpeper, Bousfield and Eelen have considered the communicative situations in which a speaker's act is to attack or insult the hearer instead of working to soften face threatened acts as in politeness (Mohammed & Abbas, 2016). Culpeper's article on "Towards an Anatomy of Impoliteness," which was published in 1996, refers to the notion of Impoliteness that has developed into an independent field for investigating with regard to politeness studies.

Even though politeness has been considered as a vital aspect for everyday social interaction, the opposite phenomenon "impoliteness" is also an inevitable phenomenon and it has highly been emerged or salient in everyday conversations in public life, and it is just as important as politeness in pragmatic literature. Even though Verschuern (1999) argues that politeness should not be regarded as the key of social interaction, impoliteness may sometimes function just like politeness in interaction. Impoliteness, in the view of Culpeper, means holding a negative attitude towards some specific behaviors occurring in specific situations. Impoliteness compared to politeness is a new study and has been explored recently, because it has been ignored and considered as offensive behavior or impolite. To sum up, the recent interest of exploring impoliteness increased because, all of the politeness approaches were not able to entirely explain these confrontational interactions in impolite discourses (Bousfield, 2008, as cited by Wijayanto, Hikmat, Prasetyarini, 2018).

Although the present study is about impoliteness explained by Culpeper's Impoliteness strategies (1996), we start by briefly explaining what politeness is. The reason here is that impoliteness theory is based on Brown and Levinson's Theory of politeness (1987). Brown and Levinson are widely recognized to introduce the concept pf politeness. The theory proposed by Brown and Levinson (1987) is based on Goffman's face notion, according to Brown and Levinson, any action or behavior that seems to protect the other person's face is considered as polite and conversely, any behavior that threatens the other person's face is considered as impolite or rude (Aydinoglu, 2013, p. 473). "Face" should be explained well and defined properly before proceeding and analysing Culpeper's model (1996) of impoliteness and impoliteness strategies. During social interactions, every person tries to present an image of self (face) that is expected or intended to be fitted and supported by the judgments of other participants. Self-presentation is considered by Goffman (1959) to be a key of the most significant elements of communicative behavior,, which is designed or aimed to warp the image others hold of a person. What is produced by the process of self-presentation activity is self-image (face).

The concept of Face was originally introduced by Goffman in the 1960's, Brown and Levinson (1987) used it for their face-saving theory, which became one of the most common politeness theories. Brown and Levinson introduced and distinguished two types of face named "negative face" and "positive face". Positive face refers to someone's desire to be liked, approved and appreciated by others (Brown & Levinson, 1987, as cited in Al-Dilaimy & Khalaf, 2015). Negative face stands for people's desire or needs to be free from independent and not to be imposed by others (Al-Dilaimy & Khalaf, 2015).

A face-threatening act is a speech act that can damage or endanger hearers' positive or negative face (Brown and Levinson, 1987, as cited in Laitinen, 2010 by). In this case, face-threatening act refers to the actions (verbal or non-verbal act) against the positive or negative face of addressee. For instance, A request is seen as challenging to the hearer's negative face, since the hearer would be impeded by the speaker to do what the speaker wants and not what he/she originally wanted (Mohammed and Abbas, 2015).

Most acts of impoliteness happen because of face. As mentioned in Culpeper's theory (1996), impoliteness happens when inequality in social status exists or the participant does not care to maintain the other's image. There are many complications when it comes to impoliteness in close relationships.

**2.2. Definitions of Impoliteness:**

According to Locher and Derek Bousfield, impoliteness is conduct that causes face - aggravating within a particular context. As Terkourafi explains in her book from 2008, saying that impoliteness occurs when the used expression is not conventionalized relative to the context of occurrence (Terkourafi, 2008, p.70). Terkourafi (2008) claimed that impoliteness could be assigned to an utterance when the speaker did not intend to be impolite, but the hearer felt offended (Osmanovic, 2018, p.16). According to Bousfield (2008), impoliteness happens when people act in ways that are purposeless and conflictive, threatening face. Impoliteness, as described by Mills in 2005 (reported by Mirhosseini, Mardanshahi & Dowlatabadi in 2017), involves using language to threaten the hearer's social image or social

well-being. Sarah Mills points out that people can only understand and analyze impoliteness pragmatically by considering how the community interprets what is said and how members adapt their routine speech strategies. She argues that a lot of various elements such as gender, race and ethnicity can affect how people judge someone's manners (Mills, 2005).

**2.3. Culpeper's theory of impoliteness (1996)**

Jonathan Culpeper is a professor of English and linguistics at Lancaster University in the United Kingdom (UK), he is also a co-editor in chief of the Journal of Pragmatics and member of the UK based Linguistic Politeness Research Group, he has produced an impressive amount of research into the linguistic phenomenon related to verbal politeness and impoliteness, as well as other areas of language study. Jonathan Culpeper (1996) developed an outstanding model of impoliteness through real-life conversations he collected from U.S. army training sessions as well as bilingual Spanish/English children interactions. (Bousfield, 2008, P. 90) acknowledges that Culpeper gained model validity from his chosen data selection. As part of his research Culpeper chose video media including films and documentaries and quiz-related television shows that feature competitions between participants. The examined data collections reveal different varieties of impoliteness that researchers can study through multiple sources such as (Louise Mullany and Peter Stockwell, 2010, P. 72).

The most dominant and remarkable model of impoliteness was created by Jonathan Culpeper (1996). He disagrees with Brown and Levinson's (1987) claim that impoliteness is unimportant in daily talk and thinks that it is impossible to understand politeness without comprehending impoliteness phenomenon. The analytical structure of impoliteness requires enhancement according to Mullany and Stockwell (2010) as reported by Mohammed &Abbas (2015), because it serves for highlighting a critique or limitation from the existing frameworks used to analyze impoliteness. It specifically implies that both Mullany and Stockwell believe that the analytical tools or models utilized for analyzing impoliteness are insufficient or underdeveloped. Therefore, they argue that the framework is still in need of refinement or expansion for the purpose of understanding the complexities of impoliteness in communication. For Culpeper (1996), impoliteness occurs when a person utilises strategies to damage face and thereby produces social conflicts and disharmony (Mohammed & Abbas, 2016). In 2003 Culpeper together with Bousfield and Wichmann converted the original impoliteness definition into a more concise version but this formulation placed emphasis on speakers rather than hearers (Osmanovic, 2018). Jonathan Culpeper altered his (1996) model to develop a new description of impoliteness in 2005 that reads as follows:

"Impoliteness comes about when: (1) the speaker communicates face-attack intentionally, or (2) the hearer perceives and/or constructs behavior as intentionally face-attacking, or a combination of (1) and (2)" According to Culpeper (2005) intention constitutes the core aspect of this definition because it discerns the central position or importance of both interlocutors (Culpeper, 2005, p. 38). Culpeper (2005) presents his revised definition and proves that intention stands as the main element of this definition together with face serving as the foundation to interpret offence. It is difficult to detect an individual's intentions yet individuals can convey their intentions through speaking (Mirhosseini, Mardanshahi & Dowlatabadi, 2017). According to both Bousfield and Culpeper

the manifestation of the speaker's intention is considered as essential for determining impoliteness. In other words. The hearer's understanding of the speaker's intention would be the key of impoliteness, therefore, context and interpretation play a great role in determining impoliteness. As the both speaker and hearer engage in a process of contextual calculation. This, of course, by means imply that certain behaviours that people do not intend as impolite could not be misunderstood as offensive behaviour despite the absence of any malicious intent. In some cases, behaviors is not always intentional, but they would be considered as by individuals and leading to offense. Impoliteness received its most comprehensive definition from Culpeper during his 2011 publication.

### 2.4. Culpeper's Impoliteness strategies (1996)

Despite the fact that politeness has been an important area in pragmatic and sociolinguistic studies for a long time, the systematic study of impoliteness was under-researched until the late 20th century. Brown & Levinson's (1987) foundational work on politeness theory highlighted the way a speaker mitigates face-threatening acts (FTAs) to ensure social harmony through a number of politeness strategies. However, their model was highly biased towards cooperative, harmonious interaction putting aside the role of conflictive and aggressive discourse largely. Such critics as Bousfield (2008) and Culpeper (1996) argue that such a focus on politeness overlooked the fact that human interaction often include hostility, verbal aggression, and intentional face-attacks. The omission or exclusion of impolite practices or behaviors from the structure of Brown and Levinson's model reduced the scope of Brown and Levinson's model to a complete set of naturally occurring exchanges, particularly in power-imbalanced and conflict-laden settings. There was therefore a primary need for a framework that could thematically account for interactional disharmony as systematically as Brown and Levinson did with harmony.

Culpeper's Impoliteness super-strategies basically consists of the opposite of Brown and Levinson (1987) list of politeness strategies, despite the fact that politeness strategies are meant to save the other people's face. Nevertheless, according to Culpeper points out that impoliteness super-strategies are considered as "opposite" in terms of orientation to face as a means of attacking face rather that maintaining or enhancing face (Culpeper, Bousfield and Wichmann, 2003). The list of Impoliteness super-strategies proposed by Culpeper (1996) have been listed as the following:

#### 2.4.1. Bald on Record Impoliteness (Direct Impoliteness)

This type of impoliteness "Bald on record" used or performed when the speaker wants to attack the face of the hearer in a direct manner being upfront and the straightforward, obvious, unambiguous and brief way in a situation where face of the hearer is at stake (minimized or irrelevant) as stated by (Culpeper, 1996:356).

#### 2.4.2. Positive Impoliteness

According to (Culpeper 2005). A recipient's positive face can be damaged by "the use of strategies deployed to damage the recipient's positive face wants". (Culpeper 2005, p. 41) Several linguistic output strategies involved in impoliteness formation according to Culpeper. Someone's positive face seems to be liked, respected, or appreciated by others. (Culpeper, 1996, pps.356-8) as cited in Bousfield (2008) include:

i. Ignore/snub the other -fail to acknowledge the other's presence; There exists neglect toward the other person by intentionally dismissing their existence.

ii. Exclude the other from the activity: Social separation acts as a form of impoliteness when someone dissociates others from joining their social activities. It can also be when someone

When someone approaches freedom control or group separation attempts it leads to negative face threats toward the listener. (Bousfield, 2008)

iii. Avoiding sitting together: The strategy of Avoiding sitting together requires the speaker to deny any shared ground or association with the other person.

iv. Be disinterested, unconcerned, unsympathetic: This strategy occurs when the speaker doesn't care or has no sympathy for the hearer's condition. Lack of sympathy toward a situation threatens how the listener feels about their standing. (Bousfield, 2008)

v. Use inappropriate identity markers: A speaker implementing inappropriate identity markers will also fall under the strategies of sarcasm or mock impoliteness. The inappropriate use of identity markers in a given context appears false and similar to sarcasm as noted in Bousefild (2008).

vi. Secretive language or use obscure: The individuals employ difficult terminology while hiding information through bland words known within the group, but unknown to outsiders.

vii. Seek disagreement -select a sensitive topic or Make the others feel uncomfortable (e.g. Choosing an issue which tends to create argumentative responses between people such as using small talk or preventing jokes or maintain silent moments).

viii. . Use taboo words- swear, or use abusive or profane language: It indicates the usage of rude, swearing and cursing words. According to Allan and Kate (2006) describe use taboo words as swearing that implies verbal assault from someone. For example, shit, fuck off.

ix. Calling the other names: Derogative words and derogatory nominations create the experience of being named through abusive terms when speaking negatively to someone. The child receives negative descriptions through derogatory naming as the speaker states he or she is worthless and bad and makes mistakes (Culpeper, 1996, pps.356-8). as well as cited from (Louise Mullany and Peter Stockwell, 2010, P. 72).

### 2.4.3. Negative Impoliteness

According to Culpeper (2005, p. 41) negative impoliteness involves the use of techniques that sought to harm recipients' negative face wants. Strategies directed toward damaging negative face wants form an essential aspect of Negative Impoliteness (Culpeper 2005, p. 41). The strategies appearing in Culpeper (1996, pp. 356-258) illustrate negative impoliteness through three examples. Someone’s negative face refers the desire not to be liked or accepted by others

**Frighten**: The speaker employs a frightening approach by making the listener believe negative actions will take place thus promoting this strategy. The speaker uses this technique to restrict possible future actions.

Some individuals develop such kind of feelings when they consider themselves intellectually superior to everyone else in their vicinity

**Condescend**, **scorn**, or **ridicule**: Part of the impolite communication which consists of humiliating others through condescension and ridicule. Some individuals develop such kind of feelings when they consider themselves intellectually superior to everyone else in their vicinity. Example: emphasize your relative power. Be contemptuous. You should avoid showing genuine respect toward the other person. The example of this approach involves minimization of someone through linguistic devices like diminutives.

**Invade the other's space**: The speaker violates another person's privacy during situations of no close bond - This marks a space violation criterion. Literal invasion occurs when the speaker gets too close to the other person beyond what the relationship allows and metaphorical invasion consists of requesting or sharing overly personal information for the relationship.

**Explicitly associate the other with a negative aspect** – This strategy, the addressee's face, is threatened by the speaker by associating negative aspects; personalize (using the pronouns "I" and "You") to a hearer is included, puting the other's indebtedness on record. For example, when the interaction occurred between Ahmed and his friend in the car after that your friend released you from jail, Ahmed was very angry and said "You such a liar".

### 2.4.4. Sarcasm or Mock Politeness

According to Culpeper (1996) sarcasm or Mock Politeness stands as the following proposed strategy. Use of sarcasm represents an insincere politeness technique or a direct reflection of genuine purposes (Culpeper, 2005, P. 41–2). During sarcasm the speaker expresses something different from their initial purpose. According to (Culpeper, 1996, P. 356) sarcasm operates as a face-threatening act built from the inappropriate utilisation of non-sincere politeness strategy. (Bousfield, 2008; 118).

An act of threatening social status called Sarcasm becomes evident through employing deceptive politeness according to Culpeper (1996). A speaker shows opposite feelings and meanings than the original ones through this expression.

### 2.4.5. Withhold politeness

When the recipient chooses silence at the expected moment for mutual politeness behaviour (Culpeper, 1996: 357). (Bousfield, 2008) explains this as withhold politeness. The primary features for identifying this type of politeness involve both the absence of thankfulness and quietness which means not expressing gratitude even to donors presenting gifts.

The practice of withhold politeness requires people to remain quiet or to miss out on anticipated actions that would constitute politeness work. (Culpeper, 1996, 357) notes that impoliteness may be realized through, "... the absence of politeness work where it would be expected." (Culpeper, 2005, P. 41-2) gives the example that "failing to thank someone for a present may be taken as deliberate impoliteness".

- keeping silent.
- failing to act

Culpeper (1996, P. 357-358, as cited in Kantara, 2010) also proposes some ways in which positive and negative impoliteness is displayed in speech and writing.

**2.5. The functions (triggers) of impoliteness:**

According to Culpeper and Bousfield, impoliteness results from a number of interrelated social and psychological factors such as power relations, conflicting interests, and emotional intimacy (Culpeper 1996, pp. 353–5). One of the most prominent triggers of impolite behavior is individual personality traits, especially the traits that are associated with verbal aggressiveness which is described as a predisposition to attack the self-concept of others (Infante and Wigley,1986, p. 61). People's personalities, particularly those characteristics linked to verbal aggressiveness, stand out as one of the top impolite behaviors in triggers (Infante & Wiggy, 1986, p. 61) describe as preposition to attack the other's self-concept. When people analyze conflicts, they might give up the face-maintaining behavior when it is of advantage to get one upper hand, and often enjoy watching their opponent respond with loss of composure. Impoliteness in such cases becomes a tactic, and not a slip. Lakoff (1989, p. 103), argues that impoliteness is a conscious approach to achieving certain goals by sabotaging the social face of the hearer. In addition, intimacy does not ensure harmonious communication. instead, Birchler, Weiss, and Vincent (1975, as cited in Culpeper, 1996, p. 354) note that Deep familiarity results in an increased chance of impoliteness because one gets to understand the other's vulnerabilities more deeply. This dose not only allow individuals to target sensitive parts of face, but also allows them to predict and manage the risk of retribution. Culpeper (1996) explained that impoliteness has not merely been considered as a failure social etiquette, but it is often deliberate and a strategic communicative act shaped by social structures and individual motivations. As noted by Culpeper (1996) that impoliteness involves face-threatening acts that are intentionally produced to cause social disruption or harm the hearer's self-image (Culpeper, 1996, p. 356). According to Culpeper's point of view (1996) impoliteness can be deployed to assert power, challenge authority or express resistance within social interactions. For instance, when a customer publicly berates a service worker for slow service, such kind of behaviors may reflect deeper or the real underlying power relations, where the individuals leverages their consumer role to assert dominance. Similarly, in media contexts, such as reality television or hidden camera shows, impolite language is strategically and understandably used by the characters to provoke reactions or expose social attitudes. Thus, impoliteness should not only be studied as social transgression, but also be studied as a reflection of contextual power relations, identity negotiations, and cultural norms (Culpeper, 2011, pp. 20–21).

Voice quality can be considered as another trigger of impoliteness in conversation as a means of that paralinguistic features such as loudness, pitch, and tone can play a significant role on how language is interpreted in terms of impoliteness or how the message is conveyed by the listeners. (Culpeper, 2011) emphasizes that such vocal cues that refer to all audible signals produced by human voice during speech, and help individuals to interpret meaning, these sounds are not part of words, but convey meaning and shape whether an utterance is taken as polite, neutral, or impolite. For example, pitch variations such as (sudden rise during

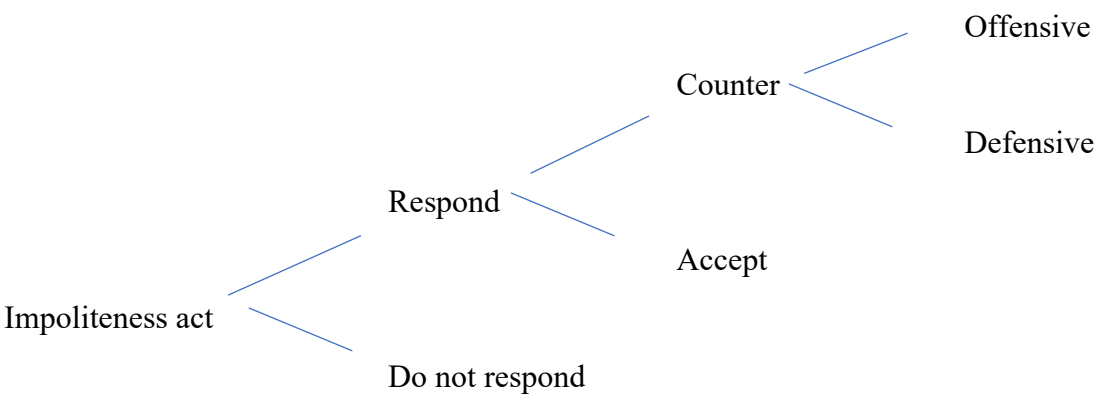
disagreement) can mean sarcasm, or mock impoliteness, and signaling mockery, as exemplified when a speaker exclaims and saying “Oh, that’s just GREAT!” in a high-pitched voice (Culpeper, 2011, p. 136).

Similarly, "loudness" which is another type of vocal cues refers to "speaking in a louder voice than usual", can convey dominance, aggression with “bald on record impoliteness”, particularly, as occurred in confrontational situations, for instance when someone yelling or shouting during speech, “I said I want a refund, now!” (Culpeper, 2011, p. 137). in addition, “tone” can apparently undermine polite utterances; for instance, a phrase like “Thank you for your opinion” pronounced in a chilly or contemptuous voice can be understood as the expression of the negative impoliteness as an implied dislike or superiority (Culpeper, 2011, p. 138). Such vocal components demonstrate the fact that impoliteness does not take place in a lexical decision but also in the way something is said, and this highlights the necessity of paralinguistic indicators for analysis of spoken usage. Thus Culpeper investigated the relationship between prosody and impoliteness, as a means of arguing that the effects of sound, such as tone of voice, pitch and loudness might affect the interpretations and perceptions of expressions for being impolite or polite. He furthermore claimed that utterances can be considered as impolite not only because of what the speaker say, but it is also because of how they say it (Culpeper, 2011).

The concept of power maintains a tight relationship with polite behaviour while forming among the elements that shape impoliteness. According to Culpeper (1996) powerful participants have more freedom to act impolitely, because they control the access of weaker participants to counter with impolite speech (such as blocking their speaking rights). Thus, impoliteness is “more likely” to occur in situations in which social structural power is imbalanced ((Culpeper, 1996, p. 352).

**2.6. Response to Impoliteness:**

Culpeper, Bousfield and Witchman (2003:1562) classify four distinct response patterns through which people adopt when faced with impoliteness techniques. The four accessible behaviours toward impolite situations include accepting the damage to face status, offensive counterattacks and defensive counterattacks and no responded actions. A detailed explanation follows for the different responses that people display towards impoliteness. (Culpeper, 2003, P.1563) proposed the typology of impoliteness response options that has been displayed in the following figure:



### 2.6.1. Accepting Face Attack

Accepting Face Attack represents the first way people react to impoliteness strategies. A response of this nature occurs when hearers accept the impoliteness that speakers deliver to them (Bousfield, 2008, P. 193). When someone hears the face attack carried out by the speaker they end up accepting its content. In situations where the speaker possesses greater relative power than the hearer this particular response occurs. An example of such action follows:

Alex: Hey, the idle one, I think you are late

Roby: Yes, of course, I know. Apologize me! (Hadi, S. 2020, P. 20).

### 2.6.2. Offensive Countering (counter offensive)

According to (Culpeper. 2003) this response occurs during situations where the person who receives the message utilizes an equivalent face attack to counter the original attack on face. An interlocutor utilizes this reaction after feeling animosity toward the speaker's verbalized comments, i.e. This type of response is used when the addressee or the listener is under attack or involved in an interaction in which they reply to a counterattack that has equally been offensive, or even more aggressive, this indicates that the addressee dose not want to accept the insult passively, but he would rather respond with the aim of retaliating and escalating the conflict. The listener employs this type response to protect or keep their own face standing during particular moments in communication (Culpeper. 2003, 1563). The example of this response is as below:

**Luis**: Your wife is too fat!

**Axel**: I think yours too.

**Luis**: Yours, More.

**Axel**: But, she doesn’t look like a pig! (Hadi, S. 2020, P. 20).

### 2.6.3. Defensive Countering

Defensive countering is another type of response that is represented or performed by the hearer to defend or protect their own face from the attacking of other’s behaviour or face-threatening attack (FTA). As part of this response the speaker uses explanation by telling the truth to protect his or her face without experiencing face attacks from the hearer. The following example illustrate that the hearer does not escalate the situation, but it simply deflects the insult and distances himself from being imposed (Hadi, S. 2020, P. 21).

First example:

**Conor**: wanker from East!

**Khabib**: I ain't him.

**Conor**: You are! (Hadi, S. 2020, P. 21).

Speaker A: “You are not good enough to lead the football team”.

Speaker B: “I have actually trained several successful teams before”.

### 2.6.4. No response

The hearer or addressee might fail to respond to impolite tactics used by the speaker through complete silence according to Bousfield (2008, 188). Such reaction appears when the listener either lacks the ability to respond or decides not to respond and do not engage in dialogue. (Culpeper, 2003). This type of response occurs when hearers do not engage after being addressed or he uses to de-escalate the conflict. An example of this reaction includes the following interaction:

The example of this response is as the following:

**Conor**: You little Arabic!

**Khabib** : (silent) (Hadi, S. 2020, P. 21).

Customer:

"You're so slow and useless, you even don't know how to do your job?"

Barista:

(silent, keeps preparing the order without replying).

## (Results and discussion)

This section has been divided into two parts (results and discussion) the first part (findings) represents data analysis based on the theory of impoliteness strategies proposed by Culpeper (1996). Furthermore, the second part represents the analysis of data based on the analysis of data findings.

### 3.1. Results

Culpeper's (1996) theory of impoliteness strategy has been used by the researcher to classify the data. Types of impoliteness strategies by Culpeper have been divided into five types of impoliteness: such as bald-on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness. The findings have been presented about the impoliteness strategies expressed in the episodes of "What Would You Do", and about giving corresponding responses as well. After categorizing the data by using the theory of impoliteness strategy by Culpeper (1996), five types of impoliteness strategies were found in the scenarios occurred in the American Candid Camera Show "What Would You Do".

### 3.1.1. Bald on record Impoliteness

This type of impoliteness "Bald on record" is used when the speaker wants to attack the face of the hearer in a direct manner being upfront and the straightforward, obvious, unambiguous and brief way in one situation when the face of the hearer is at stake as stated by (Culpeper, 1996:356).

**Example 1:**

**Title of the Episode:**

**A white mom is shocked; her son is dating a Black woman/ What Would You Do?**

**First Scene Time**: 0:31 – 1:34

**Speaker**: Mother to her son

**"**This is your girlfriend?" **I just don't think you're a really good match for my son.** " You're dating a black girl, I knew nothing about it" ( Quiñones, 2024)**.**

Bald on record impoliteness is employed by the mother, and it consists of a direct, unsoftened, and deliberately face-threatening act (FTA). The mother completely rejects the girlfriend emphasizing her race, thus committing the act of social exclusion and denying the right of association that Culpeper refers to as lacking softening devices containing no politeness courtesy markers. The statement is a blunt and crude way of expressing racial disapproval and there is no attempt or effort to conceal and mask the offensiveness and mitigate its impact. Such impoliteness serves to criticize the racial background of the girlfriend as well as the independence of the son to decide on his own about the choice of a partner, provoking interpersonal conflict and expressing astonishment and authority.

**Second Scene Time**: 2:09 – 2:30

**Speakers**: Son and Mother

**Son**: **"Mom, you're being a little crazy here"**

**Mother**: "**I'm crazy**?"

**Bystander**: "**Grow up." "deal with it.**" "He's found someone he loves deal with it" **(**Quiñones, 2024)

A very obvious form of impoliteness sequence, multiple counter-impoliteness strategies has been emerged in the above dialogue. The son and bystanders employ **Bald on Record impoliteness** by telling her to "**grow up**" and "**deal with it**" these are considered as direct attack on mother's behavior that deny her viewpoint any legitimacy and implies immaturity, employing **bald on record impoliteness** as a moral stand. This mirrors offensive verbal conflict, showing both disapproval and resistance to racism, and defends the girlfriend's face while humiliating the aggressor.

**Example 2:**

**Title of the Episode:**

**("Parents Tell Their Adult Child It's Time to Move Out, What Would You Do?)**

**Speaker**: Mother

**The Scsene Time**: 0:14 – 0:28

**Father**: "It's time for you to move out of the house."

**Mother**: "You're 30 years old, it's time to be an adult... get a job and **get out**." **(**Quiñones, 2018a)

One of the most obvious instances of bald on record impoliteness is at the beginning of this episode when the mother says, **“It is time for you to move out of the house**” (0:14). Such unmitigated command or direct and unmodified order indicates the total neglect of the negative face of the son, his need of freedom and independence. The expression “**get out**” that is stated by the mother is direct and unmitigated, lacks any softening which is a classic mark of bald on record impoliteness, the tone of expressing the utterance assumes a confrontation stance, and this is clearly intending to provoke or assert dominance without concern for David’s face needs. Culpeper (1996) observes that bald on record impoliteness is the most overt form where the speaker does not make any efforts to mitigate the threat. The intention is obvious here: to show dominance and to start changing the behavior through confrontation.

**Example 3:**

**Title of the Episode:**

**"Parents Disapprove of Son's Plus-size Girlfriend" What Would You Do?”**

**Speaker**: Father

**The Scsene Time**: 1:58

**“You are a big girl.**” **(**Quiñones, 2017)

Bald on Record impoliteness comes prominently at 1:58 where the father utters, **“You are a big girl.**” This statement is simply and deliberately blunt and devoid of any mitigation, a direct assault on the body of the woman which leads to breaching politeness norms. Similarly, at 2:22, where the single word is repeated “**That’s fat**”, the message is the same strategy **bald on record impoliteness**. It is a categorical judgment that is there to degrade and to embarrass her. Another bald on record is the rhetorical question at 6:50, **“You are big girl”, aren’t you**?” It looks like an observation but is intended to embarrass or humiliate in a public stance.

**Example 4:**

**The Episode Title: "Family Confronts Mother about Opioid Abuse."**

**Speakers**: Son to his mother

**First Scsene Time**: 00:05 **“Mom, I thought you finished that prescription weeks ago”**

In time stamp 00:05, when the son directly accuses his mother by saying, **“Mom, I thought you finished that prescription weeks ago”**. This is the most articulate case of bald on record impoliteness where the speaker makes a face-threatening action and does nothing to restore a face. The utterance functions as is a direct point of accusation and in this case, challenging Angela's honesty and responsibility without mitigation. This utterance results in threatening her positive face, depicting her unreliable and deceptive. It is a sign that introduces the verbal conflict and defines the stage of a light intervention.

**Speaker**: Husband to his wife

**Second Scsene Time**: 5:56 “**You have a problem, Angela.” (**Quiñones, 2019)

Later the conflict is strengthened further by the father at 5:56 by saying, "**You have a problem, Angela."** Once more, the statement represents bald on record impoliteness, with nothing to soften or care about the self-image of Angela. It rigorously attaches a negative identity on to her and does not respect her dignity. The family members can employ such instances of direct confrontations to escalate a sense of urgency and compel the respondents to recognize the problem issue as it fits the notion expressed by Culpeper that the attitude of impoliteness may be utilized strategically to deal with moral or social violations.

**Example 5:**

**The Episode Title: "White woman and Black man steal money from deli tip"**

Speakers: Man & Woman (Sarah)

**The Scene Time: 4:06**

**Man**: "That's stealing"

**Woman**: "It is just a couple bucks"

**Man**: What did you deserve of that"? "Who made you the tip police"? **(**Quiñones, 2018b)

Here the man labels the woman's behavior directly by expressing the statement "that's stealing" represents bald on record impoliteness by confronting her without using any mitigating language. His blunt rhetorical question "Who made you the tip police?" which attempts for challenging her authority and defending the action, intensifying the impoliteness.

### 3.1.2. Positive Impoliteness

According to (Culpeper 2005). A recipient's positive face can be damaged by "the use of strategies deployed to damage the recipient's positive face wants". (Culpeper 2005, p. 41) Several linguistic output strategies involved in impoliteness formation, examples of such kind of strategies according to Culpeper (Culpeper, 1996, pps. 356-8) as cited in (Bousfield, 2008, P. 101) include: (ignore/snub the other - exclude the other from the activity - avoiding sitting together - be disinterested, unconcerned, unsympathetic - use inappropriate identity markers - use obscure or secretive language - seek disagreement -select a sensitive topic - use taboo words - swear - calling the other names).

**Example 1:**

**Title of the Episode: "A white mom is shocked her son is dating a Black woman?"**

**First Scene Time**: 2:09 – 2:30

**Speaker**: Son to her Mother

**Son**: **"**Mom, you're being a little crazy here**"**

**Mother**: "I'm crazy?"

***Bystander: "****Grow up" "He's found someone he loves, deal with it"* **(**Quiñones, 2024)

The son's remark, where he says, "mom you are being a little crazy here" is a good and clear example of positive impoliteness, which undermines the positive face, meaning, the desire, of the mother to be approved, respected and liked (included). By questioning her

mental state, which attacks her positive face by implying that she is not being respectable or reasonable parent. Using the statement “a little crazy” seems to act as an insult.

**Second Scene Time**: 1:47 – 1:48

**Speaker**: Mom

“ **You’re dating a black girl, I knew nothing about it"** ( Quiñones, 2024)

Positive impoliteness refers to the strategies that damage the recipient’s desire to be approved, respected and liked. Mom creates social distance racializing the relationship and using “**black girl**” in a reductive tone. Thus, the racial emphasis presents the girlfriend as being ignored or an outsider and reduces her identity to race, ignoring or snubbing individual merit.

**Example 2:**

**Title of the Episode:**

**“Parents Tell Their Adult Child It's Time to Move Out, What Would You Do?**

**Speaker**: Son

**The First Scsene Time:** 1:42 – 1:45

**“My parents are heartless” (**Quiñones, 2018a)

The son’s response to his mum “My parents are heartless” (1:45) is a clear example of positive impoliteness, in which the speaker (son) attacks the target’s identity and relational image. David retaliates by attacking the moral character of his parents. This is a form of **counter impoliteness**, where he tries to damage their **positive face** in return. Such face-threatening action doubts the moral character of the parents, labeling the parent with derogatory moral judgment as cold and unloving. Culpeper (1996) notes that positive impoliteness attacks the wish to be liked, admired and adored.

Speaker: Mum

**The Second Scsene Time:** 4:01- 5:35

“You are a very small **individual” :** 4:01

“**Don’t be the one that’s babied**” 5:37 **(**Quiñones, 2018a)

These are found in the form of character attacks such as “You are a very small **individual”** (4:01) and the warning “**Don’t be the one that’s babied**” (5:35). Labeling the son as babied which devalues his mature and independence, it is a social attack that implies weakness. These type of positive impoliteness statements also diminish or reduce the value of the son and his ability and adds more to strengthen the wrongness of what he is doing and insulting him as being immature, irresponsible.

**Example 3:**

**Title of the Episode:**

**"Parents Disapprove of Son's Plus-size Girlfriend" What Would You Do?"**

**Speaker**: Father

**The First Scsene Time**: 0.34

"**I'm just used to seeing you with girls who are fit, not like her**" 0.34 **(**Quiñones, 2017)

At 0.34, father comments, "**I'm just used to seeing you with girls who are fit, not like her**." This utterance indicates positive impoliteness as the father confronts the looks of the girlfriend by using comparison with the former lovers. The utterance undermines the girlfriend's social identity by comparing her unfavorably to former girlfriends, indicating that she is not attractive which attacks her self-image directly. This type of using unfarourable comparison is another sub-strategy that implies the girlfriend to unfafourably be compared to others or an ideal, that makes her feel inadequate or confused.

**Speaker**: Father

**The second Scsene** Time: **"** 2:06

"**All your other girlfriends were stick-thin"** 2:06 **(**Quiñones, 2017)

The same strategy positive impoliteness is employed in scene time 2:06, as the father comments "**All your other girlfriends were stick-thin"** Again, one prominent sub-strategy employed here is "**disassociating from the other**" by which the father distances the girlfriend from the group of former girlfriends who were more attractive and desirable, isolating the girlfriend by making her feel unwelcome or inferior. This is a way to continue alienating someone, being a part of the ideal group, and contribute to emotional damage.

**Example 4:**

**The Episode Title: "Family Confronts Mother about Opioid Abuse."**

Speakers: Son to his mother

**First Scsene** Time: 1:57

"**We feel like we are losing you here**" **(**Quiñones, 2019)

An example of positive impoliteness is when at 1:57 the son states: "**We feel like we are losing you here,**" which damages the desire of the hearer to be accepted or appreciated. Emotionally charged as it is, as a means of that enacts as substrategy "seek disagreement" demonstrating a challenge to Angela's behavior. The utterance would mean that Angela is emotionally or psychologically out of the family. It questions her roles as the mother and wife and cares about her, which adds further emotional and social effects of the scene. This is a form of impoliteness that exposes face as well as stresses on disintegration of relational intimacy as is common in the discourse of family conflict.

**Example 5:**

**The Episode Title: "White woman and Black man steal money from deli tip jar "**

Speakers: Man & Woman (Sarah)

**Scene Time: 6:48**

**Woman: "Why are you putting it in your pocket?"**

**Jamaat: "Ignors and tries to leave and walk out" (**Quiñones, 2018b)

Jamaat fails to to respond to the woman's inquiry, showing disinterest in social interaction, Jamaat's refusal to respond the question of the woman and his attempt to leave the scene exemplifies positive impoliteness through the substrategy of ignoring the other and excluing her from the conversation that undermines the the woman's social needs, Jamaat attempts to effectively dismiss her presence and participation, as a means of that her concerns are unworthy to response.

### 3.1.3. Negative Impoliteness

According to Culpeper (2005, p. 41) negative impoliteness involves the use of techniques that sought to harm recipients' negative face wants. Strategies directed toward damaging negative face wants form an essential aspect of Negative Impoliteness (Culpeper 2005, p. 41). The strategies appearing in (Culpeper 1996, pp. 356-358) illustrate negative impoliteness through four examples, like (frighten or scaring or threaten – condescend, scorn, ridicule - invade the other's space - explicitly associate the other with a negative aspect)

**Example 1:**

**Title of the Episode:**

**"A white mom is shocked her son is dating a Black woman"**

**The Scene Time**: 1:29 – 1:34

**Speaker**: Mom

*"I just don't think you're a really good match for my son."* **(**Quiñones, 2024)

The mother uses a negative impoliteness strategy, as described by Culpeper (1996) in this scene, which involves behavior intended to attack the negative face wants of the addressee i.e. their desire for be autonomy, respect and freedom from imposition. The fact that the mother says, by saying, **"I just don t think you are a really good match with my son"** she dismisses the personal value of the girlfriend as well as her right to decide what she wants in the relationship. Such a statement is dismissive and condescending, because such recommendation suggests that the girlfriend has some lack some fundamental quality or comaptibility, the mother indirectly asserts social dominance and. Moreover, the mother presupposes the social superiority and power over the personal life of the son as he is made to choose his lover, also, this deepens the face-threatening act. This corresponds to the framework promoted by Culpeper (1996), according to which negative impoliteness encompasses such strategies as condescension, scorn, the blatant refusal to give the interlocutor the right to associate or act.

**Example 2:**

**Title of the Episode:**

**“Parents Tell Their Adult Child It's Time to Move Out”**

**Speaker**: Mom and father

**The Scsene Time**: 0:14 – 0:23 - **(3:46**)

**Father**: “It’s time for you to move out of the house.” (0:14)

**Mother**: “You're 30 years old, it's time to be an adult” (**0:23)**

**Father**: “Right it’s time to get a job and **get out**.” (**0:23)**

**Mother**: **“Do you want to be 40 or 50 years old living with mommy and daddy?” (3:46**) **(**Quiñones, 2018a)

Negative impoliteness emerges in such utterances that undermine the son’s independence and maturity. **At 0:23**, the mother states, **“thirty years old, it’s time to be an adult, and father sconfirms mother’s state by saying “righ it’s time to get a job and get out”** These utterances act as a veiled accusation, indirectly asserting that the son is failing to meet age-appropriate societal norms. Culpeper defines negative impoliteness as behavior that damages the hearer’s freedom of action or association. This type of strategy is often used to pressure individuals to conform to the social expectations. Another instance is the rhetorical question: **“Do you want to be 40 or 50 years old living with mommy and daddy?” (3:46**). This ridicule, laced with judgment and attempts to shame the son into adult responsibility.

**Example 3:**

**Title of the Episode: "Parents Disapprove of Son's Plus-size Girlfriend" What Would You Do?”**

Speaker: Father

**The Scsene** Time: 2.12 – 5.20

Father: “**something you clearly don't care about - your body”**

Father**: “I don’t even know what love is”**. **(**Quiñones, 2017)

In the episode titled “**parents disapprove of son's plus-size girlfriend”**, the father is using **negative impoliteness** in two major instances. He tells the girlfriend the statement “**something you clearly don't care about - your body”** at 2:12. which this remark undermines her autonomy by accusing her of neglect and irresponsibility regarding her physical appearance, this implicitly framing her body as not being morally and socially acceptable. The statement is a face-threatening effort which explains her self-care and self worth and thus breaking her personal dignity. Similarly, the father turns to his son and with a dismissive tone **says “I don’t even know what love is”**. This statement may seem very loose; however, it can be viewed as another indirect insult on the emotional intelligence level and the ability of the son to truly love someone, therefore, undermining his ability in taking personal decisions, especially of romantic nature. The speech acts that pertain to the father in

both utterances share characteristics of negative impoliteness and can be used to restrain the agency of the interlocutors and damage their self-concept by being dismissive.

**Example 4:**

**The Episode Title: "Family Confronts Mother about Opioid Abuse."**

**Speakers**: Son to his mother

**The Scsene Time**: **0:05 - 1:57**

**Son: "**Mom, I thought you finished that prescription weeks ago" (0:05)

**Mother (Angela): "**A friend gave me some more when my doctor wouldn't." (0:08)

**Mother**: "I just need a little relief. I'll cut back soon" (1:01)

**Husband: "**Honey, I don't want you to be in pain, but you have not been yourself lately. I'm worried about you" (1:18**)**

**Son: "**Two doses? (1:54)

**Husband: "**Do you understand? we feel like we are losing you here" (1:57) **(**Quiñones, 2019)

Negative impoliteness is used to refer to communiqued behavior that deliberately harms the addressee as to their negative face, the need to be independent, free of hindrance and free of imposition (Culpeper, 1996). One type of this approach occurs when the speaker threatens or scares the listener by putting in danger something emotional, physical or social. In the above dialogue, the husband uses this tactic very carefully and effectively. When he says the statement, **"we feel like we are losing you here**", this conveying that the husband harm the listener emotionally, it is an inference that she is becoming disconnected to the family as a result of her actions (**abusing opioid). The husband does not directly invokes** threaten her, but he inokes the fear of emotional abandonment and losing connection, which indirectly leading her to scare of isolation or broken relationships and vanishing from her family.

**Example 5:**

**The Episode Title: "White woman and Black man steal money from deli tip"**

Speakers: Man & Woman & Actor (black male actor)

**Scene Time: 7:28 – 7:40**

**Man blocks the exit to stop Jamaat**

**Narrator:** "He guards the door and traps him inside."

**Man**: hey, what are you doing? 7:28

**Woman**: What are you doing? I saw you taking money out of the tip jar, put it back. 7:21 – 7:29

**Actor**: I nees a couple extra dollars pay my good for my sandwich. 6:40

**Narrator**: When jamaat tries to rush out, He guards the door and straps him inside. 7:40 **(**Quiñones, 2018b)

According to the framework of impoliteness strategies as presented by Culpeper (1996), the observed behavior in the given scenario fits within the realm of the negative impoliteness strategies, which is a sub-type of strategies that implies the actions aimed at inflicting harm to the negative face of the addressee (the desire to be autonomous, free in their actions and free of the imposition). In particular, the sub-strategies of frighten or threaten and physically impede are implemented when the man physically blocks the exit of the actor who tries to leave the deli. By preventing the exit and traping him inside, The man blocks the way out, contributing his presence to the actor within the space, thus laying down a significant compressive weight on the physical autonomy of the formerly free human. A possible implication of the constraint is a possible threat of the confrontation or even assault. Due to this invasion of privacy and particularly generation of private space with no legal or moral positions, not only disregards the actor's right to freedom of movement, but also the establishment of an unfriendliness. The presence of a door guard acts as a non verbal threat that amounts to suspicion and the presumption of guilt, thus adding to the social aggression and face threatening aspects of the encounter.

### 3.1.4. Sarcasm or Mock Politeness

According to Culpeper (1996), the use of sarcasm or mock politeness represents an insincere politeness technique or a direct reflection of genuine purposes (Culpeper, 2005, P. 41–2). During sarcasm the speaker expresses something different from their initial purpose. According to Culpeper (1996:356) sarcasm operates as a face-threatening act built from the inappropriate utilisation of non-sincere politeness strategy. It is also cited in (Bousfield, 2008, P. 118).

**Example 1:**

**Title of the Episode:**

**"A white mom is shocked her son is dating a Black woman/ What Would You Do"**

**The dialogue:**

**Mother: "**You did not tell me your girlfriend was Black. 3:50

**Girlfriend: "wow is that a problem"** 3:56

**Mother:** "*big surprise, big surprise*" 4:04 **(**Quiñones, 2024)

In the above dialogue, the mother repeats **"*big surprise*"** with a sarcastic tone that implies **deception and builds guilt** after realizing that her son's girlfriend is Black. According to **Culpeper's (1996: 356)** framework, this fits the **"sarcasm or mock politeness strategy"**. The repetition of the phrase **"big surprise"** doesn't serve to genuinely express the real "surprise", but it is rather uttered **to ridicule and belittle** her son's decision and criticize his lack of disclosure indirectly. this functions as **insincere politeness**, where the form of politeness (an acknowledgment of surprise) masks a **veiled insult** with the aim for suggesting **decept** or poor judgment.

**Example 2:**

**Title of the Episode:**

**(“Parents Tell Their Adult Child It's Time to Move Out, What Would You Do?)**

**The Scsene Time** 3:49 – 4:01

**Speaker**: Parents and son (David)

**Mother**: “You want to be 40 or 50 years old living with mommy and daddy?” 3:49

**David**: “You're supposed to love me not just kick me out on the street” 3:57

**Father**: “We’re doing this, because we love you” **(**Quiñones, 2018a)

In this scene, the father's statement, “We’re doing this because we love you” exemplifies sarcasm or mock politeness strategy that has been defined by Culpeper’s (1996) impoliteness theory. This surface structure of the utterance appears to be positive and polite and affectionate. This type of impoliteness strategy (mock politeness) is a form of sarcastic impoliteness as a means of that the speaker uses a polite or affectionate language to convey the opposite meaning or sentiment. According to Culpeper (1996), this interaction reveals sarcasm that is cloaked in love.

**Example 3:**

**Title of the Episode:**

**"Parents Disapprove of Son's Plus-size Girlfriend" What Would You Do?”**

**The Scsene** Time: 0:03 – 0:32

**Speakers**: Parents and Son

**Mother: “Honey, we can't wait to meet your girlfriend” 0:03**

**Son: she's amazing and beautiful and such a big difference from any other girl. 0:08**

**Father:** *“Yeah, I see what you mean by a big difference.” 0:23*

**Mother***: “Wow I would never have put you two together” 0:27*

**Son:** *“What do you mean?” 0:31*

**Mother:** *“I’m just used to seeing you with girls who are fit, not  not like her.” 0:32* **(**Quiñones, 2017)

In this dialogue, the father uses sarcasm or *mock politeness* through expressing the superficially positive statement “*I see what you mean by a big difference*” which appears to acknowledge the son’s comment by replying that his girlfriend is “amazing and beautiful” and “a big difference” from his previous girlfriends. However, mother’s tone in uttering the statement *“I’m just used to seeing you with girls who are fit, not like her”* makes it very clear that she is not offering genuine praise, but rather using the phrase *“girls who are fit, not like her”* as a sarcastic comment which makes fun of the girlfriend’s plus-size body. This kind of impoliteness damages face, while pretending to uphold social harmony.

**Example 4:**

**The Episode Title: "Family Confronts Mother about Opioid Abuse."**

**First Scsene Time**: 4:06 – 4:15

**Dialogue:**

**Speakers**: Mother (Angela) and Diners

**Angela**: “I am NOT an addict”

**Diner**: “I guess we’re crazy then” 4:11

**Angela**: “I'm gonna need to go bathroom” 4:12 **(**Quiñones, 2019)

The diner’s response to Angela’s emphatic denial by stating the phrase “I am NOT an addict” is sarcastic expression and laced with mock politeness, reflecting Culpeper’s (1996) impoliteness strategy. The phrase “I guess we're crazy then” is an example of sarcasm where the speaker appears to concede politely, but in fact challenges Angela’s credibility and implicitly mocks her refusal to acknowledge her opioid problem. These strategy reflects how impoliteness can strategically be mitigated through changing tone and speaking ironically, fulfilling social and moral correction roles without resorting to direct aggression.

**Example 5:**

**The Episode Title: "White woman and Black man steal money from deli tip"**

**Speakers**: Man & Woman (Sarah)

**The Scene Time: 4:04 – 4:27**

**Speakers**: **White Woman (Thief) and The Man (Bystander)**

**Bystander**: “Are you taking money out of there?”

**Thief**: “Wait just a couple bucks.”

**Bystander**: “That’s stealing.”

**Thief**: “It’s just a couple bucks. What did you deserve one penny of that? Who made you the tip police?”

**Bystander**: “I’m not the police. I’m just a fair and honest person. If you want to apologize then put the money back. It’s over. If you don’t, I’ll call the police right now because I saw it.” **(**Quiñones, 2018b).

This scenario occurred between both the bystander and the woman who steals money from the tip jar, this scene shows a clear instance of using mock politeness and sarcasm, as outlined in Culpeper’s (1996) impoliteness framework. When the man (bystander) confronts the woman about her behavior, she expresses the phrase, “Who made you the tip police?” that would be a rhetorical question that superficially resembles a polite inquiry, but it is delivered with a sarcastic and antagonistic tone. This statement represents sarcasm or mock politeness, that has been defined by Culpeper as a form that imply the opposite of what is said (1996, p. 356). The woman’s tone and phrasing mimic a question or an attempt at clarification, but her intention has clearly been used to ridicule and belittle the bystander for intervening. The

expression “tip police” mocks the speaker’s moral stance, suggesting that he is overstepping. The woman uses sarcasm strategy not only to deflect blame from herself, but also to change the focus of the interaction onto the bystander’s actions, positioning him as the unreasonable one.

### 3.1.5. Withhold Politeness

When the recipient chooses silence at the expected moment for mutual politeness behaviour (Culpeper, 1996: 357). (Bousfield, 2008) explains this as withhold politeness. The primary features for identifying this type of politeness involve both the absence of thankfulness and quietness which means not expressing gratitude even to donors presenting gifts.

**Example 1:**

**Title of the Episode:**

**“A white mom is shocked her son is dating a Black woman/ What Would You Do”**

**First scene Time**: 1:29 – 1:37

**Speakers**: Mother (actor) , son (actor) girlfriend (actor)

**Mother:** “I just, just don’t think you’re a really good match for my son.”

**Girlfriend: “**wow”

**Son:** “you just met”

**Girlfriend:** “I know, I’m going to go to the restroom. I will be right back, Quiñones (2024).

In this scenario, the mother uses the Withhold Politeness Strategy, which in Culpeper’s (1996) framework occurs when a speaker deliberately omits politeness where it would normally be expected in a given social situation. in this scene, the mother for meeting her son’s girlfriend for the first time, the socially expected reaction would be to greet her warmly, exchange polite conversations, and at least show acceptance, especially in public settings. Instead, the mother immediately makes a blunt, negative judgment about the relationship by expressing (“you’re not a good match for my son”) without any mitigating language, supportive comments, or small talk. Thus the speaker by withholding the expected positive politeness markers such as (compliments, greetings, welcoming remarks), and she indirectly communicates rejection and disapproval through omission. This deliberate absence of cordiality serves to damage the girlfriend’s positive face wants her desire to be liked and approved of hereby generating interpersonal conflict and social tension in front of others.

**Example 2:**

**Title of the Episode:**

**“Parents Tell Their Adult Child It's Time to Move Out, What Would You Do”**

Speakers: Mother and David (adult son)

**The Scsene Time**: 1:10 – 1:14

**Dialogue**

**David:** “I’m your son. You can’t do this to me.”

**Mother:** “Yes we can, and we are.” **(**Quiñones, 2018a)

In the above scenario titled “Parents Tell Their Adult Child It's Time to Move Out, What Would You Do?”, the parents employ the withhold politeness strategy as described in Culpeper’s (1996) impoliteness theory that such impoliteness strategy occurs when a speaker fails to provide expected politeness in a given social context. In this scenario, David appeals to the family bond by saying: “I’m your son, you can’t do this to me” expecting empathy, negotiation, or some form of softening in the parents’ response. Instead, the mother gives a blunt, unmitigated reply such as “Yes, we can, and we are” without any markers of concern, understanding, or positive politeness such as reassurance or acknowledgment of his feelings. they omit these politeness cues deliberately, the parents result in or escalate the interpersonal conflict, signaling that emotional considerations will not alter their stance, thereby reinforcing the seriousness of their demand for their son to leave the house and move out.

**Example 3:**

**Title of the Episode: "Parents Disapprove of Son's Plus-size Girlfriend" What Would You Do?”**

**The Scsene time: 1:50 – 2:06**

**Speakers**: parents and the couple

**Dialogue:**

**Girlfriend: hey, how are you? 1:50**

**Son: “she is my girlfriend” 1:53**

**Mother:** “Oh wow? You are a big girl” 1:58

**mother:** “I don’t, all of your other girlfriends were fit and thin, and then you bring” 2:06 **(**Quiñones, 2017)

In this scenario, the parents’ reactions exemplify Culpeper’s **Withhold Politeness strategy**, which occurs when speakers deliberately omit such kind of polite behaviors that are socially expected in a given interaction. in the above scene (A first meeting between parents and their child’s girlfriend typically calls for warm greetings, expressions of pleasure, or light conversational exchanges to establish a relationship, for instance expressions like “I’m really glad to meet you” or “most welcome”, Instead, the parents bypass these norms, replacing them with evaluative comments about the girlfriend’s body size, such as “Oh wow? You are a big girl” and “all of your other girlfriends were fit and thin, and then you bring”, while leaving noticeable pauses that break the expected conversational flow. This absence or lack of the conventional politeness and warm reception functions as an indirect powerful impoliteness act, signaling as an implicit display of disapproval.

**Example 4:**

**The Episode Title: "Family Confronts Mother about Opioid Abuse."**

**The Scsene Time:** 5:33 – 6:03

**Speakers:** Husband, wife (Angela) and Son

**The dialogue:**

**Husband**: "I want to see where these came from"

**Son**: "these aren't even her prescription"

**Angela**: "Stop, you guys. Stop it."

**Husband**: "you have a problem Angela"

**Angela**: "I'm going to the bathroom" (she leaves the table without responding and without waiting for an answer**" (**Quiñones, 2019)

In this scemnario, the withhold politeness strategy is a clear occurred in Angela's behavior when she abruptly walks away from the conversation without acknowledging or responding to her husband's concern. as mentioned by Jonathan Culpeper (1996), withholding politeness occurs when a speaker refrains from using polite linguistic behavior where it would be socially expected, thereby creating an impolite effect. Here, the socially expected reaction from Angela like the serious accusation and the emotional tone would at least be to address the concern, express appreciation, or engage in dialogue. Instead, she storms away and entirely withholds verbal and nonverbal politeness, signaling avoidance. This action of leaving the table without responding to the husband would be considered as lack of politeness that serves to increase the emotional tension in the scene and also underscores the seriousness of his accusation that by saying that she has a problem with misusing opioid.

**Example 5:**

**The Episode Title: "White woman and Black man steal money from deli tip"**

**Speakers**: Man (male costomer) and Woman (Sarah) and cashier

**Scene Time:** 1:21–1:37

**The Speakers:** Customer (male), Sarah (actor – tip jar thief)

**Dialogue:**

**Sarah**: "she begins to take cash from the tip jar while the man watches silently"

**Sarah**: "She pays, but using the stolen money"

**Cashier**: "Thank you very much"

**Man**: "remains silent as Sarah leaves and walks out of the door" **(**Quiñones, 2018b)

According to Culpeper's (1996) impoliteness theory, the *withhold politeness* strategy occurs when a speaker fails to express politeness, where it would be socially expected, such as offering a greeting, acknowledgment, thanks, or in this case, moral or verbal opposition. In

the above interaction, the male customer clearly witnesses when Sarah stealing money from the tip jar, but he yet remains silent, offering no confrontation, no warning the cashier, and no request for the thief to stop. This silence constitutes an intentional *withholding* of socially expected behavior, politeness here would take the form of *supportive action* toward the victim who is the cashier through alerting them or confronting the wrongdoer. His inaction indirectly supports the impolite act by not informing the cashier and opposing it to stop stealing, which in social terms can be perceived as complicit or indifferent. Finally, his later justification by saying "I didn't want to be in a position where it's my word against hers" reflects his conscious choice to withhold engagement, making it a clear exmaple for such impoliteness strategy.

**3.2. Discussion**

The review of impoliteness and verbal conflict presented in the chosen episodes "*What Would You Do"* has indicated that the impoliteness strategies introduced by Jonathan Culpeper theory (1996), have numerous and versatile manifestations related to the prompting and reflection of social norms, power schemes, and moral judgment. Throughout the observed episodes, impoliteness can be seen as not only a face-threatening act, but as the source of interpersonal confrontation, identity negotiation, and moral agreement. Other techniques like bald on record impoliteness are better known in cases where they are trying to establish dominance or they have to make caustic remarks especially when it comes to high-conflict situations like lack of parental approval or humiliation (e.g., You have a problem, Angela.). Impoliteness where the aim is to attack the hearer in the desire to seek acceptance and respect is referred to as positive impoliteness, and inventive questioning or denial of independence-related to the hostile impoliteness-pushes the hearer into personal space and independence (e.g. All your other girlfriends were fit and thin). There is also sarcasm or mock politeness which is used to cover their hostility with an apparent polite appearance which is very common in ironical sayings like, "We are doing it, because we love you" whose aim is to cover anti-personality tendencies with a situation of politeness. Moreover, the practice of withholding politeness can be considered much more covert, but is even more effective to convey social rejection and exclusion through the process of saying nothing or failing to recognize certain accepted social rules (for example; failing to greet or thank someone or introduce another party).

Such impoliteness strategies are usually responded to in various ways that can be classified into groups; being; offensive counterattack, defensive counter- moves, acceptance and non-response, which looks upon what Culpeper, (2003) refers to as the dynamic nature of facework in public conflict. The actions of the bystanders and what they infer upon seeing the small cyclist, whether refraining to confront or contact the media or not, indicates that impoliteness within the media environment may be considered as a performative case of moral stance either supporting or conflicting with the social norms. Finally, the research highlights the functionality of impoliteness in televised ethical dilemmas as an instrument in the linguistic norm that can provoke societal judgment, reveal implicit biases, and perform power negotiation, so it supports Culpeper when he says that impoliteness is more than a deviant form, it is not only socially functional, but it is also strategic (Culpeper, 2011).

In response to the research question, "how do participants offend the recipients, and how do the recipients take offence and defend themselves?", in the American Candid Camera Show "What Would You Do", the subjects, that are most often the actors or actresses, purposefully uses various impoliteness strategies to provoke reactions from both recipients and other observers (bystanders). These are speech acts formulated in such a way that they can be evaluated as an offense, according to the five super-strategies of impoliteness proposed by Culpeper (1996) theory, which are refered to bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withholding politeness. As an example, the father in the episode of discouragement of A Plus-size Girlfriend by the Parents has the bald on record impoliteness where he flatly states words to the effect that you are a big girl, due to which he is engaging in impoliteness without any form of mitigation. On the same note, in the case of Pharmacist Embarrasses Patients, insulting a customer on environmental grounds through medical disclosure is an example of positive impoliteness done with the help of social exclusion and humiliation. These two scenarios exemplify the demeaning or mortifying attacks on recipients with the help of language in a place where everyone can see and hear them. Such kinds of scenarios illustrate that how language has strategically been used for the purpose of degrading or embarrassing the recipients in public setting.

The recipients provide responses to these face-threatening acts applying the strategies described by Culpeper (2003) in the typology of response. Acceptance happens when recipients passively acknowledge the insult without confrontation, this often happen due to asymmetric power dynamics. An offensive countering involves retaliating with equal level of impoliteness or even being more impolite, this is when bystanders say to the aggressor, who has apparently called them names, to "Grow up"or telling him that "she should get over it", confronting the aggressor. Defensive countering happens when the recipient tries to shore up on his/her face by justifying or rationalizing the approach when a son defends himself against a racist statement that his mother, made by saying "You are being crazy" to defend his partner and challenging the authority of his mother. Finally, there is absence of response as a conflict avoidance option. These diverse reactions indicate that impoliteness in public situations provokes elaborate facework, identity negotiation, and conflicts management for both direct recipients of an impoliteness in one hand, and with the bystanders on the other hand (Bousfield, 2008).

The second research question, addressed in this study "how does impoliteness manifest itself in reality TV shows, and why is impoliteness entertaining?", is explored through an analysis of TV programs such as the American Candid Camera Show *"What Would You Do"* in this context, impoliteness is strategically based on fictional ethical dilemmas designed to trigger emotional and moral response or reactions from both viewers and bystanders in the public. Actors perform overtly impolite acts that break rules or violate on race, gender, appearance, family situation, and health. These are direct verbal aggression (e.g. That is fat, or You got a problem, Angela), mock or sarcasm politeness, for instance; "We are doing this, because we love you" and intrusive interviewing for instance "how long have you had herpes". Such instances of impoliteness introduce violent and emotionally charged situations, compelling both onlookers and viewing audience to engage by taking a

moral stance, experiencing amusement or shock. thus, viewers and bystanders are forced to respond or react as well.

Impoliteness, in such kind of contexts can be considered as entertaining, because of a number of interwoven reasons. First, it instigates emotional arousal such as shock, amusement or anger especially in situations where it is unexpected (Culpeper, 2005). Second, it encourages moral engagement, as the audiences or viewers either associate with the action they see or against or vilify it. Most likely, they put themselves in the shoes of the people that witness action and seek to challenge the protagonist (Lorenzo-Dus & Garcés-Conejos Blitvich, 2013). Third, Impoliteness enhances a dramatic conflict which is central to storytelling and viewer interest, especially when the scenes reflect the actual interpersonal conflicts in reality. Finally, it makes parasocial participation, where viewers imagine or fantasize how they would act in similar situations (Jones, 2003). Overall, it can be said that the phenomena of impoliteness in reality TV is a form of performing the roles of aggressive.

In response to the last research question, "what are the socially grounded norms against which impoliteness is evaluated?", mpoliteness in "What Would You Do" has been evaluated against socially standards of civility, equality, discretion, and respect. Such kind of norms are standards of right or wrong and are used in interpreting human behavior and also the perceptions of viewers and bystanders. To give a few examples, dating someone of a different race is going against the norms of racial inclusiveness, fat-shaming is against body positivity, dignity and disrespectful, and public exposure of private medical information breaches expectations of privacy and discretion. Furthermore, the concept of respect in a family is the key factor in assessing the confrontations between parents and relatives, whether it is good or bad intervention or it is considered an emotional abuse, because of tone and reasons of the act and social background.

Such judgments are context-sensitive and dependent upon the circumstance and based on informal cultural expectations such as Gricean principles and the theory of face. The level of insult may either be interpreted as being greater or less serious in different settings (public and private) and perceived intent of the words (Culpeper, 2005). To give an example, in this case a sarcastic comment; such as "hope you are not dating anyone, sweetie", will be very impolite when it is uttered by a pharmacist in a public context, since it not only violate the customer, but also contravenes professional ethics. In such a way, impoliteness is not considered separately, but it is explained with reference to situational correctness, the **intent** of the speaker, and the script of appropriate behavior in culture. This has the effect of undermining the rules and norms of societal conduct, as well as confirming them, reflecting the pressures of dealing with being civil, respectful, and fair everyday.

## 5. Conclusion:

The aim of the proposed study was to examine the process or dynamics of impoliteness and verbal conflict within the pragmatic and sociolinguistic framework based upon the concept of impoliteness developed by Jonathan Culpeper (1996, 2005, 2011) and the politeness theory of Brown and Levinson (1987). Using ten purposively sampled episodes of the American Candid Camera Show known as "*What Would You Do",* this study has shown that impoliteness is something more than an incidental behavior or deviant behavior,

but rather a well-designed communicative act that offers a function and a moral value in the domain of public dialogue or discourse.

It was found in the analysis that the five super-strategies of impoliteness by Culpeper (1996): (bald on record impoliteness, positive impoliteness, negative impoliteness and sarcasm or mock politeness and withholding politeness) were widely used, in various forms and manner across the episodes. The strategies were utilized through several interactional purposes: such as (asserting dominance, announcing disapproval, solving the conflict, enacting social regulation, and eliciting the response of the societal moral dilemmas). To illustrate, there was the direct challenge of the other person that the characters made out of bald on record and positive impoliteness: uttering words of challenge concerning racial or physical confrontation, and utilising sarcasm or formality utterances to cover hostility with superficial niceties. There are the responses to such strategies based on the data of four types: acceptance, offensive countering, defensive countering, and non-response (being silent) (Culpeper, Bousfield, & Wichmann, 2003), which also proved the fluid and negotiated nature or idea of facework in moral conflicts.

The findings demonstrate that impoliteness in reality television the American candid Camera Show “What Would You do” is performative, strategic, and socially reflective. In contrast to the simple rudeness or communicative failure, impoliteness is a discursive practice that serves the purpose of revealing the social biases, probing moral transgression and calling the audience to judgments. The behavior of the bystanders who are in this case, passive, and defensive or confrontational, shows common values and implicit bias that is shared by the members of the audience. In this way, impoliteness becomes a lens through which ideologies, power relations, and norms within the community are disputed and confirmed.

Furthermore, the study extends the use of the impoliteness theory to the media discourse, especially in ethical or reality-based situations, as Culpeper (1996) suggests that impoliteness is not merely about violating etiquette, but rather, it is intricately related to the **negotiation** of social identities, power, and morality reasoning. Data source YouTube-hosted television content contributes to the role of digital media as well, which is changing within the context of sociolinguistic behavior and interpersonal communication in general.

Finally, therefore this research, points out that impoliteness is not only an inescapable element of social interaction, especially in ethically charged settings in the public settings, but also an informative analytic category to comprehend the ways language is used in real-life conflict creation and perceptual judgment and social norm regulation. This present research can be expanded on future research in terms of doing a cross-cultural comparison, examining how audiences react to impoliteness or examining how multi-modal cues like prosody or gesture can enhance or reduce face-threatening acts.

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