
**A Pragmatic Study of Impolite Strategies
in Freeman's " Billy and Susy "**

Keywords: impoliteness, impolite strategies, children's stories.

**Hala Saad Mahmood Prof.
University of Diyala**

halasaad346@gmail.com

**Ayad Hameed Mahmood (Ph.D.)
University of Diyala
College of Education for Humanities
ayadhameed70@gmail.com**

Abstract

This study pragmatically investigates the phenomenon of impoliteness in a children story entitled " Billy and Susy " by Freeman. The study aims at finding out the types of impolite strategies and the functions behind using these strategies in the area under study.

It is hypothesized that impolite strategies are frequently used in the story under study for different purposes. English children's stories for different purposes. To achieve the aims of the study, the selected story is analyzed according to Culpeper's (1996) model. The results of the study show that four of the impolite strategies are used in this story, whereas withhold impoliteness is not used at all.

The results also show that bald on record impoliteness is the most frequently used strategy. Regarding functions, showing power and criticism are the most frequent functions behind using impolite strategies in the selected story.

Introduction

Children's stories (CSs) constitute an essential area in children's life in general and their literature in particular. Since ancient times, children have been used to listening to stories before going to bed. These stories are usually used for the purpose of moral teaching, instruction, admonition and edification, all mixed with entertainment.

A basic characteristic of CSs is the simplicity of their language, style and theme. Due to this simplicity, scholars have often paid little attention to the pragmatic reality of these stories including the impolite strategies used by characters of these stories. Such neglect can create a real gap represented by the kind of uncertainty that may exist over the attempts to answer the questions that may arise when dealing with impoliteness in the area under study. Thus, there is an obvious need to bridge this gap and reply to these problematic questions which can be stated as follows:

1. To what level are impolite strategies frequently employed in CSs?
2. What are the most and the least frequent impolite strategies in CSs?
3. What is the main function behind using the impolite strategy in CSs?

4. Does the content and/or the theme of the story influence the frequency and the kind of employed strategies and their functions in CSs?

The study aims at finding out:

1. Whether or not impolite strategies are frequently used in CSs.
2. The most and the least frequent impolite strategies employed in CSs.
3. The main functions of impolite strategies employed in the story under study.
4. Whether or not the content and/or the theme of the story influence the frequency and the kind of impolite strategies employed in CSs.

It is hypothesized that (1) impolite strategies are widely used in CSs, (2) bald on record is the most frequent strategy in the selected story, while withhold draw is the least frequent one, (3) showing power and criticism are most frequent functions behind using impolite strategies in the selected story, and (4) the theme and content of the CS considerably determine the amount of the employed impolite strategies and their functions in the selected story.

To achieve the study aims and verify its hypotheses, the researcher is going to adopt two types of procedures. Theoretically, a brief account of impoliteness theories and children's stories will be presented. Practically, an adapted form of Culpeper's (1996) model will be applied in the analysis of a CS entitled " Billy and Susy " by Freeman.

1. Impoliteness

In any social interaction, politeness is the normal phenomenon which attracts the attention of many scholars and theorists. It means how to show respect to others and keep social harmony through communication. So, many articles and studies have first related to politeness studies and then scholars started to investigate the opposite of politeness phenomenon which is known as "impoliteness".

Watts (2003: 18) holds that impoliteness " appears to go against the canons of acceptable, appropriate behavior for the ongoing social interaction ". In his early work, Culpeper (1996: 350) defines impoliteness as "the parasite of politeness ". Then he refines his definition saying that it is a real challenge to define impoliteness and it is " very much in the eye of the beholder that is, the mind's eye. It depends on how you perceive what is said and done and how that relates to the situation " (Culpeper, 2011: 22).

Although Bousfield and Locher (2008: 507) describe impoliteness as "face aggravating behavior in a particular context", they agree with Watts (2005: 20) in that there is no mutual agreement between researchers on what impoliteness is.

To sum up, there is no full accord on impoliteness definition. Firstly, because it relates to other concepts such as rudeness, power and intention.

Secondly, the same verbal behaviors are sometimes considered to be polite in another situation. Otherwise, this phenomenon has deep roots in the field of pragmatics. So, linguists can do more efforts to find a good definition for impoliteness phenomenon. On the other hand, the reason behind studying impoliteness is that politeness could not explain a great deal of confrontational interaction in different situations.

1.1 Kinds of Impoliteness

In his book "Impoliteness: Using Language to Cause Offensive ", Culpeper (2011) concludes that there are three types of impoliteness:

1. Affective Impoliteness: Here, the spokesperson (S) shows his fury toward the hearer (H); besides that definitely creates a negative feeling among the S and the H (Huang, 2014: 150), as in:

1. You made me stupid!

2. Coercive Impoliteness: Culpeper (2011: 252) believes that this type of impoliteness occurs in situations where the S belongs to a higher and more powerful social status than the H. Thus, coercive impoliteness is regarded as a means of getting power through language, as in

2. Shut up or I'll smash your head! (Huang, 2014: 150).

3. Entertaining Impoliteness: This type occurs as the S aims to have fun by getting the hearer poked (ibid), as in:

3. Young Estella: With this boy! why, he is a common laboring boy.

(Johanson, 1994: 25).

1.2 Impolite Strategies

The term "strategy" was first used by Brown and Levinson (1987: 85) to mean "unconscionable " innovate plans and /or routines based on previous plans made by

others and spread as available programs. Culpeper describes this term as "implementing rational and logical choices to get particular goals "

(Culpeper, 2015: 2).

Many scholars and experts have discussed the term "strategy" especially in the field of pragmatics. Referring to Impoliteness strategy is used to mean how to make a choice among different face-threatening acts (FTAs) that affects the H and based on the S status. Culpeper (1996:8) indicates that impolite strategies are a way of attacking face". In his early work, Culpeper lists five strategies that the speakers use to make an impolite act:

1. Bald on Record Impoliteness: This type can be formed by employing straight, obvious, and clear language.

2.Positive Impoliteness: The S uses FTA to attack or damage the H 's positive face wants or desires. As Culpeper (1996: 356) states, positive strategy is aimed to harm the receiver's positive desires. (cited in Bousfield, 2008: 85).

This means that attacking other positive face is to be accepted, for example, when we call our friend as " bitch ". Culpeper adds other sub-strategies to positive impoliteness; these are stated below:

- Ignore, snub the others.
- Exclude the other from activity.
- Disassociate from the other.
- Use inappropriate identity mark.
- Seek disagreement
- Make the other feel uncomfortable.
- Use taboo language

3) Negative Impoliteness: This type is intended to damage the recipient's negative face desires. Culpeper (1996: 358) lists some realizations of this strategy as:

- Frighten
- Condescend, a scorn or ridicule.
- Invade the other's space.
- Explicitly associate H with negative aspect

4) Sarcasm /Mock Politeness: It can be defined as " The FTA performed through the use of politeness strategies that are obvious and that remain surface realization " (Culpeper, 1996:356).

Thus, a person may employ this strategy to express his / her different sense, i.e. the opposite meaning of what (s) he said.

5) Withhold Politeness: For Culpeper (1996: 357),"withhold politeness" happens when someone chooses to be silent when a polite work is wished to be performed by the others. (cited from Bousfield, 2008: 135).

Culpeper (2005:42) adds that an example of this strategy is when we fail to thank someone for a present that he gives to us. Similarly, Bousfield (2008: 135) and Kosravi (2015:225) state that "withhold politeness" means keeping silent or failing to act where politeness work is hoped. One realization of this criterion is being silent.

2. On Children's Stories

In Collin's Dictionary, a " story" is defined as a description of an event or something that happens to someone especially a spoken description. ([http://www.collinsdictionary .com](http://www.collinsdictionary.com)).Moreover, the term 'story' refers to all types of literary structures: fables, fairy tales, poems, instructional literature having illustrations. (<http://www.ala.org /alsc/awards grants>).

In addition, a story can also refer to any description of imaginary people or events that are written or told for entertainment as well as education. Reynolds (2011:4) holds that CSs directed to a child or young reader can be a good source for information about society, cultures and other changes in present or past. Defining CL as a genre is also difficult. Reynolds (2005:2) suggests that CL includes everything from earliest literature such as myths, legends, folks and fairy tales to modern works of young readers. Similarly, Sunderland (2011:3) comments that different genres such as fantasy stories, adventure stories and school stories are subdivisions of CL. Bower (1976:28), a psychologist, describes a child's story as "the royal road" to understand the child's mind. It has a great influence on children's development in that young readers can learn certain topics such as history, culture as well as literature.

2.1 Children's Stories: Historical Perspective

The beginning of children literature(CL), especially stories, can be traced back to early civilizations such as India, Egypt, China, and Greece. According to many scholars, the development of CL had the same way all over the world. However, CSs firstly appeared as spoken stories and/or songs which had been created by adults for the purpose of educating and entertaining their children. Both Eaton (1972:12) and Drabble (1985:192) hold that stories have their roots in the oral tradition as all other types of literature do.

Anyway, CSs as literary works first appeared in the mid seventeenth-century with the publication of *Orbis Pictus* which was the first picture book for children. Moreover, Carroll (1970:17) indicates that the publication of *The New England Primer* in 1691 by Benjamin Harris and *The Tales of Mother Goose* in 1697 were the main signs of this century.

In the eighteenth century, CL developed to be a separate genre of literature. At the early beginning of the 19th century, Jacob and Wilhelm Grimm, two German scholars and known as the Brothers Grimm, began to tell stories to their relatives and friends. However, Children's stories were affected by some factors such as the social, political and economic changes. Scott (1992:192-8) states that Hans Christian Anderson was the most famous writer during this period, he had a great influence on children's writings such as *The Princess and The Pea*, *The Ugly Duckling* and *The Little Mermaid*. So, Anderson's fairy tales were regarded as good signs of this century.

However, animal stories became more popular and famous at the end of 19th century such as *The Tale of Peter, the Rabbit* (1901) by Potter and *The Wind in the Willow* (1908) by Graham (Hunt, 2004:10). Children's books developed during the 20th century due to the influence of educational and psychological

theories which support the importance of reading in developing children's mental aspects. Moreover, the improvement of printing materials made publishers present books of high quality as well as the increase of public libraries which had special departments for children's books and stories.

There were many different signs during the 20th century; one of the most notable signs was the return of new fairy tales such as *Winnie the Pooh* (1926) by A.A. Milne (ibid:244). There was also a clear distinction between fiction written for children and that which was written for adults during this century.

2.2 General Characteristics of Children's Stories

Nodelman (1996:215) lists some features of CSs as follows:

- 1.Children's story is usually short with a simple dialogue and events rather than description and meditation.
- 2.It usually has illustrations which are regarded as an important fact in CSs especially stories for 3-4 year-old children in which pictures are more significant than words.
- 3.Reading aloud is another feature of Cs whereas for adults, it occurs in special situations such as to help a friend in a hospital to pass his /her time.
- 4.The language of any child's story is child-oriented i.e. using simple vocabularies so as to be understood by children readers.
- 5.Such stories usually have magic, simplicity, fantasy and adventure factors.
- 6.The protagonist of Cs is usually a child.

2.3 Types of Children's Stories (CSs)

There are different types of CSs, but the most common and popular types are:

1. Folk Tales: Gamble (2013:140) defines "folk tales" as stories of people that have been passed from one generation to another. Tunnel et al. (2016:109) view such stories as a dominant part of culture. They are also known as stories which have traditional wisdom. Sutherland (1979:318) argues that such stories often deal with legends, customs, superstitions and beliefs of ordinary people which aim to explain natural things in the world.

Anyway, such a type of stories is not created for children. In other words, it is not suitable for them since it is violent or has sexual nature. Otherwise, they are attracted by both children and adults because of their direct and simple style, colorful characters, interesting action and humor. Regarding this idea, Drabble (1985:358) states that enjoyment and instruction are the main purposes of folk tales in addition to reflecting the nation's folklore.

2.Fairy Tales: This term is used for magic stories which provide children as well as adults with an exciting world. Luthi (1979: 26) indicates that magic, charm, disguise and spells are the main factors in such stories. For Andersen (2000:2), fairy tales are "short, imaginative, traditional tales with a high moral

and magical content ". Most fairy tales follow the same pattern having a simple language. They often start with certain magic phrases such as 'Once there was...' 'Long, long ago...' which attract children's attention immediately. However, the events of such stories usually take place in the past and the hero faces many difficulties and hardships that are solved at the end of the story by the help of magic (Spain, 1979 :19). Fairy tales are not so called because there are fairies, witches, or giants but they refer to all stories in which wonderful things happened through magic.

In addition to the happiness and brightness of subjects of such tales, they also tackle other issues such as cruelty and betrayal, poverty and suffering, life and death. Anyway, Anderson's fairy tales are the most popular examples of such tales over different ages of children's literature.

3. Fables: Fables are short stories performed by animals or other objects which talk and reflect human behavior (Wilson,1970:282). Such stories usually have moral lessons and good advice for children since talking animals are attractive. Aesop's fables are the most famous fables, other examples are 'The Hare and the Tortoise ' and 'The Fox and the Grapes'. Gamble (2013: 148) also describes fables as short stories or yarns having moral lessons and often using animals to reflect human weaknesses.

4. Myths: They are very old stories which provide an explanation of how things come into existence and are often related to Greek and Roman mythologies. (Zipes, 2015:704).

Kerenyi (1961:219) agrees that myths are very old stories which usually explain the main functions of nature. They are often associated with religious stories. The characters are mainly gods or goddesses. However, Tunnel et al. (2016:114) claim that both myths and Pourquoi folk tales are similar in that they clarify the nature of existence.

5.Legends: Legends are traditional stories which are usually based on facts and share stories of well-known historical figures such as kings or heroes whose lives had been adorned by retellings (ibid:115). Legends also have many fantastic places, characters and animals. A classic example of legends is that of '*King Arthur and the Knights of Round Table*'.

6. School Stories: This type of stories has some conventions although they have changed over time conveying the changes in society, school, education or other ideas of children and childhood. However, school stories have a school setting as a frame for a series of tales. Thus, the school and its members function as alternatives to the family. A series of tales appeared having school as an important part of their settings such as ' Goody Two Shoes'. There are many

writings of school stories, but works written by Dorothy Kilnger were the first ones.

The subject of these stories developed to include the conditions of rural day schools in America. By the 1940's, the genre of school stories began to lose its popularity but some stories such as the Harry Potter series and Grange Hill look flourishing examples.

7. Fantasy: In general, "fantasy" means 'creating mental images'. In his work as a critic, Suvin (1979:7-8) argues that fantasy is a genre that depends on imaginative events and characters which offer an alternative to the global setting where both the reader and the writer live. For Sutherland (1979:320) fantasy or fiction is one of the major types of children's literature.

There are different sub-types of fiction within such a broad framework such as science fiction, adventure stories, magical stories, historical fiction and mystery or the gothic. In brief, fantasy refers to any story which deals with magic or supernatural events and characters. The most common examples of such stories are *The Wheel on the School* (1954), *Sherlock Holmes Stories* and *Treasure Island* (1883).

8. Adventure Stories: Adventures are a special type of fiction stories in literature which usually contains many exciting events. Such stories also have brave protagonists who start a journey with some difficulties and challenges. Those stories can be realistic or fictitious. The most important thing is that adventures usually have certain messages about family, society or nature to be read and made use of by the readers. There are many examples of adventure stories like *The Adventure of Tom Sawyer* and *The Adventure of Huckleberry Finn* which were written by Mark Twain.

3. Methodology

This section involves a brief account of the adopted model and a brief introduction to the selected story.

3.1 The Adopted Model

An adapted form of Culpeper's (1996) model of impoliteness is adopted to identify impoliteness strategies in the selected story due to its comprehensiveness and reliability in comparison with other models. The variety of verbal and written data which support this model makes it a more comprehensive one. As Figure (3-1) shows, Culpeper's model involves five strategies of impoliteness: bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock impoliteness and withhold politeness. Each type of impoliteness strategy includes several super strategies. To make the model more suitable for the purpose of the study, the element of function has

been added to Culpeper's model. Figure (3-1) shows the main elements of the adopted model.

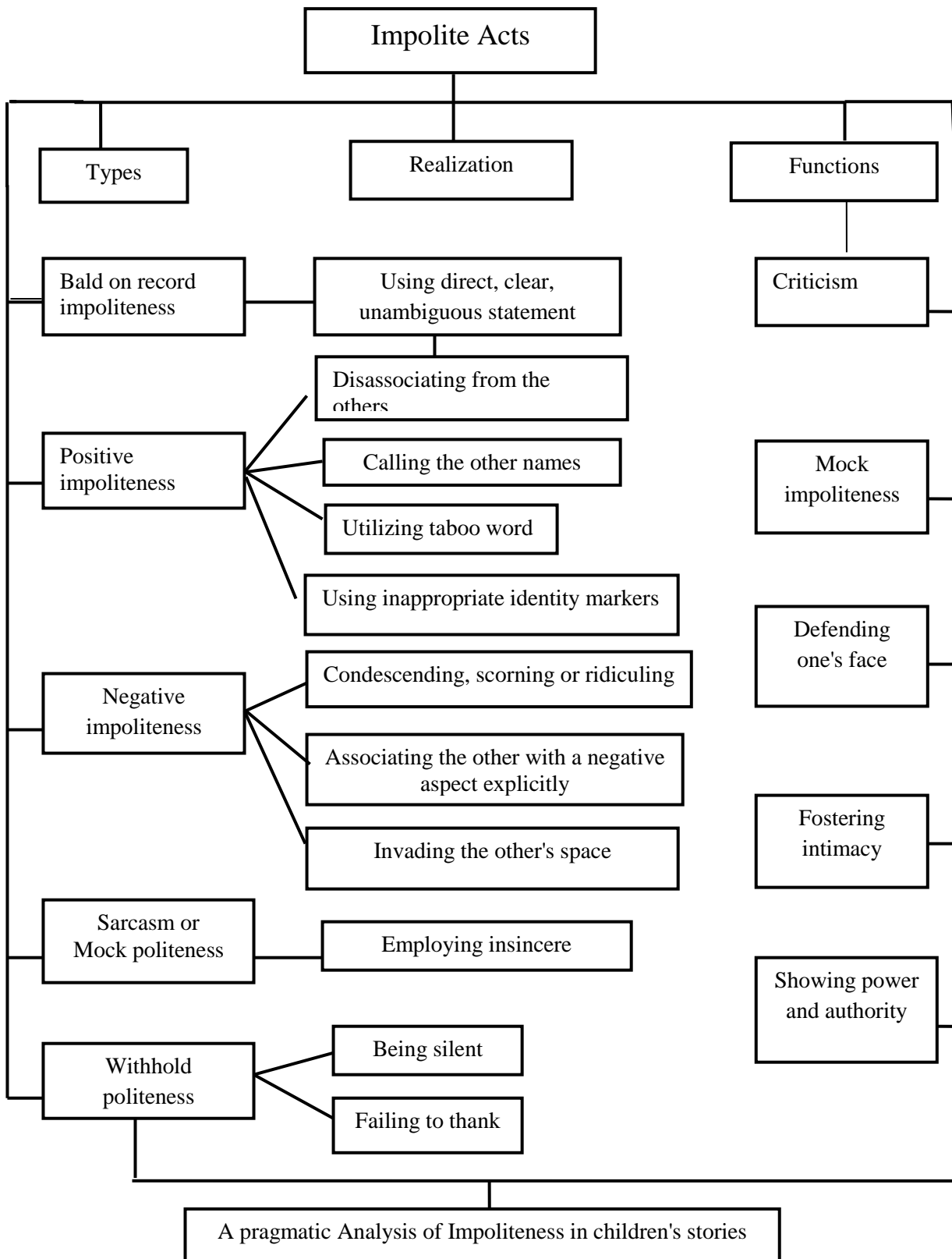


Figure (3.1) Elements of the Adopted Model

3.2 Selection of the Text

Due to the great amount of folklore and fairy tales in children's literature which are most common and popular among children's stories, *Billy and Susy* by Marry E. Wilkins Freeman has been selected to be analyzed. The selected story deals with the close friendship of the two sisters and how it involves outbursts of anger and jealousy. This research sheds light on this story for its main theme which has not been analyzed before.

3.3 Introduction to Freeman's "*Billy and Susy*"

3.3.1 About the Author

Mary E. Wilkins Freeman was born in a small town of Randolph in 1852. When she was fifteen, she moved to Brattleboro with her family. After her parents' death, she returned to Randolph. In 1870, she published some stories in children's magazines. Lots of her stories were set in small New England towns like Randolph and Brattleboro. In 1891, Freeman printed her second story collection; *A New England Nun and Other Stories* which included *The Revolt of 'Mother'*. She also wrote plays, novels, poetry and short stories. However, she was self-supporting and helped many families from the return of her published stories. She produced over two dozen short stories and novels including "A Humble Romance and Other Stories" in 1887. She had a wide range of writing and many delightful children's stories such as "*The Christmas Masquerade*" and ghost stories like "*Luella Miller*".

Freeman is a brilliant writer that deserves great attention from modern readers. In 1926, Freeman is rewarded by the American Academy of Arts and Letters as the first receiver of the William Dean Medal of Howells in fiction. A year later, she was elected by the National Institute of Arts and Letters as one of the first four American women. She died on the 15th of March, 1930.

3.3.2 About the Story

Billy and Susy is a short story written by Mary E. Wilkins Freeman and it first appeared in Harper's Bazaar in 1907. The story is about two elderly sisters, Mrs. Sarah Drew is a widow whose husband dies a year after their marriage, while Miss Melissa Abbot is a spinster. They live next door to each other, so they can talk through the windows. The two sisters are considered as a good example of sisterly affection for the whole village, until their close relation disrupt when young Mira Holmes brings them Billy and Susy, two yellow kittens that are the same. They quarrel because Mrs. Drew thinks that Miss Abbot keeps her kitten Billy while Melissa claims that it is hers. Thus, their quarrel and the conflict continue for a long time just because of small cats. They do not recognize that the two kittens are identical and their conflict is for nothing at all. Finally, their

quarrels are removed as both cats have young kittens. However, this story is one of the holiday stories which has something of a profitable subject for Freeman. The main theme of this story is the close friendship of the two sisters and how it involves outbursts of anger and jealousy. At last, rewarded love makes the happy end remain silent.

4. Analysis of Text No.5 "*Billy and Susy*"

Below is an account of the selected expressions that contain impolite strategies and the functions behind using them.

A. Bald on Record Impoliteness

Extract (1):

Mrs. Drew: " Poor little thing "

Miss Melissa: " **Girls are silly** "

The above conversation occurs when Mrs. Drew and Miss Melissa are talking about Mira who loses her beloved. So, Miss Melissa uses impolite expression by saying " **Girls are silly** ". Moreover, she mocks and attacks Mira's face by using an impolite word "silly". This is an obvious, direct statement so it can be analyzed as bald on record impoliteness used for criticism function.

Extract (2):

Mrs. Drew: "**Stop**, Melissa, that is my kitten; that is my yellow kitten, that is Billy".

Here, Mrs. Drew employs bald on record impoliteness by using an imperative statement. She feels angry towards Melissa who gathers up a kitten, so she orders her to stop and leave the kitten away. Moreover, this utterance is used by Mrs. Drew to show her relative power towards her sister.

Extract (3):

Sarah: " Here, **take this miserable cat !** Miss Mira brought it, but it don't want it. "

In this utterance, Sarah talks angrily with her servant Abby. She orders her to take the little cat away because she does not want her. She uses bald on record impoliteness in an obvious way. She also utilizes the bad word " **miserable**" to show her negative attitude to her sister and Miss Mira. Simultaneously, she wants to criticize Miss Mira for bringing such a cat.

Extract (4) :

Abby " Miss Sarah,"

Sarah " **I don't want to hear a word** "

Abby "But _"

The example above is clearly bald on record impoliteness since Sarah does not allow her servant, Abby, to speak any more. She insults her because she interrupts her saying " I don't want to hear a word ".

Thus, Sarah intends to show her power and authority upon her servant because she is more powerful than her.

B. Positive Impoliteness

Extract (5) :

Melissa: " **Why Sarah Drew, you know better !** You know this is Susy."

Sarah: "This is Susy. You have got my cat "

This conversation occurs when Melissa thinks that Sarah takes her yellow kitten but Sarah does not accept that, so she feels very angry. She utilizes an impolite utterance by calling her sister using her surname although they are sisters. So, Melissa employs an inappropriate identity marker by saying "**Sarah Drew**" because she wants to show her disagreement. She also behaves impolitely by shouting at her sister. It is a positive impoliteness strategy employed to show power.

Extract (6):

Mira: " I am so sorry to have been the means of parting two sisters like you "

Miss Drew: " There is no sense in making yourself sick.

This is personal matter between my sister and myself "

This is another example of positive impoliteness which occurs when Mira feels guilty about being responsible for the two sisters' quarrel. Sarah performs impolitely because she does not want Mira to be involved and to be as part of her family. She directly disassociates her by saying " **This is personal matter between my sister and myself "**. She even attacks Mira's positive face by using a negative word " **sick**". Anyway, this utterance is used by Miss Drew to save her face.

C. Negative Impoliteness

Extract (7):

Maria: " **They ' re awful set, both of them. "**

Abby: " Well, they may hate each other like poison for the rest of their natural lives."

This example is a negative impoliteness since Maria, Miss Melissa's servant, utilizes impolite expression by saying " **They' re awful set, both of them. "**. She directly insults the two sisters by describing them as "**awful set**". Anyway, Maria performs impolitely because she wants to show her criticism towards them.

Extract (8):

Melissa: " What in the world we are laughing at I don't see "

Mrs. Drew (**laughing**): "Because we 've been a pair of **fools** "

The above conversation occurs when Melissa and Mrs. Drew find that a yellow mother cat has other four yellow kittens and both cats are Susy, so they laugh at

each other. Mrs. Drew intends to insult herself and her sister by saying " **we 've been a pair of fools** ". They associate themselves with a negative aspect explicitly " **fools**" which means stupid. Thus, this example is considered as negative impoliteness which is performed for fostering intimacy as well as ridiculing function.

D. Sarcasm / Mock Impoliteness

Extract (9) :

Miss Melissa: "Precious little Susy cat !"

Sarah: "Susy nothing. That cat is my Billy, and **this is your precious Susy**. Give me Billy ! "

In the above dialogue, Melissa and Sarah continue their quarrels about the two kittens Billy and Susy which are similar. Sarah performs sarcasm impoliteness towards Melissa because she does not respect her. She feels bored with Melissa's speech about her precious cat, so she does not have any concern for her. She even scorns her by saying "**Susy nothing**". Finally, Sarah feels angry and mocks Melissa by saying "**this is your precious Susy**". In fact, she means the worthless cat. Sarah performs impolitely to mock and insult her sister clearly.

Extract (10) :

Melissa: "I know I have my Susy, I noticed particularly her expression. "

Sarah: " **Cat's hind leg** ! Talk about a cat having expression. "

In the previous dialogue, Melissa and Sarah have their first quarrel when Melissa takes one of the kittens, but Sarah thinks that it is hers. They do not recognize that the two kittens are exactly alike. Sarah sarcastically employs an impolite expression to insult her sister by saying "**Cat's hind leg** ". She even mocks her sister when she thinks that cat has expression. In fact, she means the opposite of what she literally says. It is sarcasm impoliteness for mocking purpose.

The above discussion of impolite strategies employed in "*Billy and Susy*" and their functions can be summarized in Table (1) below:

Table (1) Impolite Strategies & their Functions in "Billy and Susy"

Expression	Strategy	Function
" Girls are silly "	Bald on record Impoliteness	Criticism
" Here, take this miserable cat !"	Bald on record Impoliteness	Criticism
" Stop , Melissa..."	Bald on record Impoliteness	Showing Power
" I don't want to hear a word "	Bald on record Impoliteness	Showing Power
" Why Sarah Drew "	Positive impoliteness	Showing Power
" This is personal matter between my sister and myself "	Positive impoliteness	Defending One's face
" They ' re awful set, both of them. "	Negative impoliteness	Criticism
"Because we 've been a pair of fools "	Negative impoliteness	Fostering intimacy
" this is your precious Susy "	Sarcasm/mock Impoliteness	Mocking
" Cat's hind leg "	Sarcasm/mock Impoliteness	Mocking

To have an idea about the frequency and percentage of impolite strategies and their functions in "Billy and Susy", it can be useful to consider Table (2) below:

Table (2) Frequency and Percentage of Impolite Strategies& their Functions in "Billy and Susy"

Strategy	Frequency	Percentage	Function	Frequency	Percentage
Bald on record Impoliteness	4	40%	Showing Power	3	30%
Positive impoliteness	2	20%	Criticism	3	30%
Negative impoliteness	2	20%	Mocking	2	20%
Sarcasm/mock Impoliteness	2	20%	Defending One's face	1	10%
Withhold politeness	0	0%	Fostering intimacy	1	10%
Total	10	100%		10	100%

Table (1) shows that only four impolite strategies are used in the selected story: bald on record, positive, negative and sarcasm whereas, withhold politeness is not found in the selected expressions. As for functions, all the them are used in this story.

Table (2) shows that bald on record is the most frequent strategy. Negative, positive and sarcasm impoliteness are the less frequently used, while withhold politeness is not used in this story. As for functions, showing power and criticism are the most frequent functions whereas defending one's face and fostering intimacy have less frequencies.

4.1 Discussion of Results

Discussion of results in this section is organized in terms of answers to the research questions.

1.To what extent are impolite strategies frequently employed in children's stories?

To answer this question, it can be useful to consider Table (2) which shows that impolite strategies are widely employed in the selected text. This high frequency of impolite strategies can be due to the nature of characters in this story. Unlike grownups who pay considerable attention to social prestige and

politeness principles of conversation, children (as characters and readers) are usually less sensitive to such considerations. They speak and behave more naturally than artificially. They tend to express themselves naturally without too much caring about what constitutes (im)polite. This verifies the first adopted strategy which states that "impolite strategies are widely used in CSs."

2. What is the most and the least frequent impolite strategy used in *Billy and Susy*?

As Table (2) indicates, bald on record strategy is the most frequent one in the selected text. It occurs 4 times representing 40% of the total number of the employed strategies while withhold politeness is never used in this story. This verifies the second adopted hypothesis which states that " bald on record is the most frequent strategy in the selected story, while withhold strategy is the least frequent one."

3. What is the main function behind using impolite strategy in *Billy and Susy*?

Table (2) shows that the main functions behind using impolite strategies are showing power and criticism which occur 3 times, each representing 30% of the total number of the functions. On the other hand, fostering intimacy and defending one's face are the least frequent functions. They occur only 1 time each representing 10%. Again, this verifies the third adopted hypothesis which states that "showing power and criticism are most frequent functions behind using impolite strategies in the selected story."

4. Does the content or the theme of the story influence the frequency and the kind of strategies and their functions in children's stories?

Considering the frequency of impolite strategies and their functions in Table (2) can lead to some generalizations about the influence of the theme and the content of the story on the employment of these strategies. First, it can be argued that they are the general textual features of children's stories which influence the use of these strategies rather than the theme or the content of the story. In addition, the psychological and social nature of young characters also determine the type of impolite strategies and their functions. On the other hand, it can also be argued that the content or the theme of the story does not seem to considerably influence the type of the employed impolite strategies.

The above argument can also be true for the functions behind using these strategies. To sum up, the content or the theme of the story doesn't seem to determine the frequency of function in impolite strategies in children's stories. The above results disprove the fourth adopted hypothesis which states that "the theme and content of the CSs considerably determine the amount of the

employed impolite strategies and their functions in the selected story".

5. Conclusions

Based on the findings of the study, the following conclusions can be drawn:

- 1- There is a wide use of impolite strategies in children's stories.
- 2- "Bald on record impoliteness" is the most frequent strategy in the selected text while withhold politeness is not used at all.
- 3- "Showing power and criticism" are the most frequent functions behind using impolite strategies.
- 4- "Fostering intimacy and defending one's face" are the least frequent functions behind using impolite strategies.
- 5- Every impolite strategy has its own form. "Bald on record impoliteness" is realized in the form of employing straight, obvious, and clear statements. "Positive impoliteness" has the form of disassociating from the other, calling the other's name, using taboo words, and unsuitable identity markers. condescending, scorning, or ridiculing, associating the other with a negative feature are clearly the forms of negative impoliteness.
- 6- Textual features of children's stories in general influence the use of impolite strategies.
- 7- The theme or the content of the story does not have a direct influence on the use of impolite strategies and their functions.

دراسة تداولية في الاستراتيجيات غير المهذبة في قصة بيلي وسوزي لفرمان
الكلمات المفتاحية: عدم الأدب ، الإستراتيجيات غير المهذبة ، قصص الأطفال.
حلا سعد محمود
إياد حميد محمود

جامعة ديالى/كلية التربية للعلوم الإنسانية

المخلص

تبحث هذه الدراسة من الناحية التداولية ظاهرة عدم التهذب في قصة أطفال إنجليزية منتقاة. وتهدف الدراسة إلى معرفة أنواع الاستراتيجيات غير المهذبة والوظائف الكامنة وراء استخدام هذه الاستراتيجيات في القصة موضوع الدراسة. وتفترض هذه الدراسة أن الاستراتيجيات غير المهذبة تستخدم بشكل متكرر في القصة المنتقاة ولأغراض مختلفة. ولتحقيق أهداف الدراسة فقد تم تحليل القصة المنتقاة وفقا لنموذج كالبر (1996).

وأظهرت نتائج الدراسة استخدام أربعة أنواع من استراتيجيات عدم التهذب. كما أظهرت النتائج أن إستراتيجية عدم التهذب المجردة هي الأكثر تكرارا في حين أن إستراتيجية عدم التهذب عن طريق الكتمان أو الامتناع عن الكلام لم تستخدم ابدأ، أما بالنسبة للوظائف فإن إظهار القوة والنقد هما الوظيفتان الأكثر شيوعا لاستخدام الاستراتيجيات غير المهذبة في القصة المنتقاة.

References

- Anderson, G. (2000) **Fairytales in the Ancient World**. London: Routledge.
- Bousfield, Derek (2008a) **Impoliteness in Interaction**. Amsterdam: John Benjamin Publishing Company.
- Bousfield, Derek, and Locher, Miriam A. (Eds.) (2008) **Impoliteness in Language: Studies on its Interplay with Power in Theory and Practice**. Berlin and New York: Mouton de Gruyter.
- Bower, G.H. (1976) "*Experimental on Story Understanding and Recall*". **Quarterly Journal of Experimental Psychology**. 28(4):511-534
- Brown, Penelope and Levinson, Stephen C. (1987) **Politeness. Some Universals in Language Usage**. Cambridge: Cambridge University Press.
- Carroll, Lewis. (1970) **The Annotated Alice: Alice's Adventures in Wonderland and Through the Looking-Glass, with an introduction and notes by Martin Gardner**. England: Penguin Books Ltd.
- Culpeper, Jonathan. (1996). "*Towards an Anatomy of Impoliteness*". **Journal of Pragmatics**. 25: 349-367.
- . (2011). **Impoliteness: Using Language to Cause Offence**. Cambridge: Cambridge University Press.
- . (2015) "*Impoliteness Strategies*". In Alessandro Capone and Jacob L. Mey (Eds.) **Interdisciplinary Studies in Pragmatics, Culture and Society**. Springer.
- Drabble, Margaret. (1985). **The Oxford Companion to English Literature**. Oxford: Oxford University Press.
- Eaton, Anne Thaxter. (1972) **Children's Literature**. Collier's Encyclopedia. Vol:6. New York: Crowell-Collier Educational Corporation. PP:2390-246.
- Gamble, N. (2013). **Exploring Children's Literature: Reading with Pleasure and Purpose**. (3rd ed.). Sage: Los Angeles.
- Huang, Y. (2014). **Pragmatics**. (2nd ed.). Oxford: Oxford University Press.
- Hunt, Peter (Ed.). (2004). **International Companion Encyclopedia of Children's Literature**. Vol. 1. London & New York: Routledge.

- Johanson, R. (1994). **Charles Dickens" Great Expectations: A Dramatization**. Woodstock: The Dramatic Publishing Company.
- Kerenyi, C. (1961). **Myth and Man**. London: Thames and Hudson.
- Khosravi, Mohadese. (2015) "*A Pragmatic Analysis of Impoliteness in Reply Articles as an Instance of Academic Conflict*", **Journal of Applied Linguistics and Language Research**. 2, 3: 223-231.
- Lüthi, Max. (1970). **Once Upon a Time: On the Nature of Fairy Tales**. London: Fredrick Ungar Publishing Co., Inc.
- Nodelman, P. (1996). **The Pleasures of Children's Literature**. New York: Longman.
- Reynolds, K. (2005). "*Introduction*". In Reynolds, K.(Ed.). **Modern Children's Literature: An Introduction**. Basing stoke: Palgrave Macmillan, 1-7.
- (2011). **Children's Literature**. Oxford: Oxford University Press.
- Scott, Carole (1992). "*Between me and the World*" **The Lion and the Unicorn**, 16: 10.
- Spain, Frances L. (1979). "*Fairy Tales*". **The New Book of Knowledge**, Vol:1. New York: Croler Incorporated. PP:19-22.
- Sunderland, Jane. (2011) **Language, Gender and Children's Fiction**. London& New York: Continuum.
- Sutherland, Zena. (1979). "*Literature for Children*". **The world Book Encyclopedia**. Vol:12. New York: World Book Child craft International, Inc. p:262.
- Suvin, D. (1979). **Metamorphosis of Science Fiction: On the Poetics and History of a Literary Genre**. New Heaven: Yale University Press.
- Tunnel, M.O, Jacobs, Js., Young, T.A and Bryan. G. (2016). **Children's Literature, Briefly**. (6th ed.) New Jersey: Pearson.
- Watts, Richard J. (2003) **Politeness**. Cambridge: Cambridge University Press.
- (2005). **Linguistic Politeness Research: Quo Vadis?**
Cambridge: Cambridge University Press.
- Zipes, J. (2015). **The Companion to Fairytales**. Oxford: OUP.

Internet References

- (<http://www.collinsdictionary.com>).
- (<http://www.ala.org/alsc/awardsgrants>).