



ISSN: 1817-6798 (Print)

Journal of Tikrit University for Humanities

available online at: www.jtuh.org/

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hananeng@tu.edu.iq**Keywords:**

Impoliteness
Culpepper's strategies
Leech's maxims
defensive strategy
Sympathy.

ARTICLE INFO**Article history:**

Received 9 Oct. 2022

Accepted 19 Oct 2022

Available online 20 Dec 2022

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A Pragmatic Analysis of Impoliteness in 'Hamlet'

A B S T R A C T

This research is conducted to analyze impoliteness as a pragmatic aspect in the fruitful text 'Hamlet' since the issue of impoliteness is less researched in comparison with politeness strategies. It is an attempt to providing a framework that can capture impoliteness through an eclectic model. The model is outlined to clarify the concept of impoliteness in such literary text. There are 10 extracts concentrated on Hamlet's ridicule to Polonius and Ophelia. Each single extract of the data is analyzed by using Leech's maxims, Culpepper's strategies, functions and responses as a reaction of impoliteness strategies. This research aims to 1-pinpoint the situations where Leech maxims are violated and utilized to show impoliteness; 2-determine the strategies that are used by the characters in "Hamlet"; 3- investigate the functions that affect the characters' use of impoliteness strategies and 4-present the strategies of listeners' response. This research is an attempt to answer the following questions: How are the maxims employed and violated through the characters' interactions? What are the strategies of impolite utterances that are submitted by Hamlet? What are the major functions applied by Hamlet's impolite expressions? What are the most strategies of response used by listeners?. The results of this research reveal that: insult is frequently used as a trigger of impolite acts; tact, approbation and sympathy are frequently violated; bald on record act strategy is mostly acted, and affected function is remarkably noted in Hamlet's impolite speech. Finally, countering the face attack is frequently utilized by listeners as a defensive strategy of response.

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DOI: <http://dx.doi.org/10.25130/jtuh.29.12.2.2022.23>

تحليل تداولي لمفهوم اللامبالاة لمسرحية هاملت

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الخلاصة:

قام الباحث بتحليل موضوع اللامبالاة تداوليا للنص الادبي "هاملت". حيث أن موضوع اللامبالاة قد تم

دراسته بشكل طفيف مقارنة باستراتيجيات الأدب الأخرى. تم بناء نموذج انتقائي لتحليل مفهوم اللامبالاة من خلال اختيار 10 حوارات تبين فيها سخرية هاملت لبولونيوس وأوفيليا. تم تحليل كل حوار حسب النموذج الانتقائي معتمداً على مبادئ ليچ واستراتيجيات كولبير ووظائف اللامبالاة بالإضافة إلى ردود بولونيوس وأوفيليا. يهدف البحث إلى: تحديد المواقف التي يتم فيها انتهاك هاملت للكلام المذهب وإظهار عدم اللباقة، تحديد الاستراتيجيات التي تستخدمها الشخصيات في "هاملت"، التحقيق في الوظائف التي تؤثر على استخدام الشخصيات لاستراتيجيات اللامبالاة، وتوضيح الاستراتيجيات المتبعة في إجابات المستمعين. يحاول الباحث الإجابة على الأسئلة التالية: كيف يتم توظيف الأقوال المأثورة وتجاوزها من خلال تفاعلات الشخصيات؟ ما هي استراتيجيات الكلام غير المذهب الذي يقدمه هاملت؟ ما هي الوظائف الرئيسية لأقوال هاملت غير المذهبة؟ ما هي أكثر استراتيجيات الاستجابة التي يستخدمها المستمعون؟. تظهر نتائج هذا البحث أن: الإهانة كثيراً ما تستخدم كسبب لأفعال غير مذبذبة، انتهاك اللباقة والاستحسان والتعاطف أكثر من غيرها؛ استخدام استراتيجية الهجوم المباشر أكثر من غيرها، الوظيفة المؤثرة هي الأكثر استخداماً في خطاب هاملت غير المذهب. أخيراً، يستخدم المستمعون استراتيجية مواجهة الهجوم كوسيلة دفاعية للرد.

الكلمات المفتاحية: اللامبالاة، إستراتيجيات كولبير، مبادئ ليچ، الإستراتيجية الدفاعية، الشفقة.

1. Introduction

Through daily communication, people do not realize that they offend others by saying or doing the wrong things and some occasions they deliberate to be impolite with others. So, this impoliteness phenomenon is prominent in our life. The act of impoliteness is not only found in daily conversation, but also occurs in the various conversational media such as films, literary books, and television series. The reason behind the interest in impoliteness is the inability of politeness approaches to explain richly the confrontational interaction in impolite discourses.

Considering impoliteness, this research is an attempt to shed light on Culpeper's strategies of impoliteness and the violation of Leech's maxims that lead to the phenomenon of impoliteness. All these elements would be applied on William Shakespeare's famous play, Hamlet, who is being impolite with other characters because of his father's death.

2. The Concept of Impoliteness

There are a large number of researches interests in politeness that investigate communicative strategies used to achieve harmony through social interaction. In contrast, the opposite phenomenon, impoliteness, has received limited contributions by researchers. As such, this research examines pragmatically the impolite utterances among the interlocutors in Shakespeare's 'Hamlet' .

To define the term 'Impoliteness' is a real challenge. Though some verbal behaviours are impolite, they will not always be considered unmitigated action. Thus, it depends on the situation and context. Impoliteness , as stated by Culpeper and other linguists like Bousfield and Eelen, refers to the speaker's purpose to damage a hearer's face rather than softening face threatening acts through the communicative situations (O'keeffe, Clancy & Adolphs, 2011, p. 71). Mills (2005, p.268), in her role, finds impoliteness as “any type of linguistic behavior which is assessed as intending to threaten the hearer's face or social identity”.

According to Fraser and Nolan (1981: 96) " No sentence is inherently polite or impolite, we often take certain expressions to be impolite but it is not the expressions themselves, but the conditions under they are used that determine the judgment of politeness".

The most well-known definition of impoliteness is mentioned by Culpeper (1996) who describes impoliteness as" the use of strategies designed to attack face, and thereby cause social conflict and disharmony”(cited in Bousfield and Locher, 2008, p. 131). Culpeper ,in (2005), also defines impoliteness and states three criteria: 1) the speaker communicates face-attack intentionally, or 2) the hearer perceives and constructs behavior as intentionally face-attack, or a combination of (1) and (2). This research will take into consideration the third criterion of Culpeper's definition and also the intentionality of maxims violations. In other words, face-attack might happen intentionally on the part of the speaker but the hearer does not perceive it as face-attack or, conversely, the speaker's intention is not to attack the hearer's face but the hearer constructs intentional face-attack.

In accordance with the above definitions, impoliteness is a negative attitude towards specific acts occurring in specific contexts. Such behaviour which comes against one's desire or expectation causes offence (Culpeper, 2011: 23).

It is important to mention that there is an interface between impoliteness and rudeness. To solve this confusion, Culpeper (1996: 86) states that impoliteness is an intended offence whereas rudeness is attributed to the unintended act of impoliteness. Therefore, impoliteness is constructed through interaction and it requires discourse and cues which are used in an interaction to be analyzed by both the speaker and the hearer (Mullary, 2008). Several criteria are taken into consideration in finding utterances that indicate impoliteness. They include the intentions of speaker which makes an utterance intrinsically harmful, the context of situations in relation to community, and the pragmatic interpretation represented by Leech's maxims violation.

3. Leech's Maxims Violation

People are supposed to observe the maxims through observation to obtain the right information, but some participants would not like to observe these maxims strictly all the time. Speakers may violate any of these maxims, which proposed by Leech (1983), in order to make impolite act. These intended violations render the utterance inappropriate or offensive in the context. So, politeness, for Leech, "is about strategic conflict avoidance and showing regard for others" (Terkourafi, 2015: 957). In other words, politeness cares more about the other rather than the self while impoliteness maximizes the deliberate face threat of others. According to Leech, as tabulated by Omer and Al-Azzawi (2021: 61), the politeness principle is divided into six maxims: tact, generosity, approbation, agreement, sympathy and modesty. They are all examined in 'Hamlet' play by which their violation causes impoliteness:

1) Tact Maxim: It requires the speaker to

- a) minimize cost to "other" and
- b) maximize benefit to "other".

2) Generosity Maxim: If the speaker wishes to observe the Generosity Maxim, he has to

- a) minimize benefit to "self" and
- b) maximize cost to "self".

(ibid: 134).

3) Approbation Maxim: This maxim is defined as a tendency to

a) minimize dispraise of "other" and

b) maximize praise of "other".

4) Modesty Maxim: This maxim is concerned with modesty of the speaker. It requires that the speaker

a) minimize praise of "self" and

b) maximize dispraise of "self".

5) Agreement Maxim: This maxim means

a) minimize disagreement between "self" and "other" and

b) maximize agreement between "self" and "other".

6) Sympathy Maxim: The last maxim, the Sympathy Maxim, tends to

a) minimize antipathy between "self" and "other" and

b) maximize sympathy between "self" and "other".(138-139).

4. Impoliteness Strategies

Impoliteness is conveyed with verbally non-verbally conflictive acts e.g., avoiding eye-contact. Such acts are purposefully delivered with two forms: (1) unmitigated, in contexts where mitigation is required, or, (2) deliberate aggression with the maximized face threat to heighten the face damage.

Aydinoglu (2013,p.476) lists some triggers of impoliteness as “anger, insult, a dispute, strong disapproval, desire to provoke, the wish to entertain, etc.”. These triggers will be taken into consideration through the analysis of data.

Through communication, people are expected to perform polite acts in order to create social harmony but they carry impolite act which might be hidden beneath a polite act. Here comes the role of pragmatics which deals with the study of hidden meaning delivered through utterances. It investigates the violation of Leech's maxims. As such, this research examines impoliteness as a pragmatic aspect in Hamlet.

In relation to the politeness strategies suggested by Brown and Levinson (1987), Culpeper presents a framework for impoliteness in (1996). Then, he proposes a model of five impoliteness strategies with one revision developed in 2005.

According to his view, impoliteness is a negative attitude towards specific behavior occurring in specific contexts. These strategies by which impoliteness can be created and received are adopted in this research.

1) Bald on Record Impoliteness

The speaker in this strategy performs the Face Attack Act (FTA) in a direct and clear way. Culpeper uses here the concept of face-attack-act (FAA), instead of face- threatening- Act (FTA), in order to show that there is a deliberate intention on the part of the speaker (Mullany and Stockwell, 2010 :71). Thus, a deliberate intention is a distinctive feature to identify the difference between Brown and Levinson's bald on record politeness and Culpeper's bald on record impoliteness. Wieczorek (2013: 46) states that the former is utilized in particular situations without any attention to attack the hearer's face whereas the latter is used when there is great risk to the face and the speaker intends to damage the other's face (Bousfield, 2008 : 92).

2) Positive Impoliteness

This strategy is utilized to damage the hearer's positive face want. In his model (2005), a range of sub-strategies to positive impoliteness, are added by Culpeper. They include: ignoring or snubbing the other, excluding the other from an activity, avoiding sitting together, being disinterested, unconcerned, unsympathetic, using inappropriate identity markers like use title and surname with closed relationship, or a nickname with a distant relationship persons. Using obscure or secretive language like jargon, or a code known to others in the group, but not the target. Seeking disagreement, select a sensitive topic, Using taboo words or profane language.

3) Negative Impoliteness

According to Culpeper (2005: 41), this strategy is used to attack the addressee's negative face aimed by the speaker. The sub- strategies of negative impoliteness are: frightening the other, condescending, scorning or ridiculing, being contemptuous, not treating the other seriously, belittling the other, invading the other's space literally or metaphorically , explicitly associating the other with a negative aspect, Belittle the other.

4) Off-record Impoliteness

This strategy is the replacement of sarcasm or mock politeness which previously was considered as the strategy where the FTA is employed by a means of insincere politeness strategies (Culpeper, 1996: 356).

Culpeper (2005: 44) argues that in off-record impoliteness, the FTA is performed by means of an implicature in a certain way that the intention is very clear. In this strategy, the speaker performs the FTA using politeness strategies which are clearly insincere and thus remain surface realizations (Thielemann and Kosta, 2013: 239). In other words, it means the use of one or more sub-strategies which are superficially suitable and acceptable but deeply they have the opposite meaning like sarcasm (Bousfield, 2008: 95).

5) Withhold Politeness:

This strategy is realized when the speaker does not perform politeness where is it expected as in keeping silent when the speaker is supposed to thank the hearer for a present which may be taken. (Thielemann and Kosta, 2013, 239). Failing to express gratitude or thank somebody for a favor can be considered as deliberate impoliteness.

Finally, it is important to mention that what makes Culpeper's model more reliable is that it is built on real life data and it tackles with different types of discourses deriving from media data and television programs to testify how this impoliteness model functions as shown in the following section.

5. Functions of Impoliteness

Opposing specific identities, interpersonal relationships, social norms and ideologies are considered the general functions of impoliteness. However, the functions which are proposed by Culpeper (2011) are adopted in this research. These functions of impoliteness are: affective impoliteness, coercive impoliteness, and entertaining impoliteness. Each of them is presented below:

5.1 Affective Impoliteness

The first function of impoliteness is known as affective impoliteness. It involves the unrestrained emotion in contexts where it is prohibited or not normal. It occurs through a conversation between the producer of impoliteness and the target of impoliteness (Culpeper 2011: 223). For instance "Do not make me

crazy", the emotion of anger implicates that the production of the negative emotional state is the target's responsibility. Such an impolite utterance is used to express the passive effect of the hearer on him.

5.2 Coercive Impoliteness

This function involves coercive action which is defined by Tedeschi and Felson (in Culpeper, 2011: 226) as an action which intends to enforce harm on another person or to force upon an agreement. It apparently occurs in situations where different social structural power or social status exists. Nevertheless, it can be utilized in more equal relationship to manifest social power. For example, *Shut up or I'll smash your head!* (Huang, 2014 : 150). Here, the speaker puts an end to the addressee's behavior by warning him not to speak. Such speech is uttered when the speaker has a status over the hearer.

5.3 Entertainment Impoliteness

Entertaining impoliteness involves entertainment at the expense of the target of the impoliteness (Culpeper, 2011: 252). As with the other functional kinds of impoliteness, it involves a victim or at least a potential victim. But it is not the case that the target is always aware of the impoliteness, that the participants who are entertained are aware of who the target is, or even that the target is a "real" identity. Thus, in the case of literary fiction the targets are entirely fictional. What is important here, however, is that others who are aside from the target, can understand the probable impoliteness effects for the target. Without this it would not be entertaining impoliteness. It is not surprising that people can be entertained by symbolic violations to identities and social rights or entertained by boxing matches and rugby. So, it is worth mentioning that impoliteness tends to harm people or make them angry but it can also be entertaining. This Thus, this function is employed when the speaker makes fun at the hearer and uses the target's emotions to obtain amusement.

6.Responding Strategies

There are various response options available to recipients of face attacks as stated by Bousfield (2008: 215). So, the listener may take one of the following forms for responding as a reaction for the speaker's attack::

1-Accepting the face attack

For the participants who choose to accept the face attack, it can be assumed that they account some kind of responsibility for the impoliteness act to happen. When they accept the face attack, they either agree, take the blame or apologize (Culpeper & et al, 2003: 1562).

2-Countering the face attack: This form of responding to counter the face attack is resulted in two strategies: offensive or defensive.

a) **Defensive strategy** Harris et al (in Culpeper et al, 2003: 1562) define offensive strategies as countering face attack with face attack as:

a- It offers an account or explaining one's action by denying the responsibility or providing excuses.

b- Ignoring FTA c- Abrogation d- Stand-off.

b) **Offensive strategy** A pattern referred by Labov (in Culpeper et al, 2003: 1562) claims defensive strategy mainly counters face attack by defending one's own face.

3- Choosing not to respond (non-verbal response)

Bousfield (2008: 188) argues that choosing this option of responding is attributed to the intended participant's aims within a conversational exchange. Respients who keep silent may avoid conflict or change the topic to end the argument. Other reasons as suggested by Bousfield include participant's failure to hear the content of the speaker's utterance, participant's acceptance to the FTA, or the participant's misunderstanding about the content of the utterance.

All the above despondence strategies are adopted to examine the exchanges among the play's characters of 'Hamlet'.

7. The Conceptual Framework

With the use of Leech's maxims, impoliteness strategies proposed by Culpeper, the functions of impolite utterances, and the realization of impolite acts represented by responses are examined to achieve the aims of this research. On the basis of the conceptual framework, the researcher makes data analysis based on the eclectic model as shown in Figure (1).

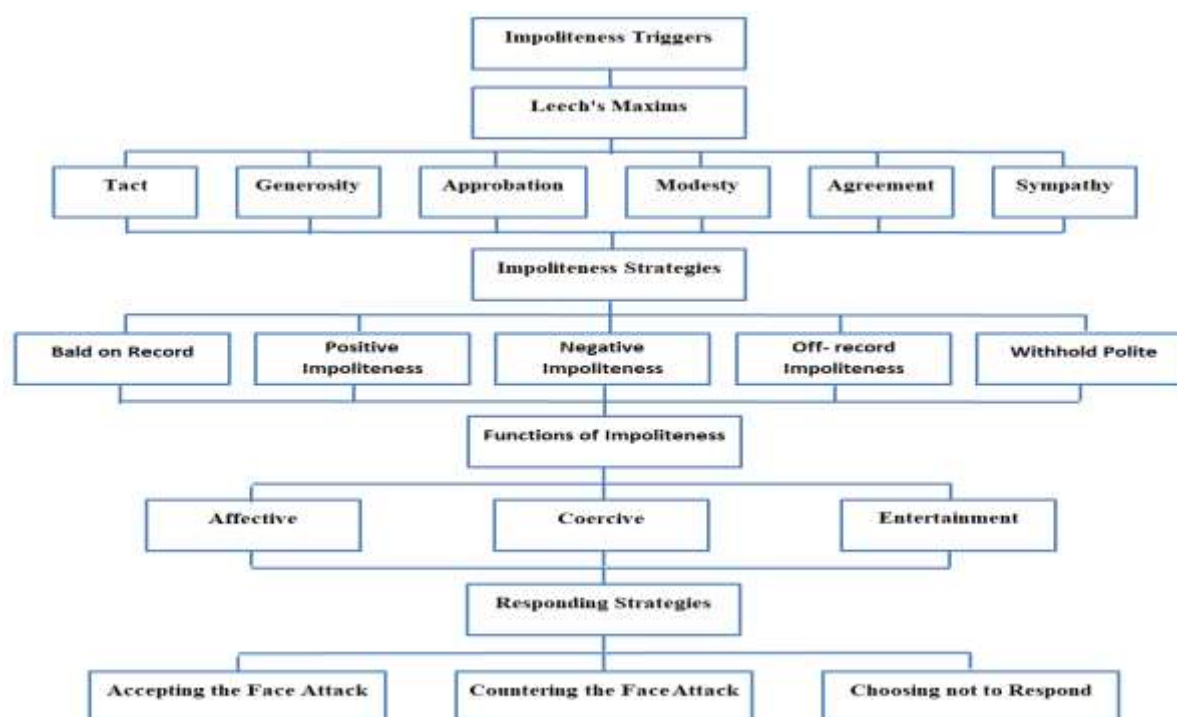


Figure (1): Eclectic Model for Impoliteness Analysis

8. Data and Analysis

This research is a descriptive account of selective extracts. They are purposely selected to be suited to the mentioned eclectic model. The data in this research are utterances uttered by the characters in Hamlet play (1968), London, Longman, Green Ltd. There are 10 extracts concentrated on Hamlet's ridicule to Polonius and Ophelia. Each single extract of the data is analyzed by using Leech's maxims, Culpeper's strategies, functions and responses as a reaction of impoliteness strategies. In addition, the context of the data is the dialogue among the characters which contains impoliteness.

Script1. *Polonius: Do you know me my lord?*

Hamlet: Excellent well; you are a fishmonger.

Plonius: Not I, my lord. (P.69)

The above mentioned script is underlined by the following stages:

a-The Triggering Stage: This triggering stage is realized when Hamlet says [you are a fishmonger]. Hamlet's utterance to Polonius is a subtle insult. Apparently, Polonius's status in Hamlet's eyes is lower. Hamlet deflates Polonius' self-esteem and dignity by accusing him of being so dishonest and immoral. Hamlet

bitterly satirizes Polonius in the public for his conspiracies by using the word fishmonger, as slang for a man who is selling women for immoral purposes.

b- Leech's maxims: Hamlet maximizes the face threat by violating several maxims. The first maxim is tact when he intends to name Polonius fishmonger instead of his real name. The second maxim of violation is approbation. The speaker here maximizes dispraise of Polonius. The third maxim which is violated by Hamlet's impoliteness is sympathy; his antipathy towards this man is obvious because of his father's death. In consequence, these three breached maxims show that Hamlet be considered as being negative polite.

c- Impoliteness Strategy: This stage focuses on Hamlet's utilization of impoliteness strategy through his speech. The strategy of *bald on record act* is marked. Hamlet utilizes sarcasm to abuse Polonius by making him feel uncomfortable through the use of secretive language and selecting a sensitive topic. It is obvious that Hamlet has intention to attack Polonius's face by uttering 'fishmonger'. Hamlet shows rudeness by insulting him in front of Gertrude and Claudius.

d- Functions of Impoliteness: Hamlet's impolite act in this extract reflects the function of *coercive act* since he has a higher social status than Polonius. It is simply a dirty name to call one "fishmonger". He exploits his power and utters such a severe word to mean the one who sells women for immoral purposes in order to harm Polonius.

e-The responsive stage: Polonius claims that he is not a fishmonger. Thus he responds via using a defensive strategy. This stage is signaled by *Countering the face attack*. Polonius takes hamlet's impoliteness as rudeness. So this will effect on his response. In this form, Polonius resorts to the defensive sub-strategy to defend his own face by saying: 'Not I, my lord'.

Script2. Polonius: What's the matter, my lord?

Hamlet: Between who!

Polonius: I mean, the matter that you read , my lord ?

Hamlet: Slanders sir. For the satirical rouge says here that old men have grey beards; that their faces are wrinkled ; their eyes purging thick amber and plum –tree gum and that they have a

*plentiful lack of wit, together with most weak hams all which ,
sir though I most powerfully and potently believe , yet I hold
not honestly to believe it thus set down for yourself , sir shall
grow old as I am if like a crab, you could go backward.*

Polonius: I will most humbly take my leave of you,

*Hamlet: you cannot sir, take from me anything that I will more
willingly part withal except my life, except my life, except
my life.*

Polonius : ' *I will most humbly take my leave of you.*

[Aside] Though this be madness, yet there is method in't. p.71

The above mentioned script is interpreted by the following stages:

a-The Triggering Stage: This triggering stage is realized when Hamlet says [*Between who!*]. Hamlet has made an intentional attempt to ignore Polonius and to confuse him by regarding him foolish.

b- Leech's maxims: Hamlet violates certain maxims when he expresses his feelings through impolite utterances: tact, approbation and sympathy. Hamlet is not tactful when he implicates indirectly for Polonius as one of King Claudius's numerous spies, Hamlet plays the "satirical rogue" and enumerates the debilities of age, pointedly making fun of Polonius. Then, he intends to minimize the praise of his approbation as a sort of revenge on Polonius. Besides, he reveals his antipathy against Polonius who is traitor. As such, his speech is considered impolite.

c- Impoliteness Strategy: This stage focuses on Hamlet's utilization of impoliteness strategy through his speech. The strategy of *positive impoliteness* is marked. He causes harm to the addressee's positive face. That is to say, it is obvious that Hamlet has an intention to attack Polonius's face by uttering unrelated and inappropriate speech by describing him [*For the satirical rouge says here that old men have grey beards; that their faces are wrinkled ; their eyes purging thick amber and plum –tree gum and that they have a....., sir shall grow old as I am if like a crab, you could go backward.*]. These

disrespected utterances are delivered towards Polonius when Hamlet found the latter guilty and spy for the expense of the King. Such insults are seen to be face threatening in this context.

d- Functions of Impoliteness: Hamlet's impolite act reflects the function of *Affective Impoliteness* since he has been informed by the ghost about Polonius's reality of crime. So, Hamlet's behaviour reflects his bitter hatred toward Polonius. In addition, the mixture of references to love and death has been made to shock Polonius. This kind of interaction denotes to an indirect mock that occurs in an institutional context.

e-The responsive stage: This stage is signaled by the respond of *Accepting*. Polonius does not care about hamlet's impoliteness. He seems to accept Hamlet's offensive utterances because he thinks that Hamlet is being mad because of love. As a result, Polonius resorts to the decision of leaving the place by saying: 'I will most humbly take my leave of you,' in order to end the communication.

Script3. *Hamlet: That **baby** you see there is not yet out of his swaddling clouts.*

Hamlet: My lord , I have never to tell you. When Roscius was an actor in Rome.

Polonius: The actor comes hither, my lord

Hamlet: Buz, Buz!(P: 99)

The above mentioned script is clarified by the following stages:

a-The Triggering Stage: This triggering stage is recognized when Hamlet says [*That baby you see there is not yet out of his swaddling clouts*]. Hamlet's utterance to Polonius is condescension. He insists to descent from Polonius's rank and dignity in front of others by belittling his knowledge so as to descend into a childish behaviour.

b- Leech's maxims: Hamlet violates the maxim of tact when he describes Polonius as a baby. He also violates the maxim of approbation by saying such unpleasant thing about hearer.

c- Impoliteness Strategy: In this stage, Hamlet's utilization of impoliteness strategy through his speech is negative impoliteness. It is obvious that Hamlet's intention is in ridicule to call an old man a baby to attack Polonius's face. Whether old or young, Polonius, according to Hamlet, is ineffectual.

d- Functions of Impoliteness: Hamlet's impolite act indicates the function of *Affective Impoliteness*. He holds stiff hatred towards Polonius since the latter is accused of killing Hamlet's father. That is to say, It is simply the target's responsibility is behind Hamlet's act of impoliteness.

e-The responsive stage: This stage is marked by *Nonverbal response*. Polonius has said nothing and keeps silent as an attempt to end interaction; nevertheless, Hamlet continues his speech.

Script4. Hamlet: And what did you in act?

Polonius: I did in act Julius Caesars. I was killed e' i'th'Capital ; Brutus killed me .

Hamlet: It was a **brute** part of him to kill so capital a calf there.

Polonius: My lord, the queen would speak with you, and presently.
P.111

The above mentioned script is underlined by the following stages:

a-The Triggering Stage: This triggering stage is recognized when Hamlet says [*It was a brute part of him to kill so capital a calf there.*]. Hamlet's utterance to Polonius is an insult. Such inappropriate word (brute) is uttered to send an indirect message to Polonius and to characterize the latter with the absence of reasoning and intelligence.

b- Leach's maxims: Hamlet is not tactful through his speech when he characterizes the process of killing brute. He intends to violate this maxim to show his feelings towards the killer.

c- Impoliteness Strategy: In this stage, Hamlet's utilization of impoliteness strategy through his speech is off- record impoliteness. Hamlet's misbehaved performance is intended to attack Polonius indirectly.

d- Functions of Impoliteness: Hamlet's impolite act deals with the function of *Affective Impoliteness*. He holds stiff hatred towards Polonius since the latter is accused of killing Hamlet's father. That is to say, It is simply the target's responsibility is behind Hamlet's act of impoliteness.

e-The responsive stage: The strategy of response which is marked here is defensive one. Polonius has changed the topic as a device of defending by using

Countering the face attack and says: "My lord, the queen would speak with you, and presently".

Script5. Hamlet: *Have you a daughter?*

Polonius: *I have, my lord.*

*Hamlet: Let her not walk i' th' sun .Conception is a blessing, but not
as your daughter may conceive. (P: 69)*

The above mentioned script is explained by the following stages:

a-The Triggering Stage: This triggering stage is realized with Hamlet's question: [*Have you a daughter?*]. Hamlet appears to abruptly change topic — he interrupts himself to ask if Polonius has a daughter, but in fact he's actually making a crude ignorance.

b- Leech's maxim: Hamlet acts as if the word carrion, which can also mean flesh in a lewd, sexual way, reminds him of Polonius's daughter Ophelia. Polonius and his daughter Ophelia are well linked in Hamlet's mind. So, this utterance expresses the way Hamlet is showing disrespect to Polonius despite the fact that Hamlet is quite sure that Polonius does have a daughter called Ophelia. What Hamlet violates maxims through his impolite speech is the maxim of tact.

c- Impoliteness Strategy: In this stage, Hamlet's utilization of impoliteness strategy through his speech is negative Impoliteness. Directing such query, Hamlet deliberately pretends his unawareness about Polonius's possession of daughter.

d- Functions of Impoliteness: Hamlet's performance concerns the function of *Affective Impoliteness*. Thus, it is simply the target's responsibility behind Hamlet's impoliteness.

e-The responsive stage: The strategy of response is a countering one. Polonius has resorted to a device of defending and says: " I have my Lord" to be in line with Hamlet since the latter is regarded mad by Polonius.

Script6. Ophelia: My honor'd lord, you know right well you did; And, with them, words of so sweet breath composed , As made the things more rich. Their perfume lost, Take these again; for to the noble mind. Rich gifts wax poor when

givers prove unkind.
There, my lord.

Hamlet: “ *Ha, ha! Are you honest?*” ?

Ophelia: My lord? (p: 112)

The above mentioned script is stated by the following stages:

a-The Triggering Stage: This triggering stage is maintained when Hamlet replies ironically: [**Ha, ha! Are you honest?**]. His utterance reflects the sense of condemnation. He is doubtful about honesty of Ophelia because he knows that although she is still in love with him, but she is also the companion of his enemies due to which he is being disappointed from her and others. What makes things worse is that Hamlet is fully aware of the fact that his beloved attempts to uncover his secret.

b- Leech's maxim: Hamlet's utterance is offensive that leads to the violation of several maxims. The first maxim is tact when the speaker intends to insult Ophelia. The second maxim of violation is approbation. The speaker here maximizes dispraise of his beloved. The third maxim which is violated by Ophelia is agreement; there is tendency to maximize disagreement concerning Ophelia's honesty or her truthfulness.

c- Impoliteness Strategy: In this stage, Hamlet's impoliteness is aroused by the strategy of Bald on Record. His attack toward Ophelia is clear and obvious.

d- Functions of Impoliteness: Hamlet's impolite act indicates the function of *Affective Impoliteness*. Thus, it is simply the target's responsibility is behind Hamlet's act of impoliteness since he considers Ophelia one of his enmity.

e-The responsive stage: This stage is marked by Countering strategy of response. She tries to defend herself with an inquiry saying:[My Lord?] .

Script7. Hamlet: I have heard of your paintings too, well enough. **God has given you one face and you make yourselves another.**

Ophelia: Oh, dear God, please help him!

The above utterance is clarified by the following stages:

a-The Triggering Stage: This triggering stage is recognized with Hamlet's utterance accusing her: [**God has given you one face and you make**

yourselves another]. He is not being calmly rational when he says this. So he deliberates to insult her.

b- Leach's maxim: Hamlet disgusts at the deception that is all around him and has led to his father's murder. They are being spied upon as he thinks. As such, he violates the maxims of tact, approbation and sympathy by saying such hatred utterance.

c- Impoliteness Strategy: Hamlet has utilized bald on-record impoliteness by attacking Ophelia directly discrediting her honesty by accusing her of having more than one face.

d- Functions of Impoliteness: Hamlet's performance concerns the function of *Affective Impoliteness*. Thus, it is simply the target's responsibility behind Hamlet's impoliteness and tries to free himself from a burden of sorrow.

e-The responsive stage: The strategy of response is the acceptance. In response, she seems to choose not to communicate with him and therefore never understand his message thinking that he is really mad by saying: [Oh, dear God, please help him!].

Script8. Hamlet: You should not have believed me;I loved you not.
Ophelia: I was the more deceived. (p: 114-135)

The above communication is stated by the following stages:

a-The Triggering Stage: This triggering stage is realized by Hamlet's anger saying: [**You should not have believed me;I loved you not**]. Hamlet is cruel to Ophelia because he has transferred his anger at Gertrude's marriage to Claudius onto Ophelia. In fact, Hamlet's words suggest that he transfers his rage and disgust for his mother onto all women.

b- Leech's maxim: Hamlet is trying to warn Ophelia that all men will be liars in response to her beauty. In this way of impoliteness, he violates the maxim of tact and sympathy when he denies his love for her.

c- Impoliteness Strategy: Hamlet continues offending Ophelia by way of the bald on-record impoliteness strategy declaring baldly that though he 'did love her once', he no longer loves her any more. Hamlet denies any love affair with her and says that 'I loved you not'.

d- Functions of Impoliteness: Hamlet's performance concerns the function of *Affective Impoliteness* since Hamlet was against Ophelia personally because he knew she was a decoy all along.

e-The responsive stage: Ophelia employs the countering strategy: offensive-offensive since she thinks that Hamlet has more disappointed her through cheating, i.e. showing her untrue and unreal love replying him: "I was the more deceived".

Script9. Hamlet: *Go thy ways to a nunnery. Where's your father?*

OPHELIA: *At home, my lord.*

HAMLET: *Let the doors be shut upon him that he may play the fool nowhere but in's own house. Farewell.*

OPHELIA [aside]: *O, help him, you sweet heavens!*

The above exchange is explained by the following stages:

a-The Triggering Stage: Hamlet intends to insult Polonius in front of his daughter since he thinks that Polonius and Claudius are hiding to spy on Hamlet and Ophelia. As such, Hamlet considers him fool and saying: "***Let the doors be shut upon him that he may play the fool nowhere but in's own house. Farewell.***".

b- Leach's maxim: Hamlet intends this insult to Polonius, whom he knows is hiding along with Claudius to spy on Hamlet and Ophelia. Saying this speech, Hamlet is not tactful and he also violates the maxim of approbation.

c- Impoliteness Strategy: In this stage, Hamlet's utilized the strategy of *Positive Impoliteness*. Thus, he intends to attack and cause harm to Ophelia's father. He can deliver his quip about men staying home to be fools in their own house.

d- Functions of Impoliteness: Hamlet performs the function of *Affective Impoliteness*.

e-The responsive stage: Ophelia has resorted to the device of acceptance and she murmurs: " ***O, help him, you sweet heavens!***". She utters aside to the heavens several times, in the hope that some help can be found for Hamlet's apparent madness.

Script10. Ophelia: *My lord, I have remembrances of yours that I have longed long to redeliver. I pray you, now receive them.*

Hamlet: *No, not I. I never gave you aught.*

Ophelia:: *My honour'd lord, you know right well you did; And, with them, words of so sweet breath composed as made the things more rich: their perfume lost, Take these again; for to the noble mind. Rich gifts wax poor when givers prove unkind (p: 90-93).*

The above communication can be analyzed by the following stages:

a-The Triggering Stage: This triggering stage is recognized with Hamlet's insult toward Ophelia. He denies the existence of such remembrances between them as love- tokens saying: [**No, not I. I never gave you aught**]. Hamlet utters the word “aught” which means that he has never given her anything valuable.

b- Leach's maxim: With his insistence on repudiation of love, Hamlet violates the maxim of tact, sympathy and agreement as a reflection on her deception.

c- Impoliteness Strategy: Hamlet continues offending Ophelia by way of the bald on-record impoliteness strategy. Hamlet is terribly disappointed by her behavior when she comes to deliver him his love- tokens.

d- Functions of Impoliteness: Hamlet's performance indicates the function of *Affective Impoliteness*. What makes things worse is that Hamlet is fully aware of the fact that his beloved attempts to uncover his secret. He knows that Ophelia unfortunately cooperates with his enemy via spying on her previously-arranged encounters with Hamlet. So, this leads to his distrust and hostility against Ophelia and others.

e-The responsive stage: In response, Ophelia decides to encounter Hamlet's utterances via using offensive utterance, particularly when she attempts to implicitly discredit the truthfulness of his love to her and describing him as being ‘unkind’ as in: [*for to the noble mind. Rich gifts wax poor when givers prove unkind*]. Her responses worsen the scene by implying that he lies to her, and indirectly accusing him of being unkind to her.

9. Conclusions

The present research reveals the following results which verify the researcher's hypotheses:

-Impoliteness is known as a negative attitude towards specific behavior occurring in specific contexts. Thus, it is a reflection of some people's behavior rather than a characteristic of an utterance. This is viewed in terms of the role of individuals in relation to community and the context of situation.

-The model employed here may provide the reader with an insight about the character's way of thinking and a better understanding of Hamlet's relationship with other interlocutors. It's clear in some circumstances that impoliteness plays a key role in exchanges among participants.

- Impolite acts ,whether they are deliberate or not ,take various functions, but there is a deliberate intention performed by Hamlet to attack the face of the listeners due to his father's death and his mother's hasty marriage with his uncle.

- *Insulting* is the most frequently used trigger of impoliteness in the selected texts among other triggers such as 'ignorance', 'anger' and 'condescension'. That is to say, 'insult' is an intentional starting point of departure that speaker resorts to in inviting the targets to engage in a interaction in most of the selected segments.

- Hamlet through his interaction violates Leech's maxims in order to criticize his enemy for their conspiracies. As a result, the maxims of tact, probation and sympathy are the most frequent violated ones because he is disturbed from his enemy.

- The most frequent strategy followed by Hamlet's impoliteness is *baled on record act*. Thus, Hamlet performs the FTA directly and clear, concise way in circumstances.

-Through this research, Hamlet almost tends to employ the *affected function* of impoliteness with the targets to declare the truth through their conversation. Thus, Hamlet implicates the production of the negative emotional state as a result of the targets' responsibility. Such an impolite utterance is used to express the passive effect of the hearer on Hamlet.

- As far as the respondence of listeners is concerned, countering the face attack is the most strategy that hearers utilize in setting out their response in the selected segments. The use of this strategy implies that listeners often encounter the impolite acts through changing the topic to hold the interaction on without arguments.

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