

A Pragmatic Analysis of Impoliteness in Iraqi Family In Selected Iraqi TV Series

تحليل تداولي لمسلسلات تلفزيونية عراقية مختلرة
تتناول قلة التهذيب في الأسرة العراقية

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Abstract

Iraqi drama has played a significant role in the artistic, social, and cultural life of Iraqi society for decades. It has consistently mirrored the realities, values, and cultural identity of the Iraqi people across different social classes. This study investigates the use of impoliteness strategies in Iraqi television drama, with the aim of identifying the most frequently employed strategies and examining their communicative functions within dramatic discourse.

The study is primarily based on Culpeper's (1996) model of impoliteness, together with its subsequent developments (2003, 2005). Although Lachenicht's (1980) model was also reviewed, Culpeper's framework was selected as the main analytical model because it is more comprehensive and better suited to the context of Iraqi dramatic discourse.

The data consist of twenty scenes selected from nine Iraqi television series. These scenes provide representative examples of the various impoliteness strategies and their communicative functions. The strategy of withhold politeness was excluded from the analysis because no clear instances of its occurrence were found in the selected corpus.

Methodologically, the study adopts a mixed-methods approach. A qualitative descriptive method is employed to analyze the selected dialogues and interpret the communicative purposes, emotional expressions, and contextual use of impoliteness strategies. In addition, a quantitative approach is used to calculate the frequency and percentage of each strategy, thereby providing statistical support for the qualitative findings.

The study is organized into two main parts: a theoretical framework and a practical analysis. The theoretical framework reviews the concepts of pragmatics, impoliteness, impoliteness strategies, and their communicative functions, drawing on the works of Bousfield (2008), Lakoff (1989), Beebe (1995), Culpeper (1996), and Terkourafi (2008). The practical analysis examines dialogues extracted from Iraqi television series available on YouTube and analyzes them according to Culpeper's model of impoliteness strategies. The findings reveal that Iraqi television drama employs a variety of impoliteness strategies to express conflict, power relations, criticism, and emotional tension, with some strategies occurring more frequently than others depending on the communicative context.

Keywords: impoliteness, Culpeper's strategy, approach, function, actors.



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ملخص

تؤدي الدراما العراقية دورًا بارزًا في الحياة الفنية والاجتماعية والثقافية للمجتمع العراقي منذ عقود، إذ عكست باستمرار واقع المجتمع العراقي وقيمه وهويته الثقافية بمختلف فئاته وشرائحه. وتهدف هذه الدراسة إلى تقصي استراتيجيات الوقاحة (Impoliteness Strategies) المستخدمة في الدراما التلفزيونية العراقية، والكشف عن أكثر هذه الاستراتيجيات شيوعًا، وبيان وظائفها التداولية في الخطاب الدرامي.

اعتمدت الدراسة بصورة رئيسة على نموذج كولبير (Culpeper, 1996) لاستراتيجيات الوقاحة، إلى جانب التطورات التي أدخلها على نموده في أعماله اللاحقة (٢٠٠٣، ٢٠٠٥). كما استعرضت الدراسة نموذج لاختين (Lachenicht, 1980)، إلا أن الباحث اختار نموذج كولبير بوصفه الإطار التحليلي الرئيس؛ لكونه أكثر شمولًا وملاءمةً لسياق الدراما العراقية.

تكونت عينة الدراسة من عشرين مشهدًا مختارة من تسع مسلسلات عراقية، بما يوفر تمثيلًا مناسبًا لمختلف استراتيجيات الوقاحة ووظائفها التداولية. واستُبعدت استراتيجية حجب التأديب (Withhold Politeness) من التحليل؛ لعدم العثور على أمثلة واضحة لها في corpus الدراسة.

من الناحية المنهجية، اعتمدت الدراسة المنهج المختلط (Mixed Methods)، إذ استُخدم المنهج الوصفي النوعي لتحليل الحوارات المختارة وتفسير أغراضها التواصلية، وما تعكسه من انفعالات، وكيفية توظيف استراتيجيات الوقاحة في سياقاتها المختلفة. كما استُخدم المنهج الكمي لحساب تكرارات الاستراتيجيات ونسبها المئوية، بما يوفر دعمًا إحصائيًا للنتائج النوعية.

وانتظمت الدراسة في قسمين رئيسين: الإطار النظري والإطار التطبيقي. تناول الإطار النظري مفاهيم التداولية، والوقاحة، واستراتيجيات الوقاحة، ووظائفها التداولية، مستندًا إلى أعمال بوسفيلد (Bousfield, 2008)، ولاكوف (Lakoff, 1989)، وبيبي (Beebe, 1995)، وكولبير (Culpeper, 1996)، وتيركورافي (Terkourafi, 2008) أما الإطار التطبيقي، فتضمن تحليل حوارات مستمدة من مسلسلات عراقية منشورة على منصة يوتيوب، وذلك في ضوء نموذج كولبير لاستراتيجيات الوقاحة. وقد أظهرت نتائج الدراسة أن الدراما التلفزيونية العراقية توظف طيفًا متنوعًا من استراتيجيات الوقاحة للتعبير عن الصراع، وعلاقات القوة، والنقد، والتوتر الانفعالي، مع تفاوت في معدلات استخدام هذه الاستراتيجيات تبعًا للسياق التواصلية.

الكلمات المفتاحية: وقاحة، استراتيجية كولبير، المنهج، الوظيفة، الفاعلون.

1.Introduction

At the beginning the researcher reviews the definitions of impoliteness by some famous linguists to be as models for his research.

Culpeper defines impoliteness as the manifestation of a negative attitude toward particular behaviors that arise within specific contexts. "It is maintained through expectations, desires, and beliefs about social organization—especially regarding how individual or group identities are shaped and negotiated through interactions with others." (Culpepper, 2011, p. 23). Take in consideration of Bousfield's definition of impoliteness (Bousfield, 2008, p. 72) Impoliteness may be defined as the enactment of communicative behavior that intentionally conveys gratuitous and conflictive verbal face-threatening acts. These acts are intentionally carried out either (i) in an unmitigated form, without the use of softening techniques, or (ii) with deliberate aggression, increasing the threat to the interlocutor's social face. While Watts (2003) declares that any conduct attacking the hearer's face is impolite, whether intentional or not.

The main idea of impoliteness is losing one's face as Jonathan Culpeper said: Exactly! "The idiom "losing face" is all about a person's reputation or dignity being harmed in the eyes of others. It's commonly used when someone experiences public embarrassment, humiliation, or a loss of respect". (Culpepper, 2013, pp.1-18) One of the most phenomena of impoliteness is insult. (Spencer & Helen, 2008, p.13). The researcher decided to deal with the matter of impoliteness in his society because he thinks that it is a big problem and needs to be discussed in details in all fields and makes resolutions for this problem. As long as impoliteness leads to lose one's face so it is in need of remedy of this problem. The intentionality by speaker, does he intend to attack face or not, does he aware of his attacking face or not (Malle, 1997).

1.1 Questions of the study: This study aims to answer the following questions:

- 1-What are the strategies of impoliteness used in Iraqi TV series?
- 2-What are the functions of impoliteness?
- 3-What are the formulae of impoliteness?

1.2 Hypotheses:

The study hypothesizes the followings:

1-Actors tend to use in series certain impolite strategies in their dialogues.

2-There are certain factors affect the use of impolite formulae like gender differences, power, context, cultural aspect and social status.

3-The motivation of impoliteness can be achieved certain topics like: jokes, differences in age, class disparity.

1.3 Aims of the study:

This article intends to state the impoliteness strategies used by actors in TV series through using impolite formulae on TV in front of Iraqi people which may cause embarrassment for Iraqi viewers. The current research tends at the following:

1-To identify the functions and kinds of impoliteness strategies used by actors within the frame of dialogues of actors in series.

2-Iraqi audience should aware of using impolite words by actors in order not to be used or spread in society.

3-To focus on certain topics which affect the use of impoliteness.

2. literature Review:

The researcher refers to strategies of impoliteness which are mentioned by outstanding linguists and formulae of politeness. In our next papers, we are going to apply all strategies and formulae in our data, I mean Iraqi TV series because Iraqi artwork mirrors the real life of Iraqis and can get true reflection of real life.

There is a connection between impoliteness and politeness through sarcasm and banter Impoliteness. We use polite formula in impolite context (Giora, 2003, p.94). In some institutions of power or communities of activity, types of language that might be interpreted as impolite are licensed as in the army or in the shop (Bousfield, 2008). In some situations, no one can neutralise the impoliteness even though people don't consider it as an offence action (Mills, 2003, Watts, 2003). The first type of functions of impoliteness is disinhibited emotional expression. In contexts where it is prohibited or not normal (Culpepper, 2011, ch.6). Coercive impoliteness

tries to reorganize of merits between the producer and the target such that the producer profits or has their current benefits reinforced or protected. Insults and threats are most famous types of this type of impoliteness. Entertaining impoliteness contains entertainment at the cost of the target and it is sustained by exploitative. This type of impoliteness involves aesthetic pleasure and it is the most interesting thing in entertaining impoliteness. Impoliteness reflects emotion in a simple language (Culpepper,1996, 1998, Rudanko, 2006, pp. 829-841).

2.1 The Notion of Pragmatics: Theoretical Background

As long as a language is a means of communication among people, so we need to know the role of language in daily life. Pragmatics support this idea by offering a comprehensive introduction to different approaches to meaning, it covers the meaning of a word, sentence and speaker's meaning. Pragmatics also shows the most popular and successful theories of these meanings in a way that makes them accessible to students of linguistics (Jaszczolt,1999) (Yule,1996) explains that the study of a language is prevailed by the desire for describing formal language-based systems, which means systems that are considered lower in mathematics and logic, and neglect the element of language users. Depending on Yule's statement pragmatics considered and also the only account human as language users for the latest level in linguistics. There is similarity between pragmatics and semantics where the meaning has been discussed in pragmatics as well. (Nurhidayat, 2021)

The definition of pragmatics by Charles Morris is "the study of the relations of signs to interpreters". The traditional linguistics concentrates on the elements and structures (such as sounds and sentences) that the language users produce, pragmatics focuses on the language-using humans. But differently, pragmatics is interested in the process of producing language and in its producers, not just in the end-product, language. (Jacob,1993, pp.20,21)

3. Impoliteness: Definition and nature:

Culpeper supplies the following operationalization and definition for impoliteness (Culpepper, 2011, Lachenicht): Impoliteness is a negative attitude towards specific behaviors occurring in specific contexts. Impoliteness: (Culpepper, 2011)

"(1) The lowest common denominator [underlying definitions of impoliteness in Bousfield and Locher2008] can be summarized like this: Impoliteness is behavior that is face-aggravating in a particular context. (Bousfield & Mariam, 2008, p.3)

(2) [rude behavior] does not utilise politeness strategies where they would be expected, in such a way that the utterance can only almost plausibly be interpreted as intentionally and negatively confrontational. (Robin,1989: pp.101-129)

(5) 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). (Culpepper, 2005, a p.38)

(6) Rudeness is a kind of prototypically non-cooperative or competitive communicative behavior which destabilises the personal relationships of the interacting individuals... creates or maintains an emotional atmosphere of mutual irreverence and antipathy, which primarily serves egocentric interests.... "(Kienpointner,1997, pp.251-287,1997, p.259) (Culpepper,2011, pp.19-20, p.28)

3.1 Impoliteness strategies:

The study continues the strategies of impoliteness which they are introduced by Culpeper containing the following possible strategies:

1-Bald on-record impoliteness is used in situations in which a great amount of face is at a risk, and the speaker tends to attack the listener's face. So, the threatening that the face is subjected is carried out in a straightforward, clear, unequivocal, and succinct manner in settings where the importance of one's face cannot be ignored or downplayed (Bousfield, 2008, p. 167)

2-Positive impoliteness seeks to undermine the positive face wish of the addressee [Cummings, 2005, Bousfield,2008] Here Culpeper introduces a list of sub-strategies that fall under positive impolite strategies like: ignoring, disassociating from the other, showing disinterest, seeking disagreement, using taboo words, and calling the other person offensive names.

3-Negative impoliteness tends to hurt the listener's negative face demands (Cummings, 2005). For example, telling someone to stop talking while he is eating is an example of negative impoliteness. Culpeper advises the following result techniques of negative politeness as examples of negative impoliteness: terrify, despise, ridicule, and enter the other's space - either literally or symbolically.

4-Sarcasm or mock politeness appears in a condition distinguished by fake utilization of politeness tactics and the keeping of a surface-level realization, sarcasm where the addresser says pleasant things but he or she doesn't believe in them (Culpepper, 1996: pp.349-367); for example, "Your hat is too small," where in fact, it is too big.

Lachenicht (Lachenicht, 1980: pp.607–688.) **views four ‘aggravation’** superstrategies and suggests aggravation can be explained by, and neighbored to, Brown and Levinson's (Brown, 1987) framework as follows (Brown, 1987, p.619).

The aggravation strategies that can be selected are, in order of degree of threat, as follows:

(i) **Off record**: which contains ambiguous insults, insinuations, hints, and irony. There is a similarity between this type of strategy and the strategy of politeness and is made to enable the insulter to face an abused challenge from the injured person with the spirit of assertion of innocence.

(ii) **Bald on record**: directly produced Face Threatening Acts and impositions ('Shut that door', 'Do your work', 'Don't talk', etc.) of the same kind as in the politeness strategy.

(iii) **Positive aggravation**: an aggravation strategy that is designed to show the addressee that he is not approved of, is not esteemed, does not belong, and will not receive cooperation.

(iv) **Negative aggravation:** An aggravation strategy that is designed to impose on the addressee, to interfere with his freedom of action, and to attack his social position and the basis of his social action. Lachenicht (Lachenicht, 1980, p.619) suggests some of impoliteness strategies which are:

1-Bald on record impoliteness: suggests that utterances in n Brown and Levinson's (Brown, 1987) bald on record superstrategy can be either polite or aggravating.

2-Positive Aggravation: positive aggravation suggests to convey (Bousfield, 2008, p.85) to the addressee that he or she is not liked, will not be co-operated with and/or does not belong. This strategy include: deny common ground, convey that hearer is not liked, express dislike for hearer and hearer's things, use non-valid imperatives, offend hearer's sensibilities and beliefs, wish hearer ill and use sarcasm.

3-Negative Impoliteness: which is named negative aggravation by Lachenicht that which wilfully and intentionally impedes or interferes with the addressee's own freedom of action. Negative aggravation attempts to impinge upon hearer: Communicate ability and want to coerce hearer, stress and increase speaker's power, be indirect, use speech of powerful persons Refer to speaker's status/power, question, and insist on hear being humble.

4-Withholding politeness: Keep silent when politeness work is expected, necessary or 'mandatory' and hence damage the hearer's face. As noted already, Lachenicht (1980) fails to consider the offensive or aggravating effects that withholding politeness may have.

3.2 Impoliteness functions:

There are several functions of impoliteness where it is possible to show someone's impoliteness like affective impoliteness.

1-Affective impoliteness: to express impoliteness through of emotional outburst in contexts where it is prohibited. The most typical emotion which can be connected with this impoliteness is anger with the implication that the target is to be blamed for producing that negative emotional state (pronominal patterns involving "you" and "me" are typical) (Culpepper, 2011, ch. 6).

2-Coercive impoliteness: the study shows what is named coercive impoliteness which demands a type of organization of values between the producer and target like that the producer utilizes or has their current benefits reinforced or defended. Insults and threats seem to be typical of this kind of impoliteness (see Culpeper, 2011, ch.6). For coercive impoliteness is more likely to happen in situations where there is an imbalance of social structural power.

3-Entertaining impoliteness: another type of impoliteness is called entertaining impoliteness involves entertainment at the expense of the target (or potential target) of the impoliteness, and is thus always exploitative to a degree. Impoliteness should not be understood as a mere emotional reflex articulated in a simplistic language. Rather, it forms a strategic communicative resource, formed by cultural norms, social hierarchies, and linguistic creativity (see Culpeper, 2011, ch. 6)

4-Creative impoliteness: Culpeper distinguishes four types of creativity in the extant literature – pattern-re-forming, pattern-forming, situational deviation and unusual implicitness – and demonstrated that they all can exist in impoliteness events. Further, Kienpointner (Kienpointner, 2008a, pp. 243-265) Kienpointner, Manfred (Manfred, 2008a, pp.25-52.) explains how impoliteness and the expression of emotions are strategically used as part of argumentation strategies.

5-Prosody: another function of impoliteness is prosody. The important thing here is not what is said but how is said. The components of prosody include pitch (intonation), loudness, speed and voice quality. All are important, both separately and in their complex interaction, but we will focus here mainly on features of pitch or intonation, and briefly on loudness.

4. Methodology and model of analysis:

a-Method: the study adopts a mixture of a qualitative and quantitative approach.

b-Research design: the researcher collects his data from YouTube channel of Iraqi TV series.

c-Data description: the qualitative approach is adopted to analyse the data.

d-The model of analyse: the current study adopts the model of Jonathan Culpeper in his article "Towards an anatomy of impoliteness" (Culpeper, 1996, p.355) in this research he repeated his strategies in (Culpeper, 2003,2005) Jonathan Culpeper attempted to build an impoliteness framework which is parallel but opposite to Brown and Levinson's (1987) theory of politeness. Culpeper considers impoliteness as a parasite of impoliteness. Here are the superstrategies of impoliteness adopted by Jonathan Culpeper:

(1) **Bald on record impoliteness** - the face threatening act (FTA) can be carried out in a direct, clear, unambiguous and concise way in circumstances where face is not irrelevant or minimized. It is important to distinguish this strategy from Brown and Levinson's Bald on record. For Brown and Levinson, Bald on record is a politeness strategy used in a specific circumstance. For example, when face threats are stopped in an emergency, when the threat to the hearer's face is very small (e.g. "Come in" or "Do sit down").

(2) **Positive impoliteness** - the use of strategies designed to damage the addressee's positive face wants.

(3) **Negative impoliteness** - the use of strategies designed to damage the addressee's negative face wants.

(4) **Sarcasm or mock politeness** – in the realm of pragmatics, the Face Threatening Act may be performed with the use of politeness strategies that are obviously insincere, and thus remain surface realisations. Culpeper's understanding of sarcasm is close to Leech's [25: 1983.] conception of irony.

(5) **Withhold politeness** - the absence of politeness work where it would be expected. Brown and Levinson touch on the face-damaging implications of withholding

politeness work: "...politeness has to be communicated, and the absence of communicated politeness may, *ceteris paribus*, be taken as the absence of a polite attitude ".of a polite attitude." (Brown& Levinson, 1987, P.5)

For example, failing to thank somebody for a present may be taken as deliberate impoliteness.

Below Culpeper proposes a provisional taxonomy of some output strategies for both positive and negative impoliteness. It must be stressed that this list is not exhaustive and that the strategies depend upon an appropriate context to be impolite.

Positive impoliteness output strategies:

Ignore, snub

Ignore, snub the other - fail to acknowledge the other's presence.

Exclude the other from an activity

Disassociate from the other - for example, deny association or common ground with the other; avoid sitting together.

Be disinterested, unconcerned, unsympathetic

Use inappropriate identity markers - for example, use title and surname when a close relationship pertains, or a nickname when a distant relationship pertains.

Use obscure or secretive language - for example, mystify the other with jargon, or use a code known to others in the group, but not the target.

Seek disagreement - select a sensitive topic.

Make the other feel uncomfortable - for example, do not avoid silence, 7 joke, or use small talk.

Use taboo words - swear, or use abusive or profane language.

Call the other names - use derogatory nominations.

etc.

Negative impoliteness output strategies:

Frighten - instill a belief that action detrimental to the other will occur.

Condescend, scorn or ridicule - emphasize your relative power. Be contemptuous.

Do not treat the other seriously. Belittle the other (e.g. use diminutives).

Invade the other's space - literally (e.g. position yourself closer to the other than the relationship permits) or metaphorically (e.g. ask for or speak about information which is too intimate given the relationship).

Explicitly associate the other with a negative aspect - personalize, use the pronouns

.'I' and 'you'

Put the other's indebtedness on record

etc.

Culpeper's Diagram of strategy and function of impoliteness

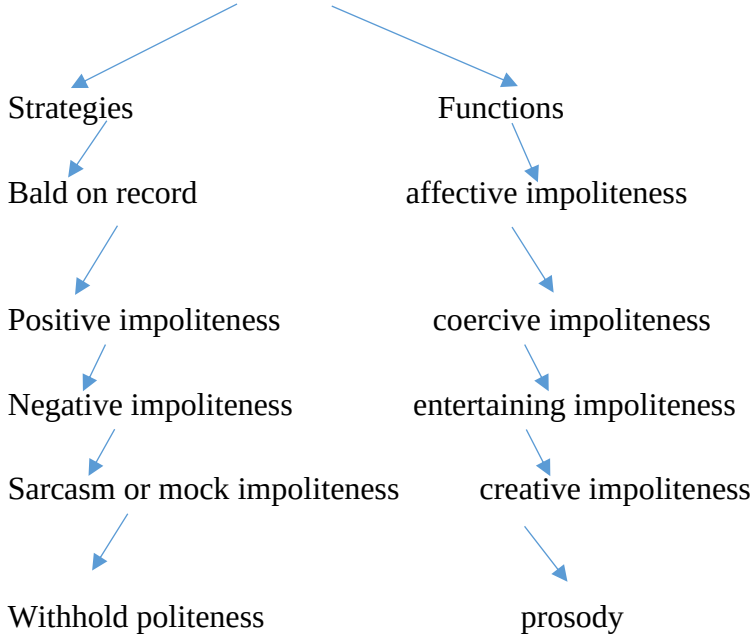


Fig. (1) Model of analysis by Culpeper

4.1. Methodology:

Procedure and data analysis

The study employed a mixed-methods design that integrates both qualitative and quantitative approaches. The first approach is the descriptive qualitative approach used as a tool to elaborate perspective, feelings, impoliteness behavior, etc. This approach is supported by a quantitative approach which is also relevant to this study in order to draw statistics and accurate percentage of the number of the strategies used.

Data collection

The researcher choses (9) Iraqi TV series and twenty scenes in which Iraqi actors acting and showing their behaviours in front of audience. All these series are taken from You tube.

Model of analysis

The current study adopts the model of Jonathan Culpeper in his article "Towards an anatomy of impoliteness" (Culpeper, 1996, p.355) in this research he repeated his strategies in (Culpeper, 2003,2005)

Analysis of Data

Data description

The series (Al-Thaib W Ayoon Al-Madina) takes place in the late nineteenth century, and the story of most of its episodes revolves around two close friends, whose friendship quickly turns into a deadly enmity, due to money and their falling in love with the same woman. It was produced in 1980. The starring series are : Khalil Shawqi, Taama Al-Tamimi, Hind Kamel and others, tragedy series, country Iraq author: Adel Kadhim director Ibrahim Abdel Jalil number of series 30)

1-The series Al-Thaib W Ayoon Al-Madin

a- (مسلسل الذئب وعيون المدينة) الزوجة: خالة شنو هذا الحجي استحي على وجهك

(Um Jabbar to Ghafori) Aunt, be ashamed on yourself.

Bald on record impoliteness strategy is indeed used in situations where a significant amount of face is at a risk, and the speaker aims to attack the listener's face. Therefore, the threatening that the face is subjected is carried out in a straightforward, clear, unequivocal, and succinct manner in settings where the importance of one's face cannot be ignored or downplayed. Wife directly belittles the listener's importance in front of her family believing that he deserved to be treated in this insulting way.

The purpose and function of impoliteness here is affective, occurring when someone from a lower position directs it toward a higher position to express unrestrained expression of emotion in contexts where it is prohibited. The woman here expressed her extreme anger in the face of the agent's owner because he was blamed of extra demands from the family. The tool which is used here by using the pronouns "you" for example, "Be ashamed on yourself". At that time woman couldn't express her feelings in front of people being a woman and in front of a man who is higher than her in social rank but she exploded angry in front of him breaking all social taboos.

- الزوجة: "شوف دكولك مويومية مبین مرجلتك كدامي, اخذ من كروة وخوش بعين, انت- مابيك خير بس تشرب عرك"

Wife: "Listen, you shouldn't show me your manhood ever day in front of me, you must take your fees from your customer by force, you can't do anything except drinking wine."

The strategy of impoliteness here is bald-on-record impoliteness where the face-threatening acts is performed in a direct, clear, unambiguous and concise way in circumstances that face is not irrelevant or minimized. Even though the speaker is considered from low position (wife) in our social traditions but she makes all these threats to the listener (husband) when she her anger comes to the climax of her husband's indifference. The wife's direct threats, though socially marked, function as a powerful communicative tool when politeness strategies fail to achieve recognition.

The function and purpose of impoliteness here is effective impoliteness to express uncontrolled expression of emotion in contexts where it is taboo. The most typical emotion which can be connected with this impoliteness is anger with the implication that the target is to be blamed for producing that negative emotional state.

2- Diab Al-Lail series- Part one-first series-the author: Diab Al-Lail series is an Iraqi action, thriller, drama, and police chase series. Written by Sabah Atwan and directed by Hassan Hosni, it was produced by Babel Film and Television Production for Iraqi TV in the late 1980s. It is considered one of the first Iraqi television productions to contain scenes of violence and deals with the topic of criminal gangs. The series aired on Iraqi TV in late 1992 and ran for thirty episodes, broadcasted daily.

The series revolves around four outlaws and their criminal gang, which steals cars and people. The starring: Jawad Al-Shakarchi, Jalal Kamel Muhannad, Fares Khalil Shawqi, Hassan Hadi and Sami Qaftan. Babel Company produced the series.

(الحلقة الاولى) (مسلسل ذئاب الليل) الزوجة: "وين وديت الفلوس صرفتهن على

المكسرات"-A-2

الزوج: "يعني عشرين ألف كلهن صرفتهن على الشرب والمزة"

Wife: "Where do you spend money, on bad things"

Husband: "When I should spend money, on drinking and salad"

الزوج: "اني شخذت منج"

الزوجة: "صدك شخذت مني غير العرق والمراهن"

Husband: "What did I take from you"

Wife: "Really, what did you take from me only drinking and bets"

The strategy of impoliteness is sarcasm or mock politeness which contains ambiguous insults, insinuations, hints, and irony. There is a similarity between this type of strategy and the strategy of politeness and is made to enable the insulter to face an abused challenge from the injured person with the spirit of innocence. Husband ignores his insult to wife with the spirit of innocence. The purpose of such a strategy is to allow the insulter to mask aggression under a veneer of innocence, thereby deflecting accountability and minimizing the risk of confrontation.

The function and purpose of impoliteness here is not what is said but how is said. The components of prosody include pitch (intonation), loudness, speed and voice quality. All are important, both separately and in their complex interaction, but we will focus here mainly on features of pitch or intonation, and briefly on loudness.

B-series 6 part one

الام: "صدك انت ما تحس على نفسك، متكلي ما تخاف على نفسك شيصير ميصير"

Mother: "Honestly, you don't feel sorry for yourself, you don't care, you don't worry about yourself, whatever happens "

الام: "نوبات استحي اكلول هذا ابني"

Mother: " Sometimes I feel shy when I say this is my son "

الابن: "المفروض ماتخلفين هلكد ولد وتحتارين بتربيتهم، واذا صحت فرصة اطلع بعد ما

ارجع" بنبرة غاضبة

Son: " You shouldn't bear so many children and worry about raising them. If I get a chance, I'll go out and never get back." With an angry tone.

The strategy of impoliteness used by the mother is bald-on-record impoliteness expressed in a direct, clear, unambiguous and concise way in circumstances where face is not irrelevant or minimized. In this speech the face is highly threatened being done from social high power to lower power.

In opposite the son uses the strategy of negative impoliteness output in a condescend, scorn or ridicule-emphasize his relative power and being contemptuous. He tries to belittle his mother's social power.

The function and purpose of Impoliteness is coercive as it seeks to organize values between the addresser and addressee like that the speaker deliberately employs language that seeks to impose values, reinforce existing benefits, or defend their position against the addressee. This form of impoliteness is not merely incidental but functions as a mechanism of control, often manifesting through insults, threats, or other verbally aggressive acts. For coercive impoliteness aims to diminish the addressee's agency while consolidating the speaker's authority.

3-Qadhiat Abdullah Seen:

Starring: Abdul Jabbar Kadhim, Hind Kamel, Bahjet Al-Jebouri, Imad Bedin and others- Year of production: 1986- Story, scenario, dialogue and directing: Faisal Al-Yasiri and assistant director Kareem Hamza series.

(مسلسل قضية عبد الله سين)

الزوج: "كامل وصلح!" بنبرة تهكمية-A

الزوجة: "اي كامل وصلنني" بنبرة ساخرة

الزوج: "كال صديقة يعني عشيقة" بنبرة عصبية جدا

الزوجة: "اني، صدكت، صدكت مو، ليش ما كذبت، انت قانع اسوي هيح شي، بعد هالعشرة

الطويلة تكول اشمدريني"

الزوجة: "انت تصلح اخطائك، ماعندي ثقة بكلامك"

Husband: "Did Kamel drive you home?" with an ironical tone.

Wife: "Yes" with ironical tone.

Husband: "He said a friend, he meant a lover" with a nervous tone.

Wife: "I am, do you believe, do you believe, why don't you deny, do you satisfy that I do such things after a long time we spend together, you said you don't know!"

Wife: "you correct your mistakes; I don't have confidence with you."

The strategy employed here is sarcasm or mock politeness achieved through the use of politeness strategies that are obviously insincere, and thus remain surface realisations. Wife and husband exchange their sarcasm

attitudes which refer to lack of confidence between them and the beginning of collapse marital relations.

The function and purpose of impoliteness here lies in prosody where the important thing is not what is said but how is said. The speaker expresses his emotions by playing with the tone of the speech when the wife raises her voice expresses her rejection of husband's attitude and showing her disrespecting and all the dialogue passed in blaming her husband of mistrust. We found that the individual meanings or attitudes conveyed by intonation are concluded by a complex process of pragmatic interpretation, connecting the abstract underlying meanings of intonation to both message (the target of utterance) and context in which is pronounced.

4-Tureqat Al-Lail series-date of show: 11-16-2001- the story of the series is about a number of nighttime robberies, the neighborhood residents try to unite to catch the culprit, while the work delves into the relationships between several neighborhood families, including the Dagher and Najib families. (series 2)

(مسلسل طرقات الليل)

4-a- first series

الابن: "خلية يزوج ليش يظهر هالولاء الكاذب لماذا الله يعلم شيسوي, القسوة والتسلط يسبب النجاح"

الاخت: "كذب, كذب بابا ناجح باعمال وهذا مسبب متاعب هواي"

البنات: "ها جيكت ربحج بيها لمي, لمي, لمي"

الام: "شسوي امين اجيب ابوك, امد ايدي للناس!"

البنات: "حذائي صارلة اربع سنوات ذاك ويا ماعندي بجيبي بس كروة السيارة"

1-Son: "Let him marry, why does he show his false loyalty for our mom? God know what does he do? Cruelty and tyranny cause success."

2-Sister: "It is a lie, a lie dad is successful in his business and this causes much trouble."

3-Daughter: "O, do you check your profit? Gather, gather your profit!"

4-Mother: "What shall I do? From where can I bring money? Will I beg?"

5-Daughter: "My shoes have been four years and I still I wear and I have only car fare."

The strategy of impoliteness here is bald on record impoliteness where the face threatening acts are performed in a direct, clear, unambiguous and concise way in circumstances where face is not irrelevant or minimized. The addresser is talking to addressee frankly without any flattery without minimizing treats to face. This is concerned with the dialogue between sister and brother while the dialogue between daughter and mother the strategy which is used here is sarcasm or mock politeness – the face threatening act is performed with the use of politeness strategies that are obviously insincere, and thus remain surface realisations. Two interlocutors were exchanging sarcasm dialogue and no one believe in other's speech. In the brother–sister dialogue, the speaker's straightforwardness underscores the absence of politeness markers, making the impoliteness overt and unambiguous.

The function and purpose of impoliteness here is **affective impoliteness**, serving as a means of conveying uncontrolled expression of emotion in contexts where it is taboo. The most typical emotion which can be connected with this impoliteness is anger with the implication that the target is to be blamed for producing that negative emotional state (pronominal patterns involving "you" and "me" are typical) and this function is connected with the dialogue between sister and brother. Within the dialogue between siblings—specifically between daughter and mother is **entertaining impoliteness** involves entertainment at the expense of the target (or potential target) of the impoliteness, and is thus always exploitative to a degree. The addresser seeks pleasure in his entertaining with the addressee. The beauty of the dialogue lies in the entertaining in their dialogue of the interlocutors. Within sibling interactions—such as dialogues between a sister and brother—**affective impoliteness** functions as a means of attributing responsibility for emotional disturbance to the interlocutor.

4-B-series (third series)

الاخت: "وصل بيك الحد استاذ همام تاخذ ازهار بنت الدلالة للمناقشة كدام الناس"
الاخ: "نفس اطباع الوالد على كل واحد مخلي واحد يراقب"

الاخ: "هذا الخشم نزلني باوعي للناس بعين طيبة وبطلبي هالنفخة الجذابة"
البت: "اي مو حرام عليج دتسوي وياي, اعوف البيت حتى تصير سالفتنا على كل لسان
دحجي وياي ديجاوي علي ردي علي "

1-Sister: "Teacher Humam, you dare to bring with you Azhar (daughter of saleswoman) for discussing your thesis in front of people!"

2-Daughter: "It is a bad thing to do such things with me, shall I leave home to let everyone speak against us? Answer me!"

Positive impoliteness output strategies: the speaker in number one uses improper identity markers – for example, she uses a title (teacher for her brother) when a close relationship pertains. She disassociates herself from her brother- for example, deny association or common ground with her brother and avoid sitting together. **Bald on record impoliteness** – is the second line where the FTA is executed in a direct, clear, unambiguous and concise way particularly in circumstances where face is not irrelevant or minimized. **Positive impoliteness output strategies:** which characterized by the intentional disregard of the interlocutor's social presence. And also, this strategy tends to exclude the other from an activity. The mother ignores her daughter and excludes her daughter from presence and activity. This strategy is concerned with the third state.

The function and the purpose of Impoliteness here is affective impoliteness: the uncontrolled expression of emotion in contexts where such expression is prohibited. The most typical emotion which can be connected with this impoliteness is anger with the implication that the target is to be blamed for producing that negative emotional state (pronominal patterns involving "you" and "me" are typical) this function is for first scene. .

5-Data description:

Pashawat Akher Zamen is an Iraqi television series produced in 2004 and broadcast on Al Sharqiya TV. The series' story revolves around the theft of antiquities after the fall of Baghdad and the guerrilla war over antiquities. Starring: Rasim Al-Jumaili, Jalal Kamel, Amel Taha, Ahsan Dadoush, Suha Salim and others.

(مسلسل باشوات اخر زمن)

5-a- first series

الزوجة: "ولج منال هذا ابوج تخبل مكان الشماعية، تنق تنق حتى على روحك صاير عقلك شيش بيش"

الزوج: "سويتيني مخبل امل هاي علي تكولين هيحي"
الزوجة: "حجي وسفة هيچ تحسبها وتطلق الذهب والتحف مسن القيم موعندك هاي البوكة وانت تحجي عن النزاهة والانصاف"
الزوج: "شوفي دااكولج النزاهة والانصاف ثوي، لازم ترجع البوكة لمكانه الحقيقي امل انت بوكة"

Wife: "O, your father went crazy, his place should be in Al-Shamaeia (mental hospital) , you insist on yourself you went mad."

Husband: "You accused a mad, Amel you said such things on me!"

Wife: "Haji, shame you think in this way and divorce, do gold and antiques affect your values? You have the theft and you talk about integrity and fairness."

Husband: "Listen to me, integrity and fairness is my essence, the theft should be returned to its real place Amel."

The impoliteness strategy here involves negative impoliteness output strategies. The speaker tries to frighten – instill a belief that action detrimental to the other will occur. The addresser condescends, scorns, she ridicules – and emphasizes her relative power. She is contemptuous.

The speaker associates herself with the listener with a negative aspect – personalizes the speech, and uses the pronouns 'I' and 'you'

The purpose and function of impoliteness here seems to be coercive seeking to establish a particular alignment of values between the producer and targe whereby the producer's existing advantages are either reinforced or defended. Insults and threats seem to be typical of this kind of

impoliteness which is more likely to happen in situations where there is an imbalance of social structure power.

b-Pashawat Akher Zamen-series number 7

الاخت: "هذا شي رجلج من استارث بيت عمة تخبل علينا مادري اشباري"
الاخت: "وج دادة الحجي صاير كلش نحس ابد ماينجرع ويتناكر بالبيت وياي"
ابن الاخت: "خالة اخذي حقج تر رجلج فد واحد شقندحي يريد الفلوس لبنات واحفاد"
الخالة: "كوم كوم من كدامي شنو هذا هالحجي الماصخ كوم من كدامي كوم ولك صدك انت
واحد عريبد"

1-Sister: "What happened to your husband when he inherited his ant's home. He has become mad, I don't know what happened to him".

2-"O my sister, haji became a troublemaker, unbearable always makes troubles with me. "

3-Nephew: "My aunt take right by yourself, your husband is a playful person, he wants to give his money only for his daughters and grandchildren."

4-Aunt: "Stand up, stand up, what a nonsense speech it is, stand up and leave the place, you are really a fraud."

The strategy of impoliteness here is negative impoliteness specifically the output strategy of frightening the listener by instilling a belief that a harmful action will happen to him. The addresser tries to condescend and scorn the addressee even though the addressee is not existed. The speaker emphasizes his relative power (aunt on her nephew) (sister on her sister's husband) there is much amount of contempt from the speaker to listener and the target is absent. In Iraqi culture we can hear people criticize a person even though he or she is not existed.

The function and purpose of impoliteness is coercive designed to establish or reinforce a particular alignment of values between the producer and target. In this sense, impoliteness serves to protect or advance the speaker's interests by compelling the target to recognize or conform to the speaker's position. Typical manifestations of this coercive dimension include insults and threats seem to be typical of this kind of impoliteness. For coercive impoliteness is more likely to happen in situations where there

is an imbalance of social structure power. In Iraqi culture one who considers himself higher than the other in social life especially among relatives can happen this type of impoliteness.

6-Data information

Alam Al-Sit Waheeba is an Iraqi television series. The first episode aired in 1997, after which the series was discontinued for political reasons. However, it was re-aired in the summer of 1998. The series stars are: Abdul Sattar Al-Basri, Maki Awad, Ghaleb Jawad, Samar Mohammed, Fawzia Araf and Bahjat Al-Jabouri. It is directed by Farouk Al-Qaisi and written by Sabah Atwan. The story is about the nurse Waheeba and her world in Baghdad during the ninetieth decade, focusing on the suffering of Iraqis during the economic sanctions imposed on the country. A second part aired in March 2024 during Ramadan.

(عالم الست وهيبه)

6 -a-first series

الاب: "اني بري من وحدة تعصي رجله وتدوس النعمة برجله مو من المزابل رفعكم وسواكم اوادم"

الزوجة: "يزي عاد عثمان احن مو حثالة"

الزوج: "ولج بنتج كسرت وجهي ونزلت مهابة رجله، اليوم ال اكص عارها"

1-Father: "I acquit from a daughter who disobeys her husband and denies the blessing where she came from garbage dumps and he developed your living style."

2-Wife:"Enough Othman we are not scum."

3-Husband:"your daughter decreased my character and her husband; I will kill her!"

The strategy of impoliteness here is the use of negative impoliteness output strategies. The speaker (father) tries to frighten his daughter and instill a belief that a harmful action will happen to her in the future. the speaker condescended and scorned his daughter by emphasizing his relative power and being contemptuous to her.

The purpose and function of impoliteness here is coercive impoliteness which is designed to establish a particular punctuality of

values between the producer. In this field, impoliteness serves to protect or advance the speaker's interests by compelling the target to recognize or conform to the speaker's position. Insults and threats seem to be typical of this kind of impoliteness. This type of impoliteness is more likely to occur in an imbalance of social structural power.

b-series-10-

الاخ: "ايناس عوفينا من هالكلاوات وباعيلي زين"

الاخت: "غسان مو عيب دتجحي وياي بهالشكل."

الاخ: "لعد ليش تنهزمين من عندي ليش متطين غرفتي، ليش من اطلب من عندج فدشي"

متجيين، تعاى اريد احجي وياج!"

الاخت: "غسان هاي شبيك انت اتخبلت."

1-Brother: "Enas, leave tricks and look to me well. "

2-Sister: "Ghassan, it is shame to speak with me in this way. "

3-Brother: "why did you run away from me and didn't enter my room? Why didn't you bring me anything I ask? Come, I want to speak to you."

4-Sister: "Ghassan, have you got mad!"

The strategies of impoliteness here is bald on record and it is clear that the face threatening act is performed in a direct, clear, unambiguous and concise way in circumstances where face is not irrelevant or minimized. It is important to distinguish this strategy from Brown and Levinson's Bald on record. For Brown and Levinson, Bald on record is a politeness strategy used in a specific circumstance. The speaker who sees himself powerful than his sister doesn't request his sister but order her and he threatens her with his orders. She tries to stand against him but in a shy way not equal to his impolite way.

The purpose and function of impoliteness is affective and prosody. The addresser expresses his unrestrained expressions of emotions in contexts where it is prohibited. He (the speaker) may not have the authority to express his emotions in front of his parents but now he is alone and did that. For his sister it is very taboo to express her feelings but she replied in a very careful way restricted by social obstacles. The most typical emotion which can be connected with this impoliteness is anger with the implication

that the target is to be blamed for producing that negative emotional state (pronominal patterns involving "you" and "me" are typical).

7-a-Part two-series 12-Alam Al-Sit Waheba

الزوجة: "غسان النسيان أحلي نعمة"

الزوج: "حقيرة"

الزوجة: "بس في حال يا غسان رفضت اطلقتني راح اعيشك وبيا عيشة الجلب وتكره اليوم

الي شفتني بي"

الزوج: "سافلة"

الزوجة: "تعرف حقيقة مشاعري تجاهك اني اصلا محبيتك اصلا اني اكرهك"

الزوج: "سافلة، سافلة"

1-Wife: "O, Ghassan forgetting; is the best blessing"

-Husband: "You are a despicable wife!"^٢

3-Wife: "Ghassan, if you refuse to divorce me, you will live me like the living of a dog with me and you regret the day you saw me."

Husband: "You are a mean wife!"^٤-

5-Wife: "You know my feeling towards you; from the beginning I didn't love you I dislike you."

6-: "You are a mean wife!"

The strategy of impoliteness in this scene is the communicative strategies employed by the wife can be classified as negative impoliteness output strategies, wherein the speaker deliberately seeks to instill fear or apprehension in the addressee. The wife condescends, scorn, or ridicule-emphasize her relative power on her husband. She is contemptuous. She doesn't treat her husband seriously and belittle him. The wife uses the pronouns 'I' and 'you' and put her husband's indebtedness on record.

The purpose and function of impoliteness works as a strategic tool for shaping the balance of values between the speaker (in this case, the wife) and the target (the husband) Its purpose is to ensure that the speaker's current advantages are either reinforced or protected. This type of impoliteness appears through insults and threats, which serve as its most common expression. For coercive impoliteness is more likely to happen in

situations where there is an imbalance of social structural power. The wife sees herself is higher in social structure than her husband.

8- Bait Al-Habiab is an Iraqi series delt in a dramatic setting, Asem becomes the company's director and tries to run it properly. He proposes to Shaimaa, but encounters obstacles from her aunt and conspiracies from those around him, especially Nahla, who loved him and preferred Shaimaa over him. Directed by: Hassan Hosni. Written by: Abdel Bari Al-Aboudi. Cast: Khalil Shawqi, Reda Al-Shati, Qaed Al-Naamani, Sanaa Abdel Rahman, Fatima Al-Rubaie, Fawzi Mahdi. Airing date: May 31,1984

(مسلسل بيت الحباب)

-A-series-1- ^

الاخ: "أسمع فاضل باجر الصباح حاول تكمل معاملة الكشف وتجس نبض"

الاخ: "يعني افاتح"

الاخ: "حاول تفهم احن مو ناس شلون ماجان درجة ثالثة!"

الخالة: "يعني تصيرين خدامة لسفانة, تقبلين؟ والمادارسات يكعدن بقصور!"

الخالة: "كليلة عاصم ما قبل اكعد وي اهلك, اريد بيت وحد"

الزوج: "ذاعوا بالراديو بالتلفزيون اكو عاصفة"

الزوجة: "دكعد, انت ليش تظل على طول خفيفي"

1-Brother: "Listen Fadhil, try to achieve the survey dossier and try to achieve the survey dossier in order to test his attitude "

2-Brother: "Shall I talk to him?"

3-Brother: "Try to convince him that we aren't ordinary people, not from third grade!"

4-Aunt: "You will become a servant for Safana; do you accept that thing? And girls who didn't study live in palaces! "

5-Aunt: "Tell Assem that you don't want to live with his family, you want an independent house."

6-Husband: " They broadcast on the radio and television that there would be a storm."

7-Wife: "Keep quiet, be a reasonable person "



The bald on record impoliteness strategy is used when the face threatening act is performed in a direct, clear, unambiguous and concise way in circumstances where face is not irrelevant or is minimized. This analysis is for the first and the second speech. To condescend, scorn or ridicule - emphasize his relative power. The addresser is contemptuous and he doesn't treat the other seriously. He also belittles the other (e.g., use diminutives). This analysis is for the third one. To invade the other's space, she positions herself closer to the other than the relationship permits (her niece) or metaphorically (e.g., ask for or speak about information which is too intimate given the relationship). It is for the fourth and fifth scenes. For the sixth and seventh speeches it is positive impoliteness by using an obscure or secretive language and he mystifies the other with a code known to him but to the target. When the speaker much more powerful authority than the hearer.

The purpose and function of impoliteness is coercive; it operates as a strategic tool for shaping a type of balance of values between the producer and target. Its purpose is to ensure that the speaker's current advantages are either reinforced or protected. This type of impoliteness appears through insults and threats seem to be typical of this kind of impoliteness. For coercive impoliteness is more likely to happen in situations where there is an imbalance of social structural power, this analysis is suitable for the first and second speech. For the fourth and the fifth speeches is affective impoliteness to express uncontrolled expression of emotion in contexts where it is prohibited. The most typical emotion which can be connected with this impoliteness is anger with the implication that the target is to blame for producing that negative emotional state (pronominal patterns involving "you" and "me" are typical). For the sixth and seventh speeches is entertaining impoliteness: another type of impoliteness is called entertaining impoliteness involves entertainment at the expense of the target (or potential target) of the impoliteness, and is thus always exploitative to a degree. The important thing here is not what is said but how is said. The components of prosody include pitch (intonation), loudness, speed and voice quality.

9-Data analysis: Manawi Pasha is an Iraqi historical drama series that was produced and shown in the year 2000, the first part directed by the Iraqi director Faris Tuma Al-Tamimi and written by Ali Sabri. The story of the series revolves around a neighborhood in the city of Basra, southern Iraq, called Manawi Pasha. The story of the series goes back to the period of the British mandate in Iraq and the royal era and the events that took place during that period. Starring Sami Qaftan, Abdul Khaliq Al-Mukhtar, Fatima Al-Rubaie, Muqdad Abdul Redha and others.

(مسلسل مناوي باشا)

9-A-series one-part one:

الاب: "منو كاللهم على الذهب؟"

الخادمة: "رادوا يذبوني, همزين ماكتلهم على القاصة جو الجرباية!"

الاب: "ليش ماكتليهم عليه فد مرة لعد, جان هاي هي كعدتي على الحديد, ثم يصفع

الخادمة!"

الزوج: "ياب ابنج هذا وين بهاليل والشارع كل مسلبيه وحرامية بعصبية!"

الزوجة: "صامته"

1-Father: "who told them about gold?"

2-Female servant: "They wanted to slaughtered me, I didn't tell them about the safe under the bed! "

3-Father: "why didn't you tell the thieves at all, it will be a disaster for us and he slapped her~"

The strategy of impoliteness here is negative impoliteness output strategies when the addresser condescends, scorned or ridiculed and emphasized his relative power on the addressee (the servant). He didn't treat her seriously and belittle her. The addresser seeks to intimidate by instilling fear, suggesting that harmful consequences will befall the servant if obedience is not maintained. He condescended, scorned or ridiculed – and emphasized his relative power. He is contemptuous.

The primary function of impoliteness is coercive impoliteness. We have what is called coercive impoliteness which seeks a type of organization of values between the producer and target like that the producer utilizes or has their current benefits reinforced or defended. Insults and threats seem to be typical of this kind of impoliteness. For coercive impoliteness is more

likely to happen in situations where there is an imbalance of social structural power.

Chart of information on strategies and functions of impoliteness

No	Name of series	Number Scenes	Type of strategy	Type of function	Kinship	kinship
					female	male
1-	Al-Thaib Ayoon Al-Madina	2	1-Bald on record	1-Affective mpoliteness	Wife	agent
			2-Negative mpoliteness (O.S.)	2-coercive mpoliteness		Boss and offi oy
-2	Diab Al-Lail	5	1-sarcasm	prosody	wife	husband
			2-sarcasm	affective	mother	son
			3-negative mpoliteness (O.S.)	prosody	daughter	father
			4-bald on record	coercive	mother	son
			5-negative mpoliteness (O.S.)		sister	brother
3-	Qadhiat Abdull een	1	1-sarcasm	prosody	wife	husband
-4	Tureqat Al-Lail	2	1-bald on record	affective	Sister, daught mother	Son
			2-positive mpoliteness (O.S.)	affective	Sister, daught	brother
5-	Pashawat Akh amen	3	1-negative mpoliteness (O.S.)	Coercive	Wife	husband
			2-negative mpoliteness (O.S.)	Coercive	Sister, aunt	Nephew
			3-bald on record	Affective	Daughter, wi female friend	Husband
-6	Alam Al-S Vaheeba (part 1)	Part one (2)	1-negative mpoliteness (O.S.)	Coercive	Wife	Father, husband
			2-bald on record	Affective prosody	a Sister	Brother
7-	Alam Al-S Vaheeba (part 2)	2	1-negative mpoliteness (O.S.)	Coercive	Wife	Husband
			2-positive mpoliteness (O.S.)	Entertaining prosody	a Wife	Husband
8-	Bait Al-Habiab	2	1-bald on record	Coercive	Aunt, wife	Brother, husban randfather
			2-sarcasm or mock	Prosody	Mother, niec unt, sister-in-la	



9-	Manawi Pasha	١	1-negative mpoliteness,	Coercive,	servant	Father
10- Pct.	9	20	negative: 8-40% bald: 6-30% sarcasm:4-20% positive: 2-10%	Coercive: 8-39% Affective: 6-29% Prosody: 6-29% Entertaining:1-4%	Wife:7-31% Sister:4-18% Mother:3-13% Daughter:3-3% Aunt:2-9% Niece: 1-4% Sister-in-law: % Servant:1-4%	Husband:6-30% Brother:4-20% Father:3-15% Son:10% Nephew:1-5% Grandfather:1- % Agent:1-5% Boss:1-5% Office boy:1-5%



5. Discussion:

The data are given into categories according to the research purpose of describing the different impoliteness strategies with its subcategories and functions of impoliteness, and kinship. The researcher depends on Culpeper's strategies (with output strategies) and functions of impoliteness. The writer chooses nine series from Iraqi drama from different times. As discussed by the researcher, Culpeper limits five distinct types of impoliteness strategies shaped in this way: bald on record, negative impoliteness, positive impoliteness, sarcasm, or mock politeness, and withholding politeness. In this research, 12 cases of impoliteness strategies and sub-strategies in addition to four cases of impoliteness functions. The most frequent used strategy was negative impoliteness and with its sub-strategies showing eight cases, bald on record recording six cases, sarcasm with four cases and lastly positive impoliteness with two cases. The function of impoliteness as shown: coercive with eight cases, affective with six cases, prosody with six cases and lastly entertaining with one case.

The study shows that the Iraqi drama corpus, negative impoliteness dominates (8 cases), suggesting that dramatists often highlight power struggles, restrictions, and impositions. This reflects social hierarchies and authority dynamics common in dramatic narratives. Bald on record (6 cases) shows direct confrontation, while sarcasm (4 cases) adds a layer of humor or ridicule, and positive impoliteness (2 cases) illustrates exclusion or rejection. Whereas withholding politeness (0 cases) → Its absence may reflect cultural norms where silence is less dramatized compared to overt verbal conflict. The large dominance of coercive function associates with themes of power, authority, and control in Iraqi drama. Affective and prosodic functions highlight emotional intensity, while entertaining impoliteness is marginal, results from cultural preferences for seriousness in dramatic conflict. This suggests that impoliteness in Iraqi drama is not merely linguistic but deeply tied to social structures, cultural values, and relational dynamics.

Conclusion:

The researcher after a long period of analysing many scenes of Iraqi drama he arrived at the following results:

1-Dominance of impoliteness strategies: Most of Culpeper's (1996) impoliteness strategies, along with their sub-strategies, are used in oral discourse with the explicit target of damaging the addressee's face.

2-Lack of withheld politeness: The strategy of withholding politeness—such as failing to thank someone who has offered help—was not found in the dialogues among Iraqi actors.

3-Difference across series: The frequency of impoliteness strategies fluctuates from one series to another. For instance, they appear in small amounts in Al Theib W Ayoon Al-Madina but are more prominent in Alam Al Sit Waheeba.

4-Family interactions: As hypothesized, family members—particularly husbands and wives—tend to use specific impoliteness strategies. The results support this tendency, showing that these strategies are used face-to-face, thereby directly putting the interlocutor's face at risk of damage.

5- Gendered use of taboo language: Husbands and other male characters tend to use taboo words, condescend, and belittle others. This behavior reflects the understanding of power and entitlement associated with their gender roles.

6-The investigation showed that the most frequently used strategy among Culpeper's framework was negative impoliteness. This strategy was always activated by male participants (actors), often as a means of ensuring social power or deliberately causing face-threatening acts (FTA). By contrast, positive impoliteness has a little place in dialogues, as it involves a higher risk of damaging face.

7- In actor dialogues, impoliteness serves dual functions simultaneously. For instance, in one scene the prosodic tone carries coercion while also reinforcing the impoliteness strategy, showing how linguistic and paralinguistic cues combine to intensify face threats.

8- A common denominator across these scenes in Iraqi series is the reflection of urgent social issues—such as earning a livelihood, securing housing, or leaving family life after marriage. However, the nature of these



problems varies across time periods. For example, in the 1950s, Iraqi families were preoccupied with basic earnings, whereas after 2003s, car ownership became widespread, reflecting shifting socio-economic priorities.

9- Some utterances appear polite in their surface structure but, in reality, convey impoliteness meaning. These indirect forms often cover disagreement, insults, or threats under a veneer of politeness, making them particularly effective in increasing conflict.

10- For cohesion society, moral boundaries must exist to suppress face-attacking behaviors. Without such obstacles, unchecked impoliteness can rise into societal problems, contributing for more stagnation and backwardness.

To date, no research has been conducted on the pragmatic analysis of impoliteness within Iraqi family interactions as portrayed in Iraqi television series. Existing studies have primarily focused on political discourse or sports programs. Consequently, this project represents a pioneering contribution to the field, opening new avenues for examining impoliteness in the context of Iraqi media and family dynamics.

The investigation suggests that further studies are necessary to address the problem of impoliteness in Iraqi drama, which has a wide-reaching effect on Iraqi families. Drama exerts a strong influence on audiences, particularly children and young people, who often imitate the behavior, language, and attitudes of their favorite actors and actresses. Because of this, dramatic works carry a responsibility to shape cultural values positively rather than reinforce negative habits.

When impolite words and behaviors are normalized in drama, they risk becoming part of everyday speech and conduct, weakening family bonds and eroding respect within society. Therefore, dramatic productions should be subject to strict supervision to ensure that inappropriate language and disrespectful behavior are trimmed from scripts before they reach the public.

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