دراسة تداولية اجتماعية للفكاهة المظلمة في مسلسلات أمريكية كوميدية متحركة

رسالة تقدمت بها

الى مجلس كلية التربية للعلوم الانسانية

جزء من متطلبات الحصول على شهادة الماجستير في اللغة الانكليزية وعلم اللغة

الطالبة

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A Socio-pragmatic Study of Dark Humour in American Animated Sitcoms

A Thesis

Submitted to the Council of the College of Education for Human Sciences for University of Babylon in Partial Fulfillment of the Requirements for the Degree of Master of art in English Language and Linguistics

By

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Supervised by

Prof. Salih Mahdi Adai AlMamoory (PhD)

بِسْـــمِاً

﴿ وَأَنَّهُ هُوَ أَضْحَكَ وَأَبْكَىٰ ﴾

صدق الله العلي العظيم

(سورة النجم: ٤٣)

In the name of Allah, the Gracious, the Merciful

And that it is He who makes [one] laugh and weep.

God Almighty has spoken the truth

(Surat Al-Najm: 43)

Ali, Brakhw, Nordin& Shaik, (2012, p. 188)

The Supervisor's Declaration

I certify that this thesis which is entitled "**A Socio-pragmatic Study of Dark Humour in American Animated Sitcoms**" has been written by **Asmaa Amjad Alwan Hamza** under my supervision at the College of Education for Human Sciences, University of Babylon, in partial fulfillment of the requirements for the Master Degree in English Language and Linguistics.

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Date: /   /2022

In view of the available recommendations, I forward this thesis for debate by the Examining Committee.

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Date: /   /2022

The Examining Committee's Declaration

We certify that we have read this thesis which is entitled "**A Socio-pragmatic Study of Dark Humour in American Animated Sitcoms** " written by **Asmaa Amjad Alwan Hamza** and, as examining Committee, examined the student in its content and that in our opinion, it is adequate as a thesis for the master degree in English language and linguistics.

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DEDICATION

To my beloved parents

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ABSTRACT

The current study scrutinizes a morally twisted and wicked type of humour that is known as dark humour sociopragmatically. It is noticed that dark humour has never been previously studied sociopragmatically, therefore, this study aims to fill this gap. The study answers the questions: What are the types of speech acts used to express dark humour in American animated sitcoms and which ones are the most frequent? Are these speech acts direct or indirect? Which one is the most dominant? What are the cooperative maxims flouted by the participants? What are impoliteness strategies used to manifest dark humour by the interlocutors and which ones are the most frequent? How do interlocutors respond to the impoliteness strategies used? Which ethnic group is the most discriminated? Which gender type gets extensively targeted? What are the tropes used to express dark humour and which one is the most dominant? The study aims at identifying the types of speech acts used and finding out the most dominant ones, identifying whether they are direct or indirect speech acts and highlighting the most dominant one, detecting the cooperative principles that are flouted by the participants, figuring out the impoliteness strategies and determining the most frequent ones, finding out how interlocutors respond to impoliteness strategies, discovering which ethnic group is the most discriminated, highlighting the gender type that gets targeted, pointing out the figurative strategies and identifying the most frequent ones. It is hypothesized that the most dominant macro speech act is the indirect representatives, the cooperative principle maxims of relevance and manner are the most flouted by participants, bold on record and negative impoliteness are the most frequently used to express dark humour, interlocutors use accept and offensive countering as the most frequent responses to impoliteness strategies, African Americans are mostly discriminated, the female is extensively targeted, satire is the most frequent trope used. The researcher will follow these procedures: surveying the data, watching the episodes, collecting the data scripts, and using an eclectic

model for the analysis based on Searle's (1979) speech acts theory, Grice's (1975) Cooperative principle maxims, Culpeper's (1996) impoliteness strategies, Culpeper and Bousfeild (2003) response to impoliteness and two figurative strategies namely irony and satire according to Cruse (2006) point of view for irony and Leboeuf (2007) point of view for satire, plus Holms's (1992) viewpoint of gender and Labov's (1966) viewpoint of ethnicity. This study is limited to investigating dark humour socio-pragmatically in two American animated sitcoms, namely: *Family Guy* and *South Park*. Accordingly, ten random episodes (five of each show) scripts are analysed. It is concluded that the indirect speech acts of directives and representatives are the most frequently used, almost all the maxims are flouted, the positive and the negative impoliteness strategies are dominantly used, the accept and offensive countering responses and satire is the most frequent strategy used, African Americans and females are the most to get discriminated in the chosen data.

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LIST OF ABBREVIATIONS

Abbreviation	Full Form
AAS	American Animated Sitcoms
AS	Animated Sitcoms
CMs	Conversational Maxims
CP	Cooperative Principle
DH	Dark Humour
F	Frequency
FTAs	Face Threatening Act(s)
H	Hearer
IA	Illocutionary Act
LA	Locutionary Act
P	Percentage
PA	Perlocutionary Act
SAs	Speech Acts
SAT	Speech Acts Theory
S	Speaker
SVs	Sociolinguistic variables

الملخص

تتناول الدراسة الحالية نوعا من الفكاهة الذي يكون خبيثا و منحرفا اخلاقيا, والذي يعرف بالفكاهة المظلمة و تحليلها تداوليا اجتماعيا. ويرى الباحث ان الفكاهة المظلمة لم تدرس دارسة تداولية اجتماعية من قبل. تجيب الدراسة على أسئلة عدة منها ما هي أنواع أفعال الكلام المستخدمة للتعبير عن الفكاهة المظلمة في المسلسلات الامريكية الكوميدية المتحركة وأي افعال الكلام تعتبر الاكثر استخداما؟ وهل تستخدم افعال الكلام المباشرة ام غير المباشرة؟ وايهما الأكثر استخداما؟ و ما هي استراتيجيات المبدأ التعاوني التي اخترقتها الشخصيات؟ و ما هي استراتيجيات اللا تأدب المستخدمة لإظهار روح الفكاهة المظلمة من قبل المحاورين؟ وما هي الأكثر شيوعا وكيف يقوم المتحاورون بالرد على استراتيجيات اللا تأدب في تلك المسلسلات؟ واي فئة عرقية هي الأكثر عرضة للاضطهاد؟ واي الجنسين هو الأكثر استهدافا؟ واي الاستراتيجيات التصويرية تستخدم بكثرة لإظهار الفكاهة المظلمة؟ تهدف الدراسة إلى التعرف على أنواع الأفعال الكلامية المستخدمة للتعبير عن الفكاهة المظلمة، ومعرفة وتحديد ما إذا كانت مباشرة أو غير مباشرة، واكتشاف استراتيجيات المبدأ التعاوني التيِّ يخترقها المشاركون في هذه المسلسلات واكثرها تعرضا للخرق، ومعرفة استراتيجيات اللا تأدب التي تستخدم في التعبير عن الفكاهة المظلمة من قبل المحاورين وتحديد الأكثر شيوع منها, ومعرفة من اكثر الجنسين تعرضا للهجوم واكثر فئة تعرضا للاضطهاد, ومعرفة اي الاستراتيجيات التصورية هي الأكثر استخداما في اظهار الفكاهة المظلمة. تفترض الدراسة ان اكثر أنواع أفعال الكلام المستخدمة هو التمثيل وان أفعال الكلام الغير مباشره هي الأكثر استخداما للتعبير عن الفكاهة المظلمة، و ان استراتيجيتا العلاقة والأسلوب هما الأكثر تعرضا للاختراق من قبل المتحاورين، و ان الجرأة واللا تأدب السلبي هما اكثر استراتيجيات اللا تأدب استخداما للتعبير عن الفكاهة المظلمة, وان الشخصيات تميل لاستعمال القبول والهجوم اللفظي بكثرة كردود على استراتيجيات اللا تأدب المستعملة في اظهار الفكاهة المظلمة, وتستهدف الإناث اكثر من الذكور ويتعرض الافارقة الأمريكان للاضطهاد اكثر من الآسيويين, وان استراتيجية الهجاء التصويرية تستخدم اكثر من السخرية للتعبير عن الفكاهة المظلمة. درست بيانات الموضوع، شوهدت الحلقات، ثم جمعت نصوص البيانات من المواقع الرسمية، وأخيرا وصفت البيانات المتعلقة بتلك المسلسلات،

وعمل انموذج توليفي على ً لتحليل البيانات المختارة بناء انموذج نظرية الفعل الكلامي لسيرال(1979)، وانموذج استراتيجيات المبدأ التعاوني لغرايس(1975) واستراتيجيات اللا تأدب لكلببر (1996) وانموذج الاستجابة للا تأدب لكلببر و بوسفيلد (2003) واستراتيجيتان تداوليتان هما السخرية عند كروس (2006) و الهجاء عند ليبوف (2007), وبالاضافة الى العرق عند لابوف (1966) والجنس عند هولمز (1992) حددت الدراسة للتحليل تداوليا اجتماعيا خمس حلقات من كل مسلسل وهما "رجل العائلة" و"المتنزه الجنوبي" التي اختيرت لتكون عينات للتحليل. توصلت الدراسة الى أن اكثر أفعال الكلام استخداما هي افعال الكلام التمثيلية و الأمرية الغير مباشرة في البيانات المختارة، وان اكثر استراتيجيات المبدأ التعاوني اختراقا هي قواعد العلاقة و الأسلوب والنوعية، و ان استراتيجيات اللا تأدب السلبية والإيجابية هي اكثر استراتيجيات اللا تأدب استخداما في المسلسلتين، وان المتحدثين يستخدمون استراتيجيتي القبول والهجوم للرد على أفعال اللا تأدبية و ان الهجاء هي الاستراتيجية الأكثر استخداما في المسلسلتين، وان الإناث هم اكثر عرضة للهجوم وان الأمريكان الافارقة هم الأكثر تعرضا للاضطهاد في البيانات المختارة.

Appendix 1

Family Guy Extracts

<u>Extract 1</u>

……

Peter: Hey, you know, Cleveland,
You'd better hide the markers from your
kids. Somebody coloured in your Jesus.
***Cleveland's Son:** Somebody coloured in your ass*
with too much ass, fat ass

…......

<u>Extract 2</u>

…….

Peter: I got another one.
Let Amy Winehouse spit in your mouth.
or eat a raw slice of Anderson Cooper's ass?
***Joe:** Sign me up for Cooper.*

…….

<u>Extract 3</u>

………

***God:** Gentlemen, I give you the Asian.*
***Random American people:** Ooooh!*
***God:** They are compact, hairless and fiercely intelligent.*
The penises, while tiny, are extremely efficient.
We're projecting 10 billion within five years.
Also, there'll be different varieties
that will all hate each other for some reason.
***Random American person:** Do Asians eat just, like regular food?*
***God:** No, no, no, haha, it is the opposite*

………..

Extract 4

…………

Quagmire*: Hey, you know, we should drive up
to Harvard and use that card to eat for free.*
Joe*: That's a great idea! Let's go to Harvard!*
Peter*: Oh, I don't know, you guys.
We'll be as out of place there as a black guy in Sweden.*
A Group of Swedish people (looking at a black guy sipping coffee in a cafe):
WOW! Blacken sipping…Yes! It's a blacken sipping

……….

Extract 5

…………

Peter*: All right, class, two things today. I'm no good at math,
and I don't have a certificate to teach driver's education,*
Peter (talking to the black guy*: So I hired a math tutor and a driver's ed guy.
Okay, so, do you use my car or do you have, like, a special one you brought?*
African American Guy*: Umm, I'm the math tutor.*
Peter*: Really? No way! So that means you're the...*
Asain Guy: *Driver's ed instructor, yes.*
 :Peter*Well, I'll be a son of a gun!
All right, time to learn math from a black guy, I guess!*

…………

Extract 6

…………

Peter*: Okay, guys, I got one.
Would you rather get a massage from a man...
or surgery from a female doctor?*
Joe*: Wow.*
Quagmire*: Like minor surgery?*
Peter*: No, serious surgery like a blown kidney or something.*
Joe*: Jeez.*
Cleveland*: Good question, Peter.*
Quagmire*: Is the man gay?*

Peter: No.
Quagmire: Is the female doctor at least Jewish or Asian?
Peter: You know what? I'm gonna take it up a notch.
Hispanic female doctor or gay male masseuse?
Quagmire: Hispanic from Spain?
Peter: No.
Quagmire: So it's basically, would you rather
get a massage from a gay man or die?

…………

Extract 7

…………

Mr Washi Washi: Ever notice when two black guy
come in your convenience store...
one go one way and one go the other way?
What they doing? What they stealing? Who with me?
Mr Washi Washi: You stay out my store!!
All you, stay out my store. I remember you faces!!
African American audience: BOOO

…………..!

Extract 8

………….

Teacher: Peter, would you like to
introduce yourself?
Peter: Hi, my name's Peter Griffin. Um...
I was actually in third grade
a long time ago, but I never finished.
Back then we had a teacher
named Mrs. Wilson.
Ha-ha. Except we had
this funny little nickname for her.
We called her "Mrs. Kill-Son"
because she had an abortion.
I know it's kind of silly,
but we were just a bunch of kids.
I'm sorry. Go ahead, Mrs., uh...?
Teacher: Wilson. Thank you, Peter

…………..

Extract 9

………….

Mr Washi Washi: What you want?
Peter: Uh, yeah. I'm here to pick up my cleaning?
Mr Washi Washi: (hands a random shirt) That twenty dollar.
Peter: Hey, uh, I think you forgot my shirt.
Mr Washi Washi: There no shirt.
Peter: Well, no, I know you have my white shirt.
Mr Washi Washi: I no have your shirt.
Peter: You yes have my shirt!
Mr Washi Washi: You get out my store!
Peter: You get me shirt!
Mr Washi Washi: You go or I call police!
Peter: You no dare call police!
Mr Washi Washi: Oh, you want to play game,
fatso? You big, big...911!
Peter: Fine! I go. But this no over. I take picture of Ang Lee.
Mr Washi Washi: Good! He do too many white people movie anyway!
Mr Washi Washi: You no come back, ever!
I no like you American! And all you American look alike!
Peter: Oh, we all look alike, do we? Well, look who's talking!

…………

Extract 10

………….

Stewe: Hey, who was that fat chick
sneaking out of here this morning?
Brian: Oh, that was someone I met from class. Bettina.
Stewe: Ooh, that's way too fancy a name for her.
Her name should be "Thud" or...or "Oof"

………….

Appendix 2

South Park Extracts

Extract 1

…………

Pat Sajak: come on Mr Marsh make everyone proud,
The category is [the words appear onscreen] People Who Annoy You.
We give you help [the letters: ERS]. We just need three more consonants and a vowel.
Randy: I'd like a B, an N, a G and An O, please.
Pat Sajak: More letters light up: NGG, but no O: N_GGERS.
Randy: I know it but I don't think I should say it.
Pat Sajak: Five seconds, Mr Marsh.
Randy: Oh all right uh, I'd like to solve the puzzle! Its Ni**ers!
The African American crowd: BOOO!!
Randy gets the buzzer for the wrong answer [the last letter turned-A-]
Randy: Oh naggers. Of course, naggers. Right.
………..

Extract 2

…………

Stan: Token! Hey, wait up! I just wanted to say, I get it now.
after that "little person" talk at that assembly the other day
I understand how you feel about somebody saying the N-word.
Tolkien: So you mean to say black people are midgets?
Stan: God dammit!

…………

Extract 3

…………

Lisa: Uh, excuse me. Butters?
Butters: Oh. Yes?
Lisa: Um, well, I was just wondering if... maybe...
you would like to go to a movie this weekend.
Butters: Oh. Oh like a date? Oh no thanks, Lisa.
I really appreciate the offer, but you're too fat for me.

Lisa: Okay, thanks.

…………

Extract 4

………...

Butters: I'm sorry, Wendy, but I have a different standard
when it comes to my women. I want a woman who
takes care of herself and knows how to look good, who's got
perfect skin and no splotches on her legs, and perfect everything.
Wendy: This is a fantasy, you moron! You ever heard of Photoshop?!
Kim Kardashian is a short, overweight woman who manipulates her image
and makes average girls feel horrible about themselves!
Butters: You're a liar!
Wendy: Look it up, stupid! In real life,
Kim Kardashian has the body of a hobbit!
……………

Extract 5

………….

Yates: You son of a bitch, you told me this guy was African-American!
Harris: It says right here on the final sheet he is!
Yates: Does that look like a black guy to you?!
Harris: It said on the final sheet!
Yates: Jesus Christ Monkeyballs! We could have made
an innocent man go to jail who wasn't black! Oh!
…………..

Extract 6
………….

Yates: Hello, this is Sergeant Yates over at the
Park County Police Department in Colorado.
Snetzl: Yes, sergeant. What can I do for you?
Yates: Well, we've been trying to frame this guy
who just moved into our town, and the fil-o-fax says
he moved from your area. One Martin Jefferson?
Snetzl: Hm. No, we never had any rich African-Americans
named Jefferson here. If we had, we would have framed him ourselves.

Yates: Well, he doesn't really look that black.

………….

Extract 7

…………

Mr Takiyama: Welcome to City Sushi. Can I take er order prease?
Tuong Lu Kim: What's the big idea putting your
Shitty Sushi right next to my Shitty Wok?!
Mr Takiyama: I'm sorry I do not understand your accent.
You want a Shitty tuna roll?
Tuong Lu Kim: No I don't want Shitty tuna roll!
I want you to go find another shitty town to open your Shitty Sushi prace!
Mr Takiyama: Why don't you please just speak Engrish?
Maybe I can understand you!
Tuong Lu Kim: I am speaking Engrish!
Why don't you speak a fucking Engrish, you soba eating fuck!
Mr Takiyama: Get out or I call porice!
A kid enters the shop
Tuong Lu Kim: Come on, kid, you don't wanna
eat this-a Shitty Sushi! It give you worms.
Mr Takiyama: Better than Shitty Kung Pao Chicken made from cat!
…………..

Extract 8

…………

Tuong Lu Kim: How are we arr feering?!
Hey, Mr Takiyama, did you know that China and Japan
are actually uh different countries?
Mr. Takiyama: Oh, rearry? Hey, that ruhight. If you ook at map, you can see.
Tuong Lu Kim: This whoooore thing is China,
and Japan is this riiittle bitty country over here.
And that's why the Japanese always try anda take over China!
Mr Takiyama: What?!
Tuong Lu Kim: The Japanese planned to kill people in Nanking!
The only thing Japanese ruve more than killing people is killing themselves!
Suicide rate in Japan sky-high!
Mr Takiyama: Fuck you!

Tuong Lu Kim: "Oh no, I'm a Japanese and I had a bad day!
I think I'm gonna kill myself!"
………….

Extract 9

………

Lizzy: We want to use the sleds now, butt pirates!
Stan: Sleds are for guys.
Cartman: Yeah! Why don't you chicks go wash
some dishes or get pregnant or something?!
Lizzy: These are the school's sleds, ass rammers, not yours!
…………..

Extract 10

…………

Lizzy: I bet we can sled ten times better than you, doughnut punchers!
Cartman; We'd kick your girlie ass in sledding!
Lizzy: How about a race down a real hill, then?!
Your best four sledders against our best
four sledders, this Saturday on Phil Collins Hill!
Kyle: Phil Collins Hill on Saturday! You got it!
Lizzy: See you there! And may the best woman win, turd burglars!
Stan: Oh, boy! We'll show them!
Butters: Yeah, us men will show those skanky hos who's who!
………

CHAPTER ONE

INTRODUCTION

1.1. Problem of the Study

The study tackles a special category of humour that is known as dark humour which is a subgenre of humour that makes light of subject matters that are generally considered taboo, particularly subjects that are normally considered serious or painful to discuss. Writers and comedians often use dark humour as a tool for exploring vulgar issues by provoking discomfort, serious thought, and amusement for their audience. Popular themes of the genre include death, crime, poverty, suicide, war, violence, terrorism, discrimination, disease, racism, sexism, and human sexuality. Dark humour received very little attention in linguistics, being more frequently discussed in literature, as well as psychology, that is why linguistic studies that revolve around it are still very few (Weber, 1973, p. 388). To the best knowledge of the researcher, there is no study which combines the production and the perception of dark humour in both sociolinguistic and pragmatic view concerning the participants in the genre of American animated sitcoms, therefore, this study aims to bridge this gap. In this respect, the following questions are raised as far as the use of dark humour in American animated sitcoms is concerned:

1. What are the types of speech acts that are used to express dark humour in American animated sitcoms and which ones are considered the most frequent? Are these speech acts direct or indirect? And which one is the most dominant?

2. What are the cooperative principle maxims that are flouted by the participants in American animated sitcoms?

3. What are the impoliteness strategies used to manifest dark humour by the interlocutors in American animated sitcoms and which ones are the most frequent?

4. How do interlocutors respond to the impoliteness strategies used in American animated sitcoms?

5. Which ethnic group is the most discriminated in American animated sitcoms?

6. Which gender type gets extensively targeted in American animated sitcoms?

7. What are the figurative strategies used to express dark humour in American animated sitcoms and which one is the most dominant?

1.2. Aims of the Study

To find out answers to the above research questions, this study aims at:

1. Identifying the types of speech acts that are used to express dark humour in American animated sitcoms and finding out the most dominant ones, identifying whether they are direct or indirect, and highlighting the one most dominant.

2. Detecting the cooperative principle maxims that are flouted by the participants in American animated sitcoms.

3. Figuring out the impoliteness strategies that are used in expressing dark humour by the interlocutors in American animated sitcoms and determining the ones that are most frequent.

4. Finding out how interlocutors respond to impoliteness strategies in American animated sitcoms.

5. Discovering which ethnic group is the most discriminated in American animated sitcoms.

6. Highlighting which gender type gets extensively targeted in American animated sitcoms.

7. Pointing out the strategies used to express dark humour that are found in American animated sitcoms and then identify the most frequent.

8. Designing an eclectic model and seeing the workability of this model in this study.

1.3. Hypotheses of the Study

To achieve the above-mentioned aims, this study hypothesizes the following:

1. All types of speech acts are used, the most dominant one is the representative, and the indirect speech acts are the most dominant ones to express dark humour in American animated sitcoms.

2. The cooperative principle maxims of relevance and manner are the most to get flouted by the participants in American animated sitcoms.

3. Bald on record and negative impoliteness are the most frequent strategies used to express dark humour in American animated sitcoms.

4. Interlocutors use both accepting and countering types of response in American animated sitcoms, and offensive countering is the most frequent.

5. African Americans are the most to get discriminated in American animated sitcoms, with contrast to Asians.

6. The female as a gender type is extensively targeted more than males in American animated sitcoms.

7. Both the strategies of satire and irony are used to express dark humour in American animated sitcoms and satire is the most frequent.

1.4. Procedures of the Study

To achieve the aims and to verify or refute the hypotheses of the study, certain procedures are followed:

1. Surveying the related literature about dark humour and the field of sociopragmatic.

2. Watching the episodes on YouTube, then collecting the data scripts from the relative official sites, and finally describing the data related to American animated sitcoms.

3. designing an eclectic model for the analysis of the chosen data based on the model of Searle's (1979) speech acts theory for pragmatic analysis, cooperative principle maxims by Grice (1975), Culpeper's (1996) impoliteness strategies, Culpeper and Bousfield's (2003) response to impoliteness and two figurative strategies namely satire and irony according to Cruse (2006) point of view for irony and Leboeuf (2007) point of view for satire, plus two social factors based on Holms (1992) point of view for gender and Labov (1966) point of view for ethnicity.

4. Analysing the chosen data in accordance with the eclectic model by using both qualitative analysis which is based on linguistic theories and quantitative analysis which is based on percentages and frequencies.

5. Drawing conclusions to test the validity of the hypotheses of the present study.

1.5. Limits of the Study

This study is limited to the investigation of verbal dark humour socio-pragmatically in two American animated sitcoms, namely: *Family Guy* and *South Park*. It is thought that these series are fertile with the existence of communicative acts of dark humour. Besides, they are analyzed according to the eclectic model which is based on linguistic theories. Accordingly, ten random episodes scripts (five of each show) are chosen from American animated sitcoms to serve as data for analysis.

1.6. Value of the Study

It is hoped that this study would be of some value to the field of pragmatics and sociolinguistics. Researchers, translators and English foreign language learners can also benefit from the findings of this study.

CHAPTER TWO

THEORETICAL BACKGROUND

2.0. Introductory Remark

This chapter aims to provide a general theoretical depth of the field of sociopragmatics under which dark humour (henceforth DH) will be examined. Furthermore, it provides a new angle to view some issues related to the interdisciplinary approach that mixes both pragmatics and sociolinguistics as far as DH is concerned. Firstly, it discusses the domains of pragmatics and sociolinguistics that are related to DH. Secondly, it approaches the social variables (henceforth SVs) of ethnicity and gender. The chapter, then, offers a general overview of humour, then the light is shed on one of its most controversial types, known as DH.

2.1. Pragmatics

The term pragmatics dates back to the ancient Greeks and Romans. Wales (1989, p. 368) reports that, etymologically, the word "pragmatics" is derived from the Greek word "pragma" which refers to activity, deed and affair. In his attempt to define pragmatics, Morris (1938, p. 11) describes it as the science of the relationship between signs and their interpreters. According to Levinson (1983), the philosopher Charles Morris is the one responsible for the modern usage of the term pragmatics in relation to the study of language.

Crystal (1997) defines pragmatics as the study of language from the perspective of users, especially in terms of the choices they make, the constraints they encounter while using language in social interaction, and the implications of their language usage on the individuals who are part of communication. As a discipline within language, its roots lie in the

work of many linguists whose research contributes to the development of this field. Yule (2014, p. 2) asserts that the study of meaning as it is delivered by a speaker (or writer) and understood by a listener(or reader) is pragmatics' primary interest. Accordingly, Levinson (1983) introduces a different view concerning the definition of pragmatics, he adopts the definition of the "study of language usage" and ends with the "study of deixis, implicature, presupposition and speech acts".

To think about pragmatics more simply is to consider the necessity to keep the language interesting. Because of this, pragmatics' main goal is to study how language is utilised in the context of the speaker (henceforth S) and hearer (henceforth H) behaviour, according to all linguists. As a result, humans strive to create linguistic techniques that will make speech more concise, engaging, relevant, and purposeful.

2.2. Speech Acts Theory

The idea of speech acts theory (SAT henceforth) indicates a bundle of theories growing out of Austin's (1962) "How to Do Things with Words". Searle's (1969) 'Speech Acts' (SAs henceforth) is the most conspicuous contribution to SAT up to date. A lot of psychologists, literary critics, anthropologists, philosophers and linguists give SAT a great deal of attention (Levinson, 1983).

Austin (1962), Searle (1969) and Grice (1975) try to find out the relation between the semantic meaning of words and their pragmatic meaning. They concentrate on the pragmatic theory which has to explain how a S uses language to enable him to communicate with H. Hence, Grice's (1975, p. 377-86) view of a pragmatic meaning on the base of two dimensions: The S's meaning and the setting up of maxims of behaviour to explain the cooperative nature of language. For him, an ultimate

meaning depends on the S's intentions. Austin states that there is more functions language can exercise. Accordingly, SAT is the most elaborate and satisfactory theory. For many linguists, such as Bach and Harnish (1979), and Levinson (1983), SAT is a central part of pragmatics.

SAT treats an utterance as an act that the S performs in a context concerning an addressee (Traugott and Pratt, 1980). Austin (1962, p. 1) observes that the assumption of philosophers is business of a statement can only describe some state of affairs or state some facts, which must be either true or false. Austin changes it all, he makes it clear that there are all sorts of SAs besides statements. The dissatisfaction with the traditional concentration leads Austin away from the study of the sentence meaning to the study of utterance meaning (Leech, 1981, p. 32).

Searle (1979) presents ideas that are more systematic as an attempt to develop the SAT, adding ideas such as indirect speech acts to the original ones. Searle (1979, p. 30) defines this type of SA as "that in which S utters a sentence, means what he says, but also means something else".

According to Crystal (2003, p. 27), the word "Speech act" refers to a theory that examines the function of utterances that relates to the behaviour of S and H in interpersonal communication. It derives from the work of the philosopher J.L. Austin. Additionally, he says that speaking is not an "act of speech" but rather a communicative activity.

Searle (1969, p.18) defines SA as "a function of the meaning of the sentence in the utterance of which it is performed". Austin (1962, p. 24) distinguishes three basic ways that doing something is equivalent to expressing it, leading to three different types of acts that perform at the same time; these acts are locutionary, illocutionary, and perlocutionary acts (henceforth: LA, IA, PA respectively) which are, in fact, three basic

levels or components that help form SA. Leech (1983, p. 199) shortly defines them as:

- LA: perform an act of saying or writing something.
- IA: perform an act in saying something.
- PA: Perform an act by saying something.

The LAs are the uttering of some words in a certain language, while the IAs and PAs deliver a more complex message to the H. An IA explains the S's intentions for using the locution, while a PA indicates the influence the S desires to have over the H. A straightforward illustration will help to illustrate this:

1. Could you please close the door? (Yule, 2014)

The surface form of this utterance, as well as its LA, is a question with a clear content to "shut the door." The PA requests that the H close the door on behalf of the S, who conveys a request through the IA.

Searle (1969, p. 19) speaks about what he calls " illocutionary force indicating devices", he clarifies that these are linguistic devices which indicate that the utterance is made with a certain illocutionary force, or they constitute the performance of a certain IA, he adds that illocutionary force indicating devices often include performative verbs.

SAs intend to accomplish something, whether the straightforward acts of informing and requesting or the more complex ones of giving pleasure and warning. IAs are acts performed through the medium of language, as opposed to LAs acts which are those we perform by just speaking (Finch, 1998).

In general, communication occurs through SAs. To communicate is to express a particular attitude, and the forms of SA used to depend on the

attitude being expressed. An apology expresses regret, whereas a statement expresses a belief and a request expresses desire. The audience must recognise the attitude being expressed for the SA to be successful as a communication act (Yule, 2014).

2.2.1. Classification of Speech Acts

Austin (1962) and Searle (1979) both make an effort to divide SAs into several groups and to pinpoint the felicity conditions that make a SA successful.

Austin's initial idea, according to Schmitt (2002, p.78), was that individuals use language to conduct activities that have an impact on the world in some way rather than merely making statements that may be assessed as "true" or "false".

Austin continues the work and distinguishes constative and performative utterances. **Constative utterances:** are statements that function to describe an event, process or state of affairs, and they have the property of being either true or false. **Performative utterances,** by contrast, have no truth value; they are used to do something, rather than to say that something is or is not the case (Lyons, 1977). Austin bases his classification of IAs on the analysis of performative verbs, therefore, Austin (1962) identifies five general illocutionary classes of verbs:

a) **Verdicts** are recognised when a jury, arbitrator, or umpire pronounces a decision, such as in the case of an estimate, reckoning, appraisal, etc.

b) **Executives** are those verbs that show the use of power, such as voting, issuing orders, urging, etc.

c) **Commissives**, such as promises, bets, swear, etc., obligate the S to take a specific action.

d) **Behabitives** are attitudes and social behaviours, such as when we apologise, congratulate, order, or criticise.

e) **Expositives**, such as respond, argue, illustrate, etc., are employed to make clear how the utterances fit into the flow of an argument or dialogue.

While criticising Austin's classification, Searle (1979) asserts that not all of the verbs given in the classification are illocutionary. The distinction between regulative and constitutive rules is where Searle (1975) begins. According to him, the former merely regulates previously existing types of behaviour. For instance, eating is regulated by the conventions of polite table manners, but eating itself exists independently of these rules. On the other hand, certain laws don't just control; they can define or create new types of behaviour (i.e. constitutive). Searle (1969) offers an alternative classification of SAs by distincting it from the one Austin proposes. Searle (1969, p. 24) identifies three separate acts:

a) An utterance act (the production of speech sounds, words, and sentences).

b) A propositional act (referring to an entity and predicting some properties of that entity).

c) An illocutionary act (the making of statements, promises, apologies, etc.).

Searle (1979) categorises speech acts into five broad types 1. Representatives 2. Directives 3. Expressives 4, Commisives 5. Declarations. The researcher will follow this classification to analyse the chosen data.

a) **Representatives**

Representatives are actions that tie the S to the reality of the statement being communicated (paradigm cases: asserting, concluding). For example, these activities include asserting, implying, bragging, complaining, and reporting. (Leech, 1983). The S performs the actions to convey a situation or events (Fasold, 1990, p.54). The S expresses his or her opinion and regards it as true by using a representative. The S's words, like "describing", "claiming" "hypothesizing", "insisting" and "predicting", express what the S thinks to be true (Cutting, 2002, p. 14). Yule (2014) demonstrates these acts with the following examples:

2. The earth is a flat surface.

3. The weather was warm and sunny.

As a result, the clergyman alters the lives of two single people into husband and wife

All of the instances above show a S who portrays the world as he or she sees it. For example in [2], the S expresses his or her view that the earth is flat. While in example [3], the S expresses his or her view that the day is pleasant and sunny, even though, it may be a hot sunny day. When a S uses a representation, the S shapes words to fulfil the situation.

b) **Directives**

The S uses directives to motivate the H to do something (paradigm cases: requesting, questioning). Its goal is to induce consequences on the H through action. The S is attempting to persuade the H to do something by stating a direction. The S is going to tell the audience to take action by using words like order, demand, request, advise, and suggest. This action indicates the S's desire. The following is an example from (Yule, 2014):

4. Please give me a cup of coffee. Make it a dark colour.

The example illustrates that the S directs the H to do what the S states, which is to prepare a cup of black coffee. This SA represents an attempt to guide the H toward the S's aim.

c) **Commissives**

Commissives are utterances that restrict the S to a certain specific act in the future (paradigm cases: promising, threatening, offering). The S commits himself or herself to a future direction by expressing commisives. Promising, rejecting, vowing, threatening, and offering are certain instances.

Commissives convey the S's intent. For examples:

5. I'll be back.

6. We are not going to do it. (Yule, 2014)

The S in example [5] commits to future action by saying that he/she will return. For example in [6], the S assures that he/she will not repeat the same mistake in the future. Both Ss are committing to a future course of action, implying that they are going to do something.

d) **Expressives**

Speech acts that represent a psychological condition are known as expressives (paradigm cases: thanking, apologising, welcoming, congratulating). They serve the purpose of communicating or revealing the S's psychological reaction to a situation that the illocution assumes. These actions of speech represent the S's inner condition, which has nothing to do with the outside world. Thanking, congratulating, pardoning, blaming, praising, and condoling are certain examples. Those

psychological states might include remarks about the S's pleasure, suffering, likes, dislikes, joy, or grief. For example:

7. Please accept my heartfelt apologies!

8. Congratulations! (Yule, 2014)

The examples above are two circumstances. In examples [7] and [8], both Ss reveal their emotional responses.

e) **Declarations**

Declarations are words that are used to indicate something, they are spoken acts whose consequences affect a situation directly and which frequently rely on complex extra-linguistic institutions (paradigm cases: excommunicating, declaring war, christening, marrying, firing from employment). The S must have a distinct institutional function in a specific setting to make an appropriate declaration. This type of act is usually carried out by people who are specifically allowed to do so within a particular institutional framework, such as judges who sentence defendants. The S's words create a new situation when he or she makes a declaration. The following are some examples:

9. Church leader: I now declare you husband and wife. (Yule, 2014)

As a result, the clergyman alters the lives of two single people into husband and wife.

The current study will follow Searle's (1979) SA model of analysis since the researcher sees it fit her study.

2.2.2. Performatives

Bates (1996, p. 13) states that performatives describe the S's intention to issue a command, ask a question, make a promise and so on.

Performatives are historically the first SAs that SAT examines. According to Austin (1962), a performative is an utterance that carries a certain kind of verb (performative verb) by force of which it performs an action. In other words, when using a performative, a person is doing something in addition to what they are saying. Austin(1962) adds that a performative is not constative because it does not describe, report, or constate anything, unlike a constative, which cannot be true or false, they can either be (felicitous or infelicitous). Austin(1962) asserts that a performative is a first-person indicative active statement in the simple present tense from a grammatical perspective. The following are some examples:

10. I apologize. (Yule, 2014)

11. I promise (you) to go there tomorrow. (Yule, 2014)

Syntactically, these two sentences are similar: both are in the first person, indicative, declarations, active, positive and in the simple present tense. Pragmatically, the above sentences differ from most statements in that they cannot easily be declared false, and the uttering of these sentences is the doing of an action (Cooper, 1973, p. 190). Thomas (1995, p. 33) says that performatives are self-referential (the verb refers to what the S of the utterance is doing), self-verifying (they contain their truth conditions) and non - falsifiable (they can never be untrue).

2.2.3. Felicity Conditions

The term "felicity conditions" is proposed by Austin (1962, p. 14) who explains them as follows:

> There must exist an accepted conventional procedure having a
> certain conventional effect, that procedure is to include the

uttering of certain words by certain persons in certain circumstances.

This means a certain conventional procedure must exist with appropriate circumstances and persons involved in the context. Thomas (1995, p. 37) says it must be done correctly. The term felicity conditions, as Searle (1969) says, covers appropriate circumstances for the performance of a SA to be realized as intended. Austin (1962, p. 15) clarifies felicity conditions as follows:

- *There must exist an accepted conventional procedure having a certain conventional effect. That procedure is to include the uttering of certain words by certain persons in certain circumstances.*

- *The particular persons and circumstances in a given case must be appropriate for the invocation of the particular procedure invoked.*

- *The procedure must be executed by all participants both correctly and completely.*

- *Where, as often, the procedure is designed for use by persons having certain thoughts or feelings, or for the inauguration of certain consequential conduct on the part of any participant, then a person participating in and so invoking the procedure must intend so to conduct themselves, and further to conduct themselves subsequently.*

Searle (1969) classifies felicity conditions as:

1- **Propositional conditions**: Specify the kind of meaning which is expressed by the propositional part of an utterance.

2- **Preparatory conditions**: Describe the conditions which are essential to the performance of the speech act.

3- **Sincerity conditions:** Outline the conditions which must be attained if the SA is to be performed sincerely.

4- **Essential conditions**: Convey what the SA must conventionally count on.

Yule (2014, p. 50) works on Searle's felicity conditions, and suggests further classifications that contain five conditions :

1-General conditions: Presuppose the participants' realization of the language being used. In other words, it is on the participants, for example, that they can understand the language being used.

2-Content conditions: Concern the appropriate content of an utterance**,** which means for a promise, the content of the utterance must be related to future action.

3-Preparatory conditions: Deal with differences between various illocutionary acts (e.g. those of promising or warning), so for a promise, it requires first, that the event will not happen by itself, and second, that the event will have a beneficial effect.

4-Sincerity conditions: Count with the S's intention to carry out a certain act, a promise, for example, the S genuinely intends to carry out the future action when promising.

5-**Essential conditions:** Represent a combine specification of what must be in the utterance content, the context, and the S's intentions. For instance, uttering a promise, the S intends to create an obligation to carry out the act of promising. In other words, the utterance changes the state from being non-obligation to being an obligation. So, felicity conditions are responsible for determining whether a specific SA is successful or not.

2.2.4. Direct and Indirect Speech Acts

Searle (1969) distinguishes between direct SAs and indirect SAs, he adds to his theory of speech act the three main sentence kinds in English, which connect to the three general communication functions and

structures   (statement/declarative),   (question/interrogative),   and (commend /imperative), are used in this technique to distinguish different sorts of SA that can be made:

12."You wear a seat belt."   (statement/declarative)

13."Do you wear a seat belt?" (question /interrogative)

14." Wear a seat belt."   (commend/imperative)

A direct SA exists whenever there is a direct connection between a structure and a function. Additionally, an indirect SA exists whenever there is a connection between structure and function that is indirect (Searle,1969). Direct SAs, then, are those SA that explicitly state that the utterance adheres to its felicity conditions (especially the structural ones), whereas indirect SAs rely more on context to reconstruct the underlying SA that is performed.

2.3. Grice's Cooperative Principle Maxims

The cooperation between the S and the H results in communication. Cooperation means that when S speaks, H understands what he means and contributes, resulting in effective communication. To have a productive conversation, the language user needs to be aware of the communication's guidance (Grice, 1975,p. 32).

According to Grice, there are a number of presumptions that govern how conversations proceed, and these presumptions can be expressed as rules for the effective and efficient use of language. The rules are the four fundamentals of conversation, which, according to Grice (1989, p. 22), express a general CP. The researcher applied the idea of the CP when analysing the data from this study. These contribute in accordance with what is necessary at the stage of the conversation exchange in which the

Ss are involved (Grice, 1989). The maxims that make up the principle are as follows:

Quantity: It includes the accurate amount of information, i.e:

1. Make your claim as informative as possible.
2. Do not make your contribution more informative than it is appropriate.

Quality: Work on making a truthful contribution, i.e:

1. Do not claim what you suppose is inaccurate.
2. Do not claim what you lack sufficient proof for.

Relation: Be immediately relevant.

Manner: Be straightforward,i.e:

1. Try to prevent verbal vagueness.
2. Prevent ambiguities.
3. Be limited (avoid unnecessary prolixity).
4. Then be ordered.

Grice (1975) states that these four maxims the quantity, quality, manner and relevance can be found in any situation and they can be either observed or not observed. The current study deals with the non-observance of conversational maxims (henceforth CM).

2.3.1. Observance of the Conversational Maxims

Observance of CM means that participants are maximally communicating by complying with CMs. In this sense, participants have to speak informatively, sincerely, relevantly, and, as they say, the right amount of information, have evidence for what they say, are relevant, and are perspicuous (Levinson, 1983, p. 102).

2.3.2. Non-observance of the Conversational Maxims

Non-observance of CMs denotes that interlocutors may intentionally break a particular CM to convey additional meanings. Thomas (1995) identifies five cases in which CMs can be broken which are flouting, violating, infringing, opting out, and suspending. The current study will only deal with the flouting of CM since the researcher finds it fitting perfectly with the concept of her study which is DH.

2.3.2.1. Flouting the Conversational Maxims

Speaking in a way that doesn't appear to adhere to the maxims and anticipates the H to infer meaning from the S's words rather than taking them at face value is known as flouting the maxims. The categories of people who disregard maxims are further explained as follows:

2.3.2.1.1. Flouting the Maxim of Quantity

The inability of the S to engage the maxim of quantity in the CP during the trade is known as the flouting of the maxim of quantity. There are two factors: if the S provides information that is insufficient or excessive. For instance:

15. Sally: I'm hoping you brought steak and champagne.

Jean: I brought the champagne, I'm sorry (Isbandi, 2021).

In the above example, Jean tries to inform the Sally that she is not bringing steak. Jean suggests meaning and expects Sally to understand it since she purposefully provides little information about her utterance; as the H, Sally is expected to do so. Jean's comment is regarded as a flouting of the maxim of quantity since she provides little information.

2.3.2.1.2. Flouting the Maxim of Quality

When the S speaks anything that does not accurately convey what he is thinking, he flouts the maxim of quality. The S fails to uphold the standard of excellence that the S needs to provide such an accurate piece of information by failing to mention what the S lacks sufficient evidence to support and failing to explain what the S believes to be incorrect. The following dialogue serves as an example of a maxim-flouting trait that needs a S to state what they think to be true.

16. Jessie: Look. Winter has come.

Erick: Yea. suddenly, my room becomes a fridge now (Isbandi, 2021).

The two Ss talk about the weather. With his response, Erick flouts the quality maxim because he claims that something is untrue. There is a hidden message in that exchange; with his words, Erick tries to convey his agreement and let Jessie know that his room is as cold as a refrigerator.

2.3.2.1.3. Flouting the Maxim of Relevance

When the interlocutor fails to be relevant during the dialogue, flouting of the relevance maxim occurs. Even when something is irrelevant, it's not always the case that it isn't still important. Sometimes, it occurs because the S wishes to hide something or covertly inform someone else. For illustration:

17. Elsa: Angie, the bell is ringing.

Angie: I am on the phone! (Isbandi, 2021)

Angie flouts the rule of relevance by being irrelevant in the example above when she responds with something off-topic. Angie expects Elsa to

understand what she implies in her message in this situation, which is that Angie expects Elsa to open the door while she is on the phone.

2.3.2.1.4. Flouting the Maxim of Manner

Whether or not the S has the intention to flout the rule, doing so will result in the S employing unclear language, not being brief and orderly, and/or utilising confusing language. The following exchange serves as an illustration of this disregard for maxims:

18. Mike: Let's go to a movie tonight!

 Anna: I got a zoom meeting, and it might end at 9 pm (Leech, 1983).

There is an unclear sentence with two possible meanings based on what Anna says. First, it can imply that Anna declines Alan's invitation to see a movie, or it might imply that she is free to leave after her meeting. Therefore, Anna's statement is classified as the flouting maxim of manner.

2.3.2.2. Violating the Maxims

When a S intentionally provides false information so that the H will only know the literal meaning of the utterance, this is referred to as violating the maxims.

19. Husband: How much did that new dress cost, darling? Wife: Less than the last one. (Cutting, 2002).

Because she doesn't specify the dress' price, the wife violates the quantity maxim. She provides fewer details than is necessary.

2.3.2.3. Infringing the Maxims

Infringing the maxim involves failing to observe the conversational maxims due to linguistic performance issues (baby talk or foreign language learner), impaired performance (nervous, drunk, overly enthusiastic), cognitive disability, and inability to speak clearly (Thomas referenced in Cutting, 2002).

2.3.2.4. Opting Out the Maxims

The saying "S is opting out" refers to someone unwilling to cooperate for a variety of reasons.

20. Police: Who is your informant? Suspect: I'm sorry I can't give you the name (Cutting, 2002).

Due to ethical reasons, the suspect refuses to reveal the identity of the informant. In accordance with the maxims, he refuses to be cooperative.

2.4 Face and Politeness Theory

Yule (1996, p. 60) explains that the way to reveal respect of the face of others can be interpreted as politeness in interaction. Face is described as every other adult representation, which must be attended to in interaction, as the public self-image.

Likewise, Leech (1983, p. 82) models a politeness contained in interpersonal rhetoric that describes politeness as avoiding conflicts. He proposed the principles of politeness that work to preserve social equilibrium and pleasant relationships that allow us to believe that, our interlocutors are cooperative.

Therefore, it prevents any conflicts cooperatively. The abusers produce whenever the conflict and disapproval topics have been accrued in very

harmful interaction. There is an act that can be used by the attackers which is face threatening act.

2.5. Impoliteness

Within the domain of pragmatics, the concept of impoliteness comprises a new and interesting field of studies next to and complementing politeness studies. Impoliteness is a break from the hypothesized norms of a community of practice. It is attributed to a S based on assessments of his intention and motivations (Mills, 2005, p. 122). Leech (2003) argues "my position incidentally, is that a theory of politeness is inevitably also a theory of impoliteness since impoliteness is non-observance or violation of the constraints of politeness" (Leech, 2003, p. 18).

Concerning impoliteness, the current study will follow the point of view of Culpeper (1996) as the researcher sees it fits her study perfectly. Culpeper (1996) describes impoliteness as "the opposite of politeness." Although Culpeper (2005, p. 355) reformulates his model of impoliteness as "the parasite of politeness," his first work is based on Brown and Levinson's theory of politeness. Additionally, Culpeper modifies his model to take into account how discursive social interaction is. Impoliteness is intended to harm a person's identity and face. According to Culpeper (2011), impoliteness is the use of strategies that aim to put the hearer's face in danger and cause social tensions and conflict (Culpeper, 2011, p. 150). Impoliteness is an attitude that is triggered by particular behaviours in a particular context (Culpeper, 2011, p. 142). Farrell (1986, p. 96) emphasises the significance of context: "No sentence is inherently polite or impolite; we usually judge particular expressions to be impolite, but it is the circumstances in which they are used that decide the judgment of politeness, not the expressions themselves."

According to Mills (2003, P. 124), impoliteness is not the opposite of politeness, and people may cope with it by applying the same analytical concepts that apply to the study of politeness. Impoliteness can also be communicated both directly and indirectly. Additionally, because cultures and civilizations vary from one another, the concepts of directness and indirectness are both cultural and social constructs. The analysis of impoliteness takes into account a wide range of variables, including gender, power ethnicity, social norms, and culture.

2.5.1. Culpeper's Model of Impoliteness (1996)

Culpeper highlights that impoliteness is developed during social interactions. Therefore, he promotes the adoption of a more culturally and contextually sensitive model of the face. Brown and Levinson's strategies are inverted by Culpeper (1996, p. 356) to characterise impoliteness, and these strategies are intended to attack H's face rather than trying to save their face. The current study deals with Culpeper's strategies of impoliteness (1996) because the researcher finds it suitable to represent DH since DH is known to be insensitive, cruel and disrespectful to others through preforming impolite acts.

2.5.1.1. Culpeper Strategies of Impoliteness (1996)

In every communication, there is cooperative contact and non-cooperative contact for certain reasons and intentions. The participants may be cooperative because of their flexible relationship and there are not any conflicts but they may be also non-co-operative, for instance in the context of the competition or the issues convey complicated discussion because everyone wants the better for his side. Therefore, impoliteness will occur in this matters where conflicts occur.

When it gets closer to impoliteness, Culpeper (1996) is the first example that comes to mind, and his impoliteness framework is one of the first to operate with impoliteness effectively. Culpeper's impoliteness framework (1996) is S-based and it depends on the S's need for impoliteness strategies to consider impoliteness (Culpeper and Jonathan, 1996). Impoliteness strategies refer to "the act that does not involve virtual or potential offence; it is in its performance very offensive and thus not amenable to politeness work" (Culpeper, 1996).

2.5.1.1.1. Bald on Record

According to Culpeper (1996) by this strategy, the S shows his anger or his impoliteness utterances by attacking the H's face. He is far away from ambiguity. He uses a brief utterance because of his clarity with the H. It clarifies that the intent of assaulting the addressee's face can cause harm to him with direct utterances. Example:

21. A. Can I see what you have? B gives a negative statement to A by saying shut up. (Culpeper, 1996)

The S utterance in this context was direct and clear because his response was unambiguous without any reservations.

2.5.1.1.2. Positive Impoliteness

Culpeper (1996) states in this strategy, the attacker intents to insult the H's positive face. Culpeper (1996) states the side of positive impoliteness realization, which is in the form of disassociating from others, calling the other name, and utilizing taboo words. Therefore, Culpeper (1996) listed several output strategies of positive impoliteness are listed here:

A) Fail to acknowledge the other's presence when it is about ignoring, or snubbing the other.

B) Excluding someone from the participants.

C) Disassociating from the others. For example, when someone avoids someone else to sit beside him.

D) When the attacker shows his unsympathetic, unconcerned and disinterest in something or actions that concern his opponent.

E) Use title and surname with inappropriate identity markers.

F) Mystifying the other by using jargon, or using a code which everyone knows, but the target does not. Thus, it will be obscure or secretive language.

G) Disagreement with a conflicted topic.

H) Making the other in an uncomfortable situation.

I) Using taboo words, when someone attempts to swear or use abusive language.

J) Calling the other names by using inappropriate nominations for insult.

2.5.1.1.3. Negative Impoliteness

Culpeper (1996) states that this strategy has the purpose of attacking or damaging the recipient's negative face wants. A negative face is the want of every member that his/her actions be free of imposing. Thus, it has the meaning of desiring freedom action.

In addition, this strategy has several realizations, asserts that those strategies are condescending, scorning, or ridiculing, associating the other with a negative aspect explicitly, and invading the other's space. However, the following are the output of negative impoliteness strategies:

A) Instilling fear that others will suffer as a result of certain behaviour.

B) Condescending, scorning or ridiculing which emphasizes the relative power. Make fun of the other, for example using diminutives.

C) Invading the other space: Literally (e.g: Locate yourself as close to the other as the partnership permits.) or metaphorically (e.g: request or discuss details that are too sensitive for the partnership).

D) Explicitly, the attacker associates the other with a negative aspect: Personalize, use the pronouns 'I' and 'You'. (e.g: Put someone in less power than the other one).

2.5.1.1.4. Sarcasm and Mock Politeness

Culpeper (1996) asserts that sarcasm concerns the FTA of producing a politeness strategy insincerely. This strategy reflects the opposite meaning of what the participant wants to produce in his utterances. Hence, it is not the real or the literal meaning of the utterances because the attacker has the intention to show his insult in the way of mocking. Additionally, the output of this strategy will be about insincere politeness.

Bousfield (2008) uses an example of sarcasm when a worker returns to his improperly parking truck, he discovers that it clamps by the clamper. Then, he says, "Have a nice day!" to the clamper. In reality, the man sarcastically expresses the absolute opposite of his feelings. He believes he is having a bad day.

2.5.1.1.5. Withhold Politeness

According to Culpeper (1996), this strategy is produced when someone wishes to remain silent when a respectful action is supposed to be done by somebody else. Being inactive and refusing to thank are examples of withholding politeness. Consider the following Example:

22. A: Hello! How are you today? B: (Silent). (Culpeper, 1996)

2.5.1.2. Responses to Impoliteness

Culpeper (2005) states that understanding the reaction to an utterance is important as it can show how the utterance is interpreted.

2.5.1.2.1.Accepting the Face Attack

The act of impoliteness that happened may be met with an apology (Culpeper, 1996, p.152). It can be presumed that the participants who chose to accept the face attack are responsible for the act of impoliteness. They may also be able to agree with the impolite evaluation found in the aggravated FTA (Bousfield, 2008, p. 193).

An example of accepting the face attack that A (official) and B (official) (car owner). A is currently aiding with the removal of an improperly parked car. B arrives as the car is lifted onto the back of the removal car. Eventually, B becomes worried about this incident (Bousfeild, 2008).

23. A: "Oh... Please don't do it this has never happened to me before, don't do it to me!" B: "Sorry Madam."

A is upset with B through the use of the strategy of bald on record impoliteness (Don't do it to me!). B apologizes, on the other hand, to A. It suggests that B implicitly accepts A's face attack by responding "Sorry Madam" in order not to cause the incident harder.

2.5.1.2.2.Countering the Face Attack

Face attack countering occurs only when the addressee counters the S's face attack. The addressee does not only remain silent or consent to the face attack of the S. In addition, face attack countering is subdivided into

subcategories which are offensive countering and defensive countering (Bousfield, 2008, p.193).

2.5.1.2.2.1. Offensive Countering

The explanation of the offensive strategy is discussed in the following example:

A guy in a small red car was trying to drive right next to a crosswalk at a corner in New York City into a parking space. As the guy begins to park, a woman was crossing a road with her two kids. She is extremely thin. He has a large belly of fat. The two are arguing over whether she, the pedestrian, or he, the driver has the right of way. The woman suddenly starts yelling:

24. Woman: Oh shut up you fat pig!

Man: Go f*ck yourself!

With offensive words, both Ss attack one another. The woman attacks the body shape of the man by saying "Oh shut up you fat pig" and relates him to a pig. She also states, "Go on a diet" to counter his response to the attack. On the other hand, to attack the woman, the man uses the taboo word, "Go f*ck yourself: Go on a diet Man: Go f*ck yourself" (Culpeper, 2005, p.163).

2.5.1.2.2.2. Defensive Countering

Bousfield (2008) claims that defensive countering indicates that his or her face is defended by the addressee. This form is used by the addressee of the face attack by reacting or describing something to defend himself while facing the face attack. The addressee does not react to the face attack by the face attack also. Offensive strategies will have an implicit goal of defending the face of the S.

The following example shows the defensive strategy of S1, a clamper, who gives S2, a car owner, a ticket (Culpeper, 2011, 167).

25. Don't you think that this is a bit stupid?

A: Well you see, I'm just doing a job but I come along here and…

B: Yeah. Well, so is Hitler. All I'm asking you as a person don't you think this is a bit stupid?

S1 tries to use its social position as a clamper in the above example and hide behind its occupational duty to clamp illegally parked vehicles.

Figure (1). Recipient's Choices of Responding to an Impolite Act by Culpeper and Bousfield, (2003).
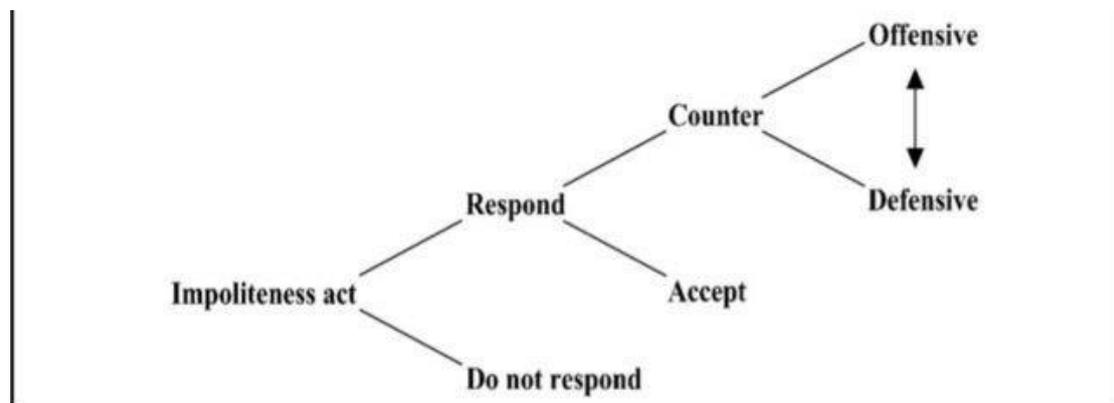
Culpeper (1996) elaborates on the reason behind using impoliteness. He clarifies that some people are impolite in their communication for a variety of reasons, which can be summed up as follows:

1. The S may hold a different viewpoint than others and want to support it.

2. The S can be impolite when expressing his/her negative psychological condition

3. The participant might act rudely just for fun.

4. To emphasise the S ideology and demonstrate dominance in interactions

5. To make fun of or mock someone's identity.

6. The S occasionally tends to be impolite for the audience to perceive his/her opinion.

2.6. Figurative Strategies (Tropes)

A literary trope is the use of figurative language, via a word, phrase or image, for artistic effect such as using a figure of speech. Keith and Lundburg (2008) describe a trope as, "a substitution of a word or phrase by a less literal word or phrase." The word trope has also come to be used for describing commonly recurring or overused literary and rhetorical devices, motifs or clichés in creative works. Literary tropes span almost every category of writing, such as poetry, film, plays, and Tv shows. The current study selected both irony and satire, as those figurative strategies (tropes) are known for their strong relation to DH. Thus, they will be drawn upon in the analysis.

2.6.1. Irony

According to Cruse (2006, p.90), irony is a figure of speech where the intended meaning of a term signifies exactly the opposite of the literal meaning, for example, when someone says, "You've been a good help!" to someone whose actions and words have just created the disaster. An ironic expression intends to mock or make fun of someone else by literally echoing their words or presumptive ideas. Vlkova (2010, p.16) defines irony as using words that are opposite or different from what someone means to achieve an interesting effect. Thus, irony is always

accompanied by humour. Chaysin (2011, p.12) states that by using ironic expressions, the words contradict the actual idea or objects. Perez (2012, p.33) supports all the above definitions when he defines irony as a verbal expression in which words attempt to convey an implied meaning that is different from the one expressed. Also, Perez (2012) distinguishes between the aim and the effect of irony. The aim is to communicate the opposite of the literal meaning, while the effect may be sarcastic, satiric, or even a funny interpretation that undoubtedly profiles negative meanings.

2.6.2.Satire

Satire is a literary device that expresses criticism while attempting to be amusing. It mixes both humour and criticism (LeBoeuf, 2007, p. 2). It includes understatement, distortion, and exaggeration as its strategies.

26. A retiree was taken on a 5-day cruise by her son. The meals on this cruise are terrible, she mentioned in her complaint: "The food on this ship is awful. And such small portions!" (LeBoeuf, 2007, p. 3).

The satirical example given above demonstrates how an elderly woman criticises the cuisine she is served on a cruise. She thinks the food is awful. In the end, she yells a small portion to add to her criticism. Somehow, this last sentence is amusing and might make others laugh.

According to Test (1991, p. 15), satire is defined by a mixture of four key elements: Aggression, play, laughter, and judgment. Thus, satire must always be an attack of some sort, usually, one in which the target is ridiculed in some way. Satire must evoke laughter whether it is the smirk that accompanies self-satisfaction or the howl that accompanies slapstick.

Finally, satire must always pass judgment; without this final element, satire is 'aggression waiting for a target; it is laughter waiting for a

stimulant; it plays waiting for a game (Test, 1991, p. 27). According to Test, these four elements manifest themselves 'in acts or expressions' as satire.

2.7. Sociolinguistics

Since the late 1960s, sociolinguistics becomes a new growing field. However, this does not mean that the study of language is implied as an invention of the 1960s; on the contrary, there is a tradition in the concern of dialects and the general study of the relations between culture and word meaning. Hudson (2001, p. 1-2) defines sociolinguistics as the study of language that associates with society. Some terms are essential in the sociolinguistic analysis as Hudson (2001, p. 2) mentions that the beginnings of an analytical framework to be worked out, containing terms such as language (a body of knowledge or rules), speech (actual utterances), S, addressee, topic and so on. Thus, the value of sociolinguistics is the interest that generally depends on the nature of language or the merits of some particular languages.

Sociolinguists use a range of methods to analyse patterns of language in use. Meyerhoff (2006, p. 2) says that some sociolinguistic patterns can only be noticed systematically through a precise examination of recorded speech and a good comprehension of the S's background or place in society. Coupland (2007, p. 4) emphasises the blander definitions of sociolinguistics by referring to studying language 'in society' or language in its "social context". This means it can pay much attention both to the nature of language and the nature of society.

Sociolinguistically, Wardhaugh (2010, p. 1) proclaims that sociolinguistics is a multifaceted field of study that examines the

relationship between language and society, exploring their shared effect and the different functions language performs in society.

2.7.1. Social Variables

Fasold (1990, p. 23-24) defines the term "sociolinguistic variable" as "a set of alternative ways of saying the same idea, although the variants have social significance." A social variable (henceforth SV) is a linguistic element that co-varies with a number of additional linguistic independent variables, such as social class, gender, age, ethnic group, or context, in addition to other linguistic components. According to language users, this means that language conveys information on the S identity that exposes his/ her group membership (social class). Language does this by revealing the S's place of origin, gender, age, social class, ethnicity, etc.

An essential aspect of the study of language was taking into account the social component of linguistic variation. Speech-language pathologists must be aware of the regional and social variation that exists in the speech community in which they are working, according to Maclagan (2005, p. 15), because speech is a vital component of a person's identity. Blum-Kulka (1989) writes that SVs are classified into two groups: The first one results in individual variation, while the second one produces a situational variation. The first group, namely; the individual variation includes personal variables such as sex, age, level of education, and type of occupation. This group has fixed values that do not change when the context changes (i.e.) they are not context-sensitive.

The second group, namely; situational variation involves variables like relative power, social distance, degree of imposition, and severity of the offence. These variables are context-sensitive where the value of each variable an interlocutor possesses in a certain context most likely changes when the context changes.

2.7.1.1. Gender

Concerning gender, Holmes (1992, P.120) states that because they are more sensitive to a positive face, women are much more likely than men to show positive politeness or kindliness in private communication. Women's utterances show more evidence of the feelings of the people than men do. However, in public, women tend to use the extremes of negative politeness more frequently than men.

In setting out a list of what is called "sociolinguistic universal tendencies", Holmes (1992) offers some claims:

1. Women and men are different in developing patterns of language use.
2. Women focus more on the affective functions of interaction than men do.

3. Women focus on using linguistic devices that stress solidarity more often than men do.

4. Women interact in manners which can keep and increase solidarity, while (especially in formal contexts) men interact in manners that can maintain and increase their power and status.

5. Women are "stylistically more flexible than men".

Both genders will be adopted in the analysis and the current study will follow Holms's (1992) point of view concerning the variable of gender.

2.7.1.2. Ethnicity

The first attempt to examine the effect of ethnicity on language is carried out by Labov (1966) who executes a practical study of the effect of some SVs on the American language variations in New York city in which ethnicity, social structure, and language are interactively examined.

Labov (1966, p. 351-352) finds that ethnicity is partly responsible for the division of social structure and it has to be placed at the very centre of sociolinguistic studies, especially in a community of diverse ethnic groups like the USA. Other studies have similarly explored the American ethnic heritage. Kent (2002, p. 4), for instance, finds out that ethnicity is most commonly best described in the compass of pluralistic societies such as the American society which is characterised by ethnically diverse groups.

Moreover, Ylänne (2008, p. 168) considers ethnicity as a non-speech attribute and appearance feature that causes significant linguistic differences, but it, at the same time reinforces social unity among those who belong to the same ethnic group. Crucially, within the confines of this study, it is more appropriate to refer to Nadal's (2009, p. 9) view that American society has a widely known ethnic discrimination towards Asian and African Americans which is considered the most noticeable and contemporary ethnic conflict.

Nowadays, the way African-Americans and Asians are portrayed in media is based on many stereotypes some of them are not considered offensive because these portrayals are based on minuscule and common misconceptions (e.g. blacks speak loudly, Asians are too polite and know karate). However, those stereotypes also centred on more serious issues (e.g. poverty or drug abuse) when it comes to African Americans they would have found the comments around such topics to be offensive (Colletta, 2003). Despite the stereotypes; that are carried by the media are offensive or not, "…they are perceived and accepted by many as real" (Colletta, 2003). The audience, for the most part, viewed the stereotypical portrayals in the media as authentic. Herein lays the importance of investigating comedy through a sociopragmatic lens. It seems that much

of the interpretation of some ethnic groups' portrayals in media are said to be inaccurate, yet are still accepted as legitimate for the sake of entertainment. Therefore, the social context matters for understanding comedic portrayals of ethnicity. Both ethnicities African American and Asian will be adopted in the analysis of the current study and the study will adopt Labov's (1966) point of view.

2.8. Sociopragmatics

It is a truism that interlocutors are not hypothetical Ss or hermits who live in solitude, but they are social individuals who live and socially interact with each other in various social contexts. In essence, language, as Weigand (2009, p. 25) notes is a social phenomenon that aims to achieve various social communicative ends. In fact, it enables interlocutors to communicate in various activities and brings them together into contact so that social relationships are established. Against this background, language is a form of social practice as it is part and parcel of society and not exterior to it. From this social perspective, it is of the utmost importance to examine any linguistic activity from a social stance.

It is worth mentioning that the resonance of sociopragmatics is echoed by Leech (1983) who is the leading figure in this field. Leech (1983) proposes the concept of "general pragmatics" to refer to "the study of the general conditions of the communicative use of language" with its two aspects: Pragmalinguistics and sociopragmatics. Pragmalinguistics, on the one hand, is the study of the more linguistic aspects of pragmatics by considering the resources that are provided by a given language to convey a particular illocution. Sociopragmatics, on the other hand, is the study of the social and the more specific conditions on language use where pragmatic strategies, such as CP and politeness strategies, operate

differently in different cultures, in different language communities, in different social situations, in different social settings, etc.

Sociopragmatics can be described as the bridge between the social aspects and the pragmatic aspects of a particular exchange. Leech (1983, p. 11) concludes that pragmalinguistics is related to grammar, whereas sociopragmatics is related to sociology and the sociological interferences of pragmatics.

Figure (2) Below Shows the Distinction Between the Two Aspects more Obviously.
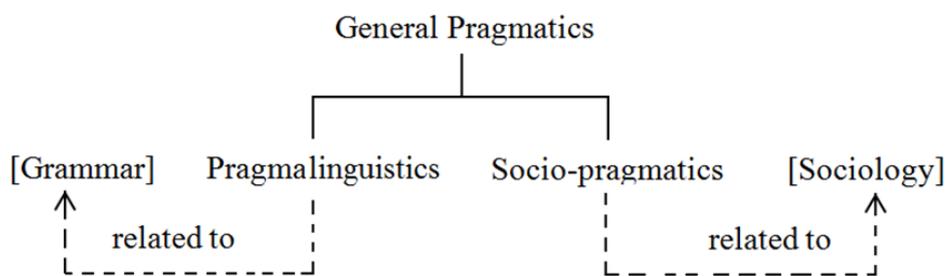
Trosborg (1995, p. 37) claims that sociopragmatics is concerned with analysing how pragmatic strategies can be realised differently in different social settings, situations, contexts, and among different social groups within a particular speech community. As LoCastro (2012, p. 159) puts it, the quintessence of any sociopragmatic study is the examination of the effects of SVs on the use of pragmatic strategies. In this perspective, Mubarak (2016, p. 19) observes that sociopragmatics aims at showing how social and cultural features are influential in language practice and how they affect the use of pragmatic strategies in certain communicative contexts. Consequently, sociopragmatics does not view pragmatic phenomena as mere theoretical concepts, but it aims to account for their realisations in real sociocultural contexts and to present social, cultural, and situational differences. Holmes (2018) vouches for the view that

sociopragmatics can be the meeting zone where sociolinguistics, the study of language in society, and pragmatics, the study of language use in social interaction, are consolidated. This view is sited in the fact that sociopragmatics deals with identifying and analysing pragmatic evidence for social norms in social interaction with respect to the use of certain pragmatic strategies (Holmes, 2018, p.15).

Following this perspective, it can be stated that sociopragmatics responds to the questions of who uses which pragmatic strategies to whom and under which circumstances. For instance, social and institutional norms may influence language choice in different settings such as law courts, schools, or media. Sociopragmatics, then, is concerned with identifying and analysing evidence for social norms and examining whether they are subscribed to or contested by interlocutors in certain social settings. In addition to this, sociopragmatics is hospitable to a diverse range of SVs such as power, solidarity, ethnicity, gender, age, economic status, religion, level of education, etc. Thus, sociopragmatics aims to show how social and cultural features are influential in language practices and how they affect the pragmatic strategies that are manifested by linguistic forms in certain communicative contexts.

2.9.Context

Mey (2009, p. 39) defines context as "a dynamic process all through every communication". Horn and Ward (2006, p. 115) state that any sentence with its appropriate meaning can be regarded as a function from a context that includes time, place, and possible world. Context is the other face of pragmatics, as pragmatic aspects of meaning involve the interaction between an expression's context of utterance and the interpretation of elements within that expression. On the whole, Hymes (1972, p. 198) is the first linguist who suggests a theory of context in

terms of his famous SPEAKING grid in which each letter is the first letter of one of eight parameters of the communicative situation:

1. Setting and Scene (S)

Setting refers to the time and place of a speech act and the physical circumstances. The scene relates to the abstract psychological state or the culture. The Christmas message of the Queen of England, along with the President of the US annual State of the Union speech, offers its special location and scene (Hymes,1974).

2. Participants (P)

Participants involve different combinations of Ss, Hs and sender and recipient. They normally perform such social functions. The conversation includes a S and H with changes in the roles; DH requires a S and a H (the audience) and a sender and a recipient are also included in a phone call (Hymes,1974).

3. Ends (E)

Ends are the conventionally recognized and anticipated results of exchange and also the personal aims that participants are trying to achieve on special occasions. The social object of DH can vary according to specific personal reasons for the various parties (Hymes,1974).

4. Act sequence (A)

Act sequence refers to the form and content of the topic: particular terms used, how they are used and their relation to the real subject (Hymes,1974).

5. Key (K)

Key is the "tone, manner or spirit" of an act. It involves sarcasm descriptions, where meaning and open material are opposed and keys can be indicated by non-verbal gestures or voice shifts (Hymes,1974).

6. Instrumentalities (I)

Instrumentalities include channels and forms of speech. Channel can be written, spoken, oral, signed and telegraphic while forms of speech include such as language, code, dialect or register (Hymes,1974).

7. Norms (N)

Norms refer to specific attitudes and properties that relate to speech and also how they can be interpreted by somebody who does not share them (e.g., loudness, silence, look, etc.). For example, in church services and interactions with strangers, there are certain standards of communication (Hymes,1974).

8. Genre (G)

Genre refers to distinct forms of utterance, such as songs, idioms, puzzles, sermons, prayers, speeches and articles. In comparison to casual expression, all of these are marked in a particular way (Hymes,1974).

Hymes provides in his SPEAKING method a reminder that conversation is a complicated activity and every single piece of conversation is skilled work. S must show responsiveness and knowledge of each of the above eight factors (Hymes,1974).

Hymes (1972, p. 198) recognises these communicative situation properties to indicate the fact that language users not only need to learn the rules of grammar or discourse, but they also need to know how to communicate

correctly. The context of the present study deals with American animated sitcoms, therefore, it is essential to collect factors regarded as necessary in viewing the context of the selected data.

2.10. An Overview of Humour

The term "humour" goes back to the Latin word umor. The word initially relates to four types of moisture or fluid found in all human bodies: phlegm, black bile, yellow bile, and blood. Character relies on these four categories of fluid. A person is said to be in a "good mood and healthy state" if all those humours are maintained in balance (Shade,1996, p.9).

However, humour underwent a semantic modification. In today's world, the words funny, laughing, and amusement are inseparable from the concept of humour. Indeed, putting this idea into words is still challenging. According to Jay (2003, p. 306), humour is everything that is humorous, whether it is intended to be or not; if anything is successful in making other people smile or even laugh, it is humorous.

A simple definition of humour has a lot of exceptions, though. For instance, Ross (1998, p. 1) notes that it is reasonable to assert that something is humorous even when nobody laughs or even grins as a result of it. In some cases, people may laugh when they see something funny, but others may not even crack a smile, instead, they may complain that it is not funny. Additionally, Ross (1998, p. 3) denotes that smiling and laughing are not always signs of humour; instead, they can signify fear or embarrassment. Aside from these instances, he concurs that humour can be characterised as something amusing that can cause someone to smile or giggle.

Lynch (2002, p. 55) indicates that "all humour is fundamentally a communicative activity", and he adds more by saying that "humour is an

intended or unintended message interpreted as funny, at its most basic level". Despite its complexity, humour is a fundamental part of our daily lives. Ross (1998) emphasises the importance of humour in society. Numerous comedies and sitcoms are broadcast on television. Spanakaki (2007, p. 1) asserts that humour has evolved into a form of popular entertainment because it covers a variety of artistic mediums, including films, comic books, plays, and television programmes. Despite being viewed as only amusement, humour can be a powerful tool for social commentary and transformation (Black, 2012, p. 87). In other terms, it may be claimed that humour is a key component of casual conversation and that society as a whole enjoys it. However, humour serves more purposes than just amusing people, as there is another kind of humour, known as dark humour, which is too savage and evokes intense, unusual emotions.

DH is defined as "a kind of humour or comedy that is associated with race, religions, sex, and other sensitive themes that refer to a particular community" (Early, Carpio and Sollors, 2010, p. 2). Therefore, it may be stated that DH is a type of humour that aims to insult particular communities for their colour, gender, or even culture.

2.11. Dark Humour: Definitions and Characteristics

There is a type of humour that is not just meant to make people laugh and giggle; as a result of it, viewers and readers may be left wondering whether to laugh or cry. This humour is frequently referred to as "dark humour" or "black humour".

According to Janoff, (1974), DH starts to emerge in America at a time when traditional values were crumbling and people were becoming disillusioned. Knickenbocker (1964) describes DH as "awful" and

"marvellous," defining it as an American kind of humour as well. Another school of thought argues that the European tradition of French surrealism should be looked to for clues about the origins of DH. Specifically, André Breton, who in the 1930s first used the term "humour noir." He described it as rebellious, iconoclastic, and demand-driven.

Although there are numerous attempts to define DH, no one description gains widespread agreement. As a result, it is referred to by various critics, artists, and writers by many titles, including black, dark, grim, gallows, grotesque, morbid, and sick humour (Mindess, et al, 1985; Oxford dictionaries, 2016). In his essay "The Mode of Dark Humor," Weber (1973, p. 388) defines DH as humour that finds a reason to laugh at things that are typically regarded as very serious for humour, such as "the death of men, the breakdown of social institutions, mental and physical disease, deforming, suffering, anguish, privation, and terror".

Since events and characters are frequently exaggerated well beyond the bounds of typical satire and irony, DH jokes are typically difficult to interpret. Furthermore, DH is perceived as morbid, nasty, psychopathic, twisted and often very funny (Maxwell 2003). The term is also defined as a kind of humour that treats sinister subjects like death, disease, deformity, handicap or warfare with bitter amusement (Mindess, et al, 2001) and presents such tragic, distressing or morbid topics in humorous terms, that is why DH most likely to be considered offensive (Oxford dictionaries, 2016).

Dark humour is described by Pentzer (2015) as "the humorous exploitation of taboos like sexual immorality, cannibalism, and especially death." Janoff (1974, p. 303) effectively summarises DH because it is impossible to characterise DH as pessimistic or as merely lacking an

affirmative moral voice. Instead, it exists outside of these bounds in a space of horrifying sincerity regarding very extreme situations.

As the general qualities of the works that are connected with it, DH is usually associated with chaotic chronology, narratives that are going nowhere, and a conflicting, or even unreliable, narrative attitude. It explores violent or shocking incidents, questions the readers' ideologies, and values both the disturbing and the hilarious (Janoff, 1974, p. 305).

Dark humour challenges any system, whether it is political, moral, or religious, that does not agree with human experience or intuition " (Colletta, 2003, p. 2). On one side, there is comedic order, while on the other, chaos. The oppressive atmosphere in the text rejects current world ideals and viewpoints, including the strict social hierarchies, the horrible slaughter of wars, the loss of a unified identity, and the astounding effects of modern technology (Colletta, 2003, p. 3). Following the different viewpoints, DH appears in any piece of art through satire and irony according to Bloom (2010). However, the majority of authors and writers believe that "It involves the morbid, horrifying, grotesque, or more generally the suffering, pain, fear, and hatred that those things provoke" (O'Neill, 1993, p. 62).

According to Sedat (2018, p. 3), psychologists, following Freud, view DH as a mental process taking place inside of a person who is suffering, a process in which "the ego refuses to be distressed by the provocations of reality." It insists that it cannot be compelled to suffer, that traumas are no more than occasions for it to gain pleasure". According to O'Neill (1993), the most perplexing part of DH. revolves around the unconsidered assumption that this humour is therapeutic. Freud argues strongly that DH liberates us to the extent that we allow ourselves to avoid pain, therefore

this humour frees us to the extent we allow ourselves to keep away from the pain.

Some critics have a more positive outlook on how DH serves society. Some critics are more optimistic about the function of DH, they regard DH as: A mechanism of resistance or survival that offers the audience or the characters in a narrative some form of escape from the despotic or fatalistic situations they experience. It is a technique for separating oneself from problems or snatching a minor win in freedom from defeat (Pratt, 1993, p.25). As Morreall (2001) states dark humour helps troubled and mistreated individuals endure their suffering and face the situation of reality without going insane. This view is supported by Kuhlman (1988, p. 105) who writes that " dark humour gives a way of remaining sane in a place of insanity and presents an illogical, even psychotic, solution to irresolvable dilemmas." According to Hobby (2010, p. 57), every humour involves negations, absurdities, and dark truths about our life. These dark truths include our inability to prevent death and the disputed way we approach this most devastating of all dark realities.

Other critics emphasise this style of humour's darker aspects and contrast it with other forms of humour, claiming that DH may somehow achieve superiority (Pentzer, 2015, p. 8). While DH may criticize and ridicule societal values, traditions and circumstances, its critics assert it provides no suggestions to make any of them improved, though mocked, the fatal state is inescapable (Pratt 1993, p. 515).

Another perspective combines these two perspectives: On the one hand, DH terrifies or threatens an audience, and then undercuts that action with humour; this is a liberating move that enables the audience to confront pain and fear but overcome them (Pentzer, 2015, p. 8). The violent mix of opposing extremes, however, unsettles people to the point where they do

not know how to respond, and our emotional and intellectual responses become confused, which undermines their certainty of moral and social values and puts our sense of a reliable norm under scrutiny (Pentzer, 2015, p. 9).

Thus, DH challenges both the object and the audience, destabilising our grasp of material and ideas from two different angles. The secret source of humour is not joy but sorrow. There is no humour in heaven." (Pentzer, 2015, p. 9). Here is a quote in which Twain put his finger on two central beliefs of DH's theory: first, that human life is grotesque, pitiful, futile, and absurd; second, that this state can be exploited humorously.

According to Winston (1978), the achievement of DH lies in its ability to disorient the audience; the viewer's perspective and distance to the work must be shifted persistently: Frequently, Pentzer (2015) "we are made to laugh at a character and then abruptly make out that we share his dilemma and thus have been laughing at ourselves the entire time". According to Pentzer (2015, p. 28) "It is DH which can convey simultaneously the pathetic and bathetic, the horrible and the hilarious".

In conclusion, DH is given an operational definition: DH refers to the more or less explicit expression of humour that seeks to mock situations that are typically viewed as tragic, such as death, illness, handicap, and excessive violence, as well as the participants or subject matter in those situations. All in all, nothing can't be made fun of or considered "off the table" when it comes to this kind of humour. Importantly, DH does not necessarily make fun of or make light of tragic situations, even if it is inspired by them and relevant to them, therefore, not all DH is purposefully offensive and/or qualifies to be called 'sick' humour (Dundes, 1989).

2.11.1. Types of Dark Humour

Different forms of DH are communicated by different means and for different purposes. Some of this humour comes via the mass media, such as radio's witty comments; television provides us with DH in the form of sitcoms, blooper shows, stand-up comedy, political satire, and dark humorous advertisements; also in newspaper comic strips and cartoons, this genre is found in comedy movies, and humorous books (Martin, 2007, p. 10).

These different forms of DH are presented as 'Verbal dark humour' or 'Non-verbal dark humour. While the former is done through language, the latter can be done through non-verbal acts. This kind of humour depends on visual stimulus rather than verbal. Non-verbal DH is beyond the scope of this study (Martin, 2007, p. 14). The present study deals only with verbal DH.

2.11.1.1.Non-verbal Dark Humour

Non-verbal DH indicates examples of DH that focus more on the visual or context-based dimension than the verbal one. This includes instances where humour is expressed by the presence on screen of objects like coffins, corpses, hearses, blood, etc. that are not typically connected to comedic situations and/or the participants' amused reactions, but which do so because of their context-specific juxtaposition with contrasting objects (Maxwell, 2003, p.45).

2.11.1.2. Verbal Dark Humour

Dark humour is humour that relies on language, Therefore, DH conveyed in language, not other mediums, belongs to DH. For DH, the following is a quick elaboration of irony and satire as those two are the related

linguistic strategies which associate with DH (Maxwell, 2003, p. 56). Thus, those two will be drawn upon in the analysis.

2.11.2.Theory of Dark Humour

The first person to use the term "black humour" is the French surrealist Andre Breton. This term appears in his 1940 book Anthologie de l'humour noir. In light of this, when the term is translated into English for the first time, the target language uses the word "black humour" for the word "noir," which means "black" (colour). However, the term "black humour" is ambiguous since, as Breton (1972) notes, many believe that black humour relates to black people. Until then, the term meant nothing, unless someone imagines jokes about black people. So, To avoid any confusion or racist connotations, individuals now prefer to use the term DH instead of black humour.

Breton (1972) defines DH as a type of humour that is marked by the use of morbid, ironic, or grotesque comic episodes that ridicule humans. According to Breton (1972), DH is used in literature, drama, and film to express the absurdity, insensitivity, paradox, and brutality of the modern world, Ordinary characters, or situations are exaggerated much beyond the limits of satire or irony. To put it another way, DH often expresses insensitivity, paradox, cruelty, and absurdity. Therefore, any humour that includes one of those elements is labelled as DH.

2.11.2.1. Insensitivity

According to Roberts and Jacobs (1998), insensitivity is the lack of sympathy or empathy for other people's concerns or feelings, or the unwillingness to give importance to something; it's also characterised as the lack of awareness or the inability to respond to something.

2.11.2.2. Paradox

The paradox, according to Abrams (1993), is a statement which appears to be self-contradictory, or ridiculous on the surface but turns out to make sense. Furthermore, Abrams clarifies those paradoxes surrounding all deviations of qualification of common perceptions, or opinions. The term "paradox" comes from two words which mean "opposite opinion." Paradox has multiple meanings, according to Abrams (1993).

1. Claims that contradict common opinions, often suggesting that they are unbelievable, absurd, or fantastic, but often having a favourable connotation as an attempt to correct the ignorants.

2. A claim that appears to contradict itself yet is supported by evidence.

3. An assertion that contains a real contradiction.

4. In logic, a conclusion that contradicts itself despite being backed by logical premises and sound reasoning is described as a self-contradictory conclusion. Communication is hindered by these inconsistent uses of such words because the intended meaning might not always be clear.

2.11.2.3. Cruelty

Humour that uses violence is perceived as cruel. Importantly, the joke is made to hurt or endanger someone's life, as Roberts and Jacobs (1987, p. 254) say in their book. When the element of cruelty exists in a context, a great deal of physical abuse may occur. The insanity of the situation makes people laugh, and their safety from personal consequences and the insulation from the suffering of the participants prevents the interference of a more serious response Robert and Jacob (1987).

2.11.2.4. Absurdity

Abrams (1993, p. 1) defines absurdity as the quality of a situation to be absurd. A situation that is illogical, not reasonable, or contains double

sense is grotesquely comical, incomprehensible, and inconsequential. The term "absurd" also has a more specific sense in the context of absurdism: it refers to a conflict or a discrepancy between two things but there are several disagreements about their exact nature (Abrams, 1993). On the practical level, the conflict underlying the absurd is characterized by the individual's struggle to find meaning in a meaningless world, while the theoretical component emphasizes the epistemic inability of reason to penetrate and understand reality. Traditionally, conflict is characterized as a collision between an internal component, belonging to human nature, and an external component, belonging to the nature of the world (Abrams, 1993).

2.12. Previous Studies

The following are some previous studies of some researchers that took it upon themselves to explore further and dive deeper into this interesting phenomenon:

1. Bucaria (2008) in her work (Dubbing Dark Humour: A Case Study in Audiovisual Translation) analyzed how DH travels cross-culturally in audiovisual translation. Her study takes into consideration the processes involved in dubbing humour from English into Italian as observed in English- and Italian-language versions of ten British and American dark comedies from the 1940s to the 2000s. To identify some of the main mechanisms of the DH genre, the humorous content of the films was analyzed in terms of the elements on which specific scenes are based, mainly the non-verbal and verbal components. The study concluded that: There weren't conclusive results when it came to the presence of censorship/manipulation. The considerable amount of cases in which DH was either omitted or weakened which indicates that a conscious effort was made to tone down the darkly humorous elements in the Italian

version was due to objective translational constraints in specific portions of the text, perhaps viewed as a potentially disturbing factor, and the analysis of the translation of DH in the sample confirmed that greater presence of "non-specific verbally expressed humour" concerning other kinds of DH close rendering was found to be the most commonly adopted translational strategy throughout the sample of dark comedies.

2. Ningsih (2010) in her thesis (The Significance of Dark Humor as Revealed by Fred and George Weasley in JK Rowling's Harry Potter the Series) studied the significance of DH in the literary work of J.K. Rowling's *Harry Potter* series. In his study, he aimed at identifying the characteristics of two characters in the series who are Fred and George Weasley and prove that their characters are not only minor characters but also flat characters and can reveal humour in the story and make their characters the prominent minor characters. The study concluded that the character of Fred and George Weasley is not only minor but also flat. They are described as amusing twins having a wicked sense of humour, rude attitude and identical appearance as well as inseparable. DH has four basic elements that are further used to prove that the humour of Fred and George Weasley is containing DH. The elements such as insensitivity, paradox, cruelty and absurdity that are found in the humour that is revealed by Fred and George Weasley in *Harry Potter* series prove that their humour are containing DH. Moreover, it proves that DH has a very significant role in influencing the atmosphere in *Harry Potter* series.

3. Andersson (2013) in his work (Dark Humour: and its use in advertising: perceptions of generation Y) studied DH and its use in advertising and the way it is perceived by generation Y especially since advertising nowadays appeals to such humour that has been frequently employed. In his study, he showed how marketers started to incorporate

taboo themes within their humorous campaigns to grab the attention of the new generation through the use of DH. The study concluded that: Generation Y serves as a sufficient target group for this strategy. This is based on their increasing exposure to topics linked to taboo themes through movies, games and the web, making them less easily provoked, and what is important though for this strategy to succeed, is the inclusion of the correct second element, capable of mitigating the offensive appearance through a humorous twist. When arriving at this effect by evoking a relieving feeling among the viewer, the advertising was suggested to work.

4. Ali (2020) in his work (Black Humour in COVID-19 As a Comic and Irreverent Analysis) investigated DH in the funny stories and jokes coined by people during the spread of the coronavirus. He used DH to be a literary device as a genre of comic irreverence for him to analyse those jokes, and to show the effects of them in different cultures. The data included some selected jokes that have been coined during the spread of the coronavirus by the people of Kurdistan, Iraq and some other countries around the world. The data comprise flippant examples of political and social affairs. The study concluded that: It was revealed that political DH could be employed as the coronavirus is used jestingly by some political leaders and parties for ideological and political benefits, and in Kurdistan-Iraq, the jokes and pranks have been recounted differently compared to those made in the USA and the European countries. The flippant stories in Kurdistan Iraq are exactly related to the people's" social lives and customs such as family affairs and the individuals" thoughts and perspectives. Nevertheless, the jokes in the USA and European countries are related to household stuff crises and family members" recklessness.

5. Charuchinda (2021) in her work (Black Humour and Subversive Satire: Feminist Stylistic in the Essay "I Want a Wife") studied DH in the literary work of Judy Syfers's essay I Want a Wife, her study aimed at investigating stylistic features in this essay from a discourse analysis perspective and providing a possible interpretation that these features can open to. Her study found seven foregrounding textual features that the writer uses to satirize patriarchy while simultaneously producing sardonically humorous effects: 1) the use of the pronoun 'I' in association with a collective identity in the self-introduction, 2) a shift into a phallologocentric point of view, 3) clausal repetition, 4) words with positive connotations, 5) wordplay, 6) modality, and 7) taboo-breaking humour. The operation of these linguistic features constitutes in itself not only a hint of the worldview of the patriarchal structure in which Syfers lived but also an attack on the dominant masculine ideology.

The studies mentioned above dealt with different kinds of data under different kinds of fields discussing a number of issues that revolved around that same concept which is DH. The present study tends to cover DH sociopragmatically. The study analyses DH using three domains of pragmatics namely, SAs, CM, and impoliteness theory and two SVs namely, ethnicity and gender in AAS in specific two well-known TV cartoon series namely *Family Guy* and *South Park*.

CHAPTER THREE

METHODOLOGY AND DATA ANALYSIS

3.0. Introductory Remark

This chapter focuses on introducing the data which is American animated sitcoms (henceforth AAS), data selection, data description and the eclectic model designed for analysing the chosen data. This chapter also presents the methods of analysis using both quantitative and qualitative analyses, after that the chapter presents the analysis, the results and the dissection of the data under the study.

3.1. The Data

3.1.1. Data Description

Animated situation comedies generally known as animated sitcoms (AS) are popular since the first release of the successful prime-time animation, The Flintstones (produced by Hanna-Barbera Productions, Inc., in 1960) (Wells, 2003). Although The Flintstones is not targeted solely at children, the content has remained family-friendly over the years, while AS created in the 1980s (e.g., The Simpsons, South Park, Family Guy) are primarily targeted at an adult audience (Turner, 2004). The appreciation and enthusiasm of young American viewers for AS are reflected in the viewer's satirical. According to recent reports, popular AS such as The Simpsons, Family Guy, and The Cleveland Show attract millions of American viewers between 18 and 49 years of age in 2011 (Kenneally 2011). In 2019, Family Guy still drew 2–3 million viewers (tvseriesfinal.com 2019), while South Park attracted 1.4 million young adult viewers (thewrap.com 2019). The growing popularity of AS has opened an avenue to the expansion of the United State market, resulting

in the genre becoming part of the Western popular culture after its introduction to an international audience (Dhaenens and Van Bauwel, 2012).

It is not by chance that these shows are so popular-the domestic sitcom has proven to be a reliable formula since the beginning of television. Through the use of animation, television writers find a wide arena in which they can combine the social criticism typical of television drama with the satire and comedy typical of the sitcom tradition to address a wide variety of issues ranging from the realistic to the fantastic (Pennington, 2012, p 45).

Pennington (2012) emphasizes the carnivalesque or lively nature of animation itself. The use of carnivalesque sitcoms allows for a more subversive narrative to take hold in animated series (Pennington, 2012). This subversion then allows the series to address more serious issues in comedic ways, something that live-action series are unable to do because of the constraints of their medium. Animation allows space for extreme self-reflexivity, a process which makes it possible for the medium to mock itself even while creating itself (Pennington, 2012, p.4).

Animated sitcoms often dissect controversial topics e.g (gay marriage), and sensitive social and political issues (e.g., gun control, murder, and bribing) using malicious humour, and stereotyping (Hhaenens and Van Bauwel, 2012). Social criticism is also a central element of these animated series, which can be understood in a United States context (Raymond 2013).

3.1.1.1.Family Guy

Family Guy (1999- present) is an adult AAS created by Seth MacFarlane for the Fox Broadcasting Company. The series has 20 seasons by this day

with more than 385 episodes. Catherine Seipp of National Review Online describes it as a "nasty but extremely funny" cartoon. Caryn James of The New York Times called it a show with an "outrageously satirical family" The Sydney Morning Herald named *Family Guy* the "Show of the Week" on April 21, 2009, hailing it a "pop culture-heavy masterpiece". The series centres on the Griffins, a family consisting of parents Peter and Lois; their children, Meg, Chris, and Stewie; and their anthropomorphic pet dog, Brian. Set in the fictional city of Quahog, Rhode Island, the show exhibits much of its humour in the form of meta-fictional cutaway gags that often lampoon American culture(Wales,1989, p.133).

3.1.1.2.South Park

South Park (1997- present) is an AAS created by Trey Parker and Matt Stone and developed by Brian Graden for Comedy Central. The series has 25 seasons with more than 315 episodes (Wells, 2003). *South Park* revolves around four boys Stan Marsh, Kyle Broflovski, Eric Cartman, and Kenny McCormick and their exploits in and around the titular Colorado town. *South Park* became infamous for its profanity and dark, surreal humour that satirizes a wide range of topics for an adult audience. (Cooper,1973, p.11).

3.1.2.Data Selection

The samples of the present study are limited to two AAS namely, *Family Guy* and *South Park*. These two TV series are known to be very popular in American society, generating millions of views daily. They attract audiences not only in America but also all around the world ages around 19-49. *Family Guy* and *South Park* are known to be two of the top long-running AAS to date (Turner 2004). Those two series are purposefully

and intentionally chosen for the fertile existence and richness of DH that it found in them. Five episodes from each series are randomly chosen for the analysis, and they are: **1.** Season 8, episode 19 "The Splendid Source", **2.** Season 11, episode 11 "The Giggity Wife" , **3.** Season 9, episode 16 "The Foreign Affairs", **4.** Season 7, episode 6 "Tales of a Third Grade Nothing" and **5.** Season 9, episode 15 "Brothers and Sisters" from *Family Guy series*, while from *South Park series:* **1.** Season 11, episode 1 "With Apologies to Jesse Jackson", **2.** Season 17, episode 10 "The Hobbit", **3.** Season 8, episode 6 "The Jeffersons", **4.** Season 15, episode 6 "Sushi city", and **5.** Season 4, episode 2 "Carterman's silly hate crime2000". As for the extracts: Twenty extracts are also randomly chosen for the same purpose.

3.2. Methods of Analysis

The data are analyzed according to the eclectic model that is designed by the current study. The model is employed to analyse DH attitudes in AAS. Two methods, qualitative and quantitative are employed to analyze the data. Cohen, Manion, and Morrison (2007) define the qualitative method as the process of understanding the views of research participants, their opinions on situations, correspondence patterns, themes, categories, and frequent similarities.

Gibbs (2007) states that qualitative data analysis is a transition of the collected qualitative data into a clear, comprehensible, informative, reliable, and original analysis. Silverman (2006) indicates that in the quantitative method, certain social phenomena can be measured by numbers. It can also be ratified in statistical measurements, tables and charts as percentages. The qualitative method represents the sociopragmatic analysis while the quantitative represents the measurements and the statistical one.

3.3. The Model of Analysis

To achieve the aims of the present study an eclectic model is designed for analysing the chosen data. The eclectic model is based on Searle's (1979) model for classifying speech acts, the model of the non-observance specifically the flouting of the four maxims of Grice's (1975), Culpeper's (1996) model of impoliteness strategies, Culpeper and Bousfield (2003) model of Response to Impoliteness, two figurative strategies namely satire and irony according to Cruse (2006) point of view for irony and Leboeuf (2007) point of view for satire, two sociolinguistic variables, gender by Holms (1992) (male and female) and ethnicity by Labov (1966) for (African American and Asian).

3.4. The Analysis

This section is devoted to analyzing DH sociopragmatically. Twenty extracted situations from ten episodes (five of *Family Guy* and five of *South Park*) are analyzed according to the model presented above.

3.4.1. Family Guy Series Analysis

Concerning *Family Guy*, the researcher selects ten various extracts from different random episodes across different random seasons to make the study more authentic. The extracts will be analysed according to the model mentioned previously.

Extract 1

Peter: Hey, you know, Cleveland,
You'd better hide the markers from your
kids. Somebody coloured in your Jesus.
Cleveland's Son: Somebody coloured in your ass
with too much ass, fat ass.

This extract is taken from S8, Ep19, which goes by the name "The Splendid Source "

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Noon, in Cleveland's dining room, having lunch.

Participants: Peter the guest (a white man), and the Cleveland (an African American family).

End: Peter wants to make it clear to the African America family that Jesus is a white person and not black.

Act sequence: The act starts with Peter giving his friend advice not to let his kids play with colours because someone coloured their cross with black paint.

Key: The tone is angry and very aggressive.

Instrumentalities: Spoken.

Norms: Peter and the Cleveland family are very close to each other that is why they are speaking with formality.

Genre: Conversation.

1. Speech Acts

The SA that Peter uses is the indirect directive SA of advice in (*Cleveland, You'd better hide the markers from your kids. Somebody coloured in your Jesus.*) It is indirect because the form of the verb is not compatible with the function. This situation is said to have DH in it because it contains the element of insensitivity as the speaker shows no consideration for the feelings of the African American family.

2. Flouting the Maxims

Cleveland's son flouts the maxim of relevance in (*Somebody coloured in your ass with too much ass, fat ass)* because his reply is not relevant to what Peter says.

3. Impoliteness Strategies and Responses

Peter uses the positive impoliteness strategy as he shows his neglect of Cleveland's family's feelings. Cleveland's son uses the negative impoliteness strategy to attack the face of Peter, to devaluate him by comparing him with a donkey for his stupidity and then calling him a fat ass, Cleveland's intended his reply to destroy Peter's ego as a white person. As for the first response by Cleveland's son he uses an offensive encountering strategy as he replies with another offensive comment, as for the second response Peter shows no response to the impolite act of

Cleveland's son, he keeps his silence which means that he accepts the face attack.

4. Figurative Strategies

The situation is satirical for it shows clear signs of criticism to the act of colouring the cross in black paint to make Jesus of an African origin and it also shows judgment through the act of advising to what the Cleveland's have done.

5. Gender

All participants are males with no sign of any females.

6. Ethnicity

The Clevelands are African American family and Peter is a white American. By his words, Peter shows discrimination towards the African American family by indicating that Jesus is a white person, not of black skin, never been and never will be.

Extract 2

Peter: I got another one.
Let Amy Winehouse spit in your mouth.
or eat a raw slice of Anderson Cooper's ass?
Joe: Sign me up for Cooper.

This extract is taken from S8, Ep19, which goes by the name "The Splendid Source "

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Peter's car, midday.

Participants: Peter is the driver and the S, Joe is his passenger and his best friend.

End: Peter wants to make a joke out of Amy Winehouse because her songs are terrible.

Act sequence: The act starts with Peter pops out a joke to his friends by suggesting two options about Amy Winehouse and Anderson Cooper a very old broadcaster, then, the act ends up with Joe feeling disgusted and replying right away by choosing to eat a raw slice of Cooper's ass than to let Amy Winehouse spit in his mouth because this woman is known for her awful and twisted songs.

Key: The tone and atmosphere are boring and with a sense of disappointment.

Instrumentalities: Spoken.

Norms: The norms between best friends make the talk runs with informality and without any preservation to the language used that is considered grotesque and disgusting.

Genre: Joke.

1. Speech Acts

The SA that Peter uses is the indirect directive SA of suggesting in (*Let Amy Winehouse spit in your mouth or eat a raw slice of Anderson Cooper's ass?*) Peter is suggesting two options to his friend in an indirect way since the verb doesn't match the function. This situation is considered to have DH because it contains the element of absurdity since it is wildly inappropriate.

2. Flouting the Maxims

Joe flouts the maxim of quantity by not being informative enough and by mentioning only Cooper he's indicating that he's not choosing Amy Winehouse. Joe in his reply (*Sign me up for Cooper),* expect Peter to understand what was not mentioned is not chosen and he also flouts the maxim of manner for not being clear with his answer.

3. Impoliteness Strategies and Response

Peter uses the negative impoliteness strategy by making fun of and ridiculing Amy Winehouse by attacking her negative face when he compares her with a man's ass, he intends to hurt that image and ridicule it. As for the response, Joe agrees with the joke and shows no encounter, therefore, it's a sign of accepting and agreeing to the impolite act.

4. Figurative Strategies

The situation is considered to have satire because it shows the S Peter is exaggerating his speech by adding more details, he also makes judgments about how that woman is being hated just because her music is horrible, as a sign that women don't know how to make good songs.

5. Gender

All participants are males, but the joke is used to make fun of and ridicule a woman that is a famous figure in a comparison with a man's ass, which the S says to devaluate the abilities of the females, and they are no match with the men.

6. Ethnicity

No evidence of any discrimination towards any ethnic group.

Extract 3

God: Gentlemen, I give you the Asian.
Random American people: Ooooh!
God: They are compact, hairless and fiercely intelligent.
The penises, while tiny, are extremely efficient.
We're projecting 10 billion within five years.
Also, there'll be different varieties
that will all hate each other for some reason.
Random American person: Do Asians eat just, like regular food?
God: No, no, no, haha, it is the opposite!

This extract is taken from S11, Ep11, which goes by the name "The Giggity Wife "

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Midday, God is standing and the people are sitting around a table in a conference room.

Participants: Figurative representation of God and some random American people in suits.

End: Describing to the random American people how God made the Asians.

Act sequence: The act starts with God pulling off the veil from a huge box made of glass that has a half-naked Asian man in it, God uses the act of describing to represent the way in which he made them.

Key: The tone and atmosphere are sarcastic and humorous.

Instrumentalities: Spoken.

Norms: The norms of a conference room oblige the speaker to be formal, God is speaking with formality.

Genre: God is giving a speech.

1. Speech Acts

The SA type in *(They are compact, hairless and fiercely intelligent. The penises, while tiny, are extremely efficient.)* is representative through the act of describing because God is describing how he made the Asians. Another SA is found in (*there'll be different varieties that will all hate each other for some reason.)* is also representative through the act of describing, the third SA is found in (*it is the opposite!)* it is representative through the act of stating. All acts found are indirect SA since the form of the verb does not match the function. The element of paradox is found in those three utterances in which God is presenting an idea that is silly but proven to be true which also tells that those utterances contain DH.

2. Flouting the Maxims

God flouts the maxim of quality two times in *(that will all hate each other for some reason.)* and in (*The penises, while tiny, are extremely efficient).* God isn't supporting his words with evidence and also flouts the maxim of quantity since he isn't being informative and does not provide enough information in (*it is the opposite!).*

3. Impoliteness Strategies and Responses

God used the strategy of positive impoliteness in (*The penises, while tiny)* the S attacks here the positive face of the Asians as he intends to make a joke out of them. As for the response, the Asian man and the random American people stay silent and do not give any response which indicates their agreement and acceptance of the face attack.

4. Figurative Strategies

God uses satire with a mix of laughter to show criticism of the way Asians hate each other referring to their endless conflicts and also passing judgments on the way their bodies are made with small penises and no hair at all which makes them not so different from their women, and also the way they think, that even though they are so smart but cannot solve their problems and cannot live without wars and conflicts. He also makes fun of how huge their numbers are, how fast they are spreading and reproducing, and that the numbers are growing very fast that they can get to billions in a matter of five years indicating that their lives revolve around sex only and that's all they do and the only thing they use their brains for.

5. Gender

All participants are males, no females.

6. Ethnicity

God is seen discriminating and making fun of the Asians for the way look, the way they think and the strange things they eat referring to that they are not normal as everybody else and have something wrong with them.

Extract 4

Quagmire: Hey, you know, we should drive up
to Harvard and use that card to eat for free.
Joe: That's a great idea! Let's go to Harvard!
Peter: Oh, I don't know, you guys.
We'll be as out of place there as a black guy in Sweden.
A Group of Swedish people (looking at a black guy sipping coffee in a cafe):
WOW! Blacken sipping…Yes! It's a blacken sipping!

This extract is taken from S11, Ep11, which goes by the name "The Giggity Wife "

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: 8 at night, sitting in a bar.

Participants: Quagmire, Joe and Peter three grown men who are best buddies.

End: By comparing themselves going to Harvard with an African American sipping tea in a fancy place in Sweden the S is disrespecting all African Americans by indicating they are stupid people and cannot be educated.

Act sequence: The act starts with Quagmire suggesting to his friends that they use the card Joe has so they can go to Harvard and use the privileges that come with it, then Peter expresses his worries that they will be out of the place, by comparing the situation with an African American sipping tea in Sweden referring to how strange that'll be, then the act shifts to view an African American sipping tea in a café with a bunch of people watching and mocking him as something strange and rare to see.

Key: The tone and atmosphere start with all participants feeling excited, then getting down all of the sudden with Peter referring to how stupid and not seem to fit in a place like Harvard.

Instrumentalities: Spoken.

Norms: The norms of speaking in a place like a bar and between very close friends are usually very informal with a mix of gossiping and mocking others and may contain vulgar language.

Genre: Conversation.

1. Speech Acts

The indirect SA of directive through the act of suggesting is used two times, the first one is by Quagmire in (*we should drive up to Harvard and use that card to eat for free)* and the second time is used by Joe in *(Let's go to Harvard!).* Another two SAs is used, the first by Peter which is the indirect SA of expressive, in which Peter is expressing his feeling of worrying in *(Oh, I don't know, you guys. We'll be as out of place there as a black guy in Sweden).* The second indirect SA of expressive is done through the act of surprise and is used by the Sweden crowd in *(WOW! Blacken sipping…).* This extract has DH in it since it contains the elements of absurdity since it looks not reasonable to the speakers, and insensitivity since the S shows no consideration for the feelings of the African American people in general.

2. Flouting the Maxims

No Flouting of maxims is found.

3. Impoliteness Strategies and Responses

Peter uses the positive impoliteness strategy to attack the positive face of the African American people in (*We'll be as out of place there as a black guy in Sweden)* while the crowd use the mock impoliteness strategy in the way make fun of how the African American is sipping his tea in (*WOW! Blacken sipping…Yes! It's a blacken sipping!*). As for the response, both responses to the impoliteness strategies used by Hs indicate acceptance since both times the participant is seen to keep their silence.

4. Figurative Strategies

In this extract, the Ss use both satire and irony, it can be said that it is both ironic and satirical. It is ironic because what is seen is the opposite of what is expected. Seeing an African American in a fancy place

drinking tea is considered an act of prestigious people with high class and high education which is a sight not usually seen of African American that is usually seen as poor, uneducated, low-class people can be seen only in fields working, or serving their masters and not in a place where high education people go, doing high-class prestigious action. And it is satirical because it shows a mix of laughter and judgments of what African Americans should be seen doing, and should not. which is working and serving, rather than being educated and doing what they want.

5. Gender

All participants are males, with no signs of any females.

6. Ethnicity

There is a clear sign of discrimination toward African Americans people which proves the stereotype that comes with the term African American in America as workers and farmers and servants and the only places they can be found are in farms or serving in their masters' houses, not in a place like Sweden where it's one of the best countries people go for purpose of studying, it is full with educated people. Sowing the ground not drinking tea which is considered a sign of prestige, it is the drink that high-class people have on fancy occasions.

Extract 5

Peter: All right, class, two things today. I'm no good at math,
and I don't have a certificate to teach driver's education,
Peter (talking to the black guy: So I hired a math tutor and a driver's ed guy.
Okay, so, do you use my car or do you have, like, a special one you brought?
African American Guy: Umm, I'm the math tutor.
Peter: Really? No way! So that means you're the...
Asain Guy: Driver's ed instructor, yes.
:PeterWell, I'll be a son of a gun!

All right, time to learn math from a black guy, I guess!

This extract is taken from S9, Ep16, which goes by the name "The Foreign Affairs"

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Peter's basement that he uses as a temporary classroom, Midday

Participants: Peter the S and his two children, plus a driver-ed guy which is an Asian man and a math tutor who is an African American guy.

End: To devaluate and make fun of the fact that African Americans are educated now and not servants of their masters anymore.

Act sequence: The act starts with peter explaining how he hires a math tutor and driver education guy to teach his kids because he's not good at math and can't teach them to drive, then gets surprised by the fact that the African American is the math tutor and the Asian guy is the driver ed guy which he assumed the opposite.

Key: The atmosphere and tone of the S are sarcastic mixed with amusement.

Instrumentalities: Spoken.

Norms: The norm inside the classroom are formal, but Peter breaks that norm and curses when he got surprised.

Genre: Conversation.

1. Speech Acts

The S Peter uses the direct directive SA of asking in (*do you use my car or do you have, like, a special one you brought?*). this extract contains DH since it has the element of insensitivity and lack of consideration for the feelings of the African American guy.

2. Flouting the Maxims

Peter flouts the maxim of manner in (*All right, class, two things today. I'm no good at math, and I don't have a certificate to teach driver's education, So I hired a math tutor and a driver's ed guy.*) he is not being orderly in his words. And also flouts the maxim of quantity in *(Really? No way!)* because he is not giving enough information, and thus not being informative.

3. Impoliteness Strategies and Responses

Peter uses the negative impoliteness strategy in (*time to learn math from a black guy)* in which peter aims to attack the negative face of the African American guy of being free of imposing and doing or being what he wants. Peter is indicating a lot of disrespect in his utterance, he intends to say that those who used to be farmers and servants to the white Americans now have education and start to teach them and that is funny to him, he ridicules that fact that the African American people are getting an education and teach other instead of the opposite. As for the response, the African American guy shows no reaction and gives no reply which means he accepts the face attack that peter threw at him.

4. Figurative Strategies

This extract contains both satire and irony, it is satirical since it ridicules and passes judgment on the fact that African Americans people are getting an education and the African American guy he is talking to is a teacher that offers to teach Peter who is a white dude, that is amusing to Peter because African Americans are seen as nothing but workers and farmers and that is the only job they have, serving their masters which are the white Americans. It is ironic because what Peter expects is the opposite of what reality shows, he based his assumption on the common stereotype of Asian people being smart people, and that African

Americans are stupid, therefore he expects to get an education from the Asian guy, not from the African American guy.

5. Gender

All participants are males, with no sign of any discrimination towards females.

6. Ethnicity

Clear evidence of discrimination against African Americans, is when Peter makes fun of the fact that an African American is teaching him instead of the Asian guy. He intends to say that African Americans are stupid people and not smart and do not fit in places of education, and they are only seen as servants, that's why Peter directs his speech to the African American guy instead of the Asian guy when he asks for the car that the African American guy is going to use.

Extract 6

Peter: Okay, guys, I got one.
Would you rather get a massage from a man...
or surgery from a female doctor?
Joe: Wow.
Quagmire: Like minor surgery?
Peter: No, serious surgery like a blown kidney or something.
Joe: Jeez.
Cleveland: Good question, Peter.
Quagmire: Is the man gay?
Peter: No.
Quagmire: Is the female doctor at least Jewish or Asian?
Peter: You know what? I'm gonna take it up a notch.
Hispanic female doctor or gay male masseuse?
Quagmire: Hispanic from Spain?
Peter: No.
Quagmire: So it's basically, would you rather
get a massage from a gay man or die?

This extract is taken from S9, Ep16, which goes by the name "The Foreign Affairs"

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Noon, Peter's car, driving to "South Vergina".

Participants: Peter is the driver, Joe is a crippled cop, Quagmire is a womaniser and Cleveland is an African American mailman, they are four best buddies.

End: The end of this joke is to laugh at women that work as surgeons, the joke indicates that they are useless and not as good as men and that they get people to die in their hands.

Act sequence: The act starts with Peter poping a joke to his friends to make them laugh and to pass some time while driving, his friends keep guessing by asking him questions and expressing their opinions, and then the act continues with Peter giving them more details, the act ends with Quagmire leads everyone to disappointment, by rephrasing the joke in a way that is not funny or satisfying to all.

Key: The tone and atmosphere are tedious and dull and all S's are feeling bored.

Instrumentalities: Spoken.

Norms: The norms that are used between best friends are usually governed by informality, the attitude is casual and may have a lot of gossiping.

Genre: Joke.

1. Speech Acts

The SA the S uses in this extract is the indirect SA of expressive three times, one through the act of compliment in (*Good question, Peter), and in (Wow)*and in *(Jeez)* through the act of surprising. Another S uses the direct SA of directives through the act of asking in *(Is the man gay?).* this extract contains DH in it since it shows the element of insensitivity and absurdity, what the S says is not reasonable and shows no consideration and that he does not care for females' feelings or images.

2. The Flouting the Maxims

The S flouts the maxim of quantity two times in (*Wow*) and in *(Jeez). The S* in not being informative about why he reacts this way. The S also flouts the maxim of relevance three times in *(Jeez)* and in *(Wow)* and in *(You know what? I'm gonna take it up a notch)*, because he is not being relevant to what the other person says.

3. Impoliteness Strategies and Responses

In this extract, the S uses the positive impoliteness strategy in (*So it's basically, would you rather get a massage from a gay man or die?).* The S intends to make fun of women and attack their positive face and makes them look in a bad image as not good at doing their jobs, the S even takes it too far by comparing having surgery by women with having a massage by a gay man and then choosing the gay man instead of dying by a woman. As for the response, the Hs accept the face attack which indicates that they are agreeing to what their friend says.

4. Figurative Strategies

This extract contains satire as it throws a mix of judgment and criticism to the way females work and how they are bad at their job that they can even cause people to die.

5. Gender

There is evidence of discrimination towards women that work and especially those in the medical field working as a surgeon as being unprofessional and unqualified at their jobs.

6. Ethnicity

One of the participants asks if the woman that is going to give him surgery is an Asian woman. The one who asks the question is a womanizer who normally gets in multiple relationships with women at the same time and for sex only, and looks at women as nothing but sex machines, and by referring to Asian women he refers to the common stereotype that revolves around them, which is a lot of them work as prostitutes. He throws shade and disrespect to all Asian women and highlights the way Asian women are portrayed by men.

Extract 7

Mr Washi Washi: Ever notice when two black guy
come in your convenience store...
one go one way and one go the other way?
What they doing? What they stealing? Who with me?
Mr Washi Washi: You stay out my store!!
All you, stay out my store. I remember you faces!!
African American audience: BOOO!!

This extract is taken from S7, Ep6, which goes by the name "Tales of a Third Grade Nothing"

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Night, at a comedy club.

Participants: The S is Mr. Washi Washi an Asian man, the Hs are the audience and all of them are African Americans.

End: Mr. Washi Washi wants to deliver the idea that all African Americans are buglers.

Act sequence: The act starts with Mr Washi Washi standing on the stage and starts telling a joke about two African Americans to an African American audience, the act continues with him accusing the audience to steal when they enter stores, and then the audience boos him, the act finishes with Mr Washi Washi passes a warning to all African American to stay out off his store.

Key: The tone and atmosphere are disturbing, annoying and provoking discomfort.

Instrumentalities: Spoken.

Norms: The speaker passes a warning and accusation while telling a joke. The S attitude is not formal and does not provoke laughter, but does the opposite which enrages the audience.

Genre: Joke.

1. Speech Acts

The SA the S uses in(*What are they stealing?)* is the declaration through the act of accusing because Mr Washi Washi is passing an accusation, the SA is indirect because the form doesn't match the function. Another SA is found which is also indirectly performed by the act of threatening in (*You stay out my store I remember you faces!!*) and it is commesive SA. DH is found in both those utterances through the existence of the element of

insensitivity since Mr Washi Washi shows disrespect and no consideration for the African American audience.

2. Flouting the Maxims

The S flouts the maxim of quality because he did not provide enough evidence of his speech in (*one go one way and one goes the other way. What they doing? What are they stealing?*) and also flouts the maxim of manner he's not being brief or orderly though out his speech. The maxim of relevance also got flouted by the audience when they reply with" BOOO!!"

3. Impoliteness Strategies and Responses

The S uses the bald-on-record impoliteness strategy in *(You stay out my store!!)* In he was brief and direct in expressing his anger. As for the response, the audience countered the act of impoliteness that is done by Mr Washi Washi by using offensive countering when they all enrage with " booo!!"

4. Figurative Strategies

The whole act that is done by the S is being satirical, he passes judgments toward the African Americans that they all are stealers and also shows criticism of them and the way they act in stores.

5. Gender

All participants are males, with no sign of any females.

6. Ethnicity

Through expressing his anger towards African Americans in a joke that was never funny, the Asian man passed along the hate and discrimination

towards African Americans and the stereotype that goes around them in America that they are all seen as buglers.

Extract 8

Teacher: Peter, would you like to
introduce yourself?
Peter: Hi, my name's Peter Griffin. Um...
I was actually in third grade
a long time ago, but I never finished.
Back then we had a teacher
named Mrs. Wilson.
Ha-ha. Except we had
this funny little nickname for her.
We called her "Mrs. Kill-Son"
because she had an abortion.
I know it's kind of silly,
but we were just a bunch of kids.
I'm sorry. Go ahead, Mrs., uh...?
Teacher: Wilson. Thank you, Peter

This extract is taken from S7, Ep6, which goes by the name "Tales of a Third Grade Nothing"

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Noon, in a classroom.

Participants: Peter is the S and the rest of the class, plus the teacher is the Hs.

End: To say that abortion is horrible and women should not do it, cause by doing that they are killing a life.

Act sequence: The act starts with Peter introducing himself to the class, and then he decides to crack a joke that he and the kids used to laugh at when he was younger, he continues by mentioning a teacher he used to have that goes by the name Mrs Wilson that he and his friends call Mrs Kill son because she had an abortion.

Key: The tone the speaker uses to deliver the message was full of excitement on the part of S.

Instrumentalities: Spoken.

Norms: The norm within the classroom requires the S to talk with formality with keeping the titles.

Genre: Joke.

1. Speech Acts

The SA type in *(We called her "Mrs. Kill-Son" because she had an abortion.)* Is representative through the act of stating, the SA is direct because the verb is compatible with the function. This utterance is said to have DH because it contains the elements of insensitivity and paradox, it is wrong but still makes sense somehow and it shows how inconsiderate the S is to the feelings of the teacher.

2. Flouting the Maxims

The S flouts the maxim of quality because he didn't provide enough evidence to support his words in *We called her "Mrs Kill-Son" because she had an abortion.*

3. Impoliteness strategies and Responses

The S uses the positive impoliteness strategy to attract the teacher's positive face by calling her a horrible name to devaluate and criticize her horrible doing. As for the response, the teacher showed a cold reaction with no emotion as a sign of accepting the face attract that is done to her by the S. she isn't making any encountering instead she chooses to avoid conflict by just saying " thank you, Peter"

4. Figurative Strategies

The utterance (*We called her "Mrs Kill-Son" because she had an abortion.)* contains satire as there is criticism from the S mixed with play in words for laughter, plus the utterance also conveys judgment to things the teacher did.

5. Gender

There is a sign of discrimination and devaluating towards the females that have an abortion as being seen as horrible humans on one part and killers on another.

6. Ethnicity

All participants are white people, with no sign of any African Americans or Asians.

Extract 9

Mr Washi Washi: *What you want?*
Peter: *Uh, yeah. I'm here to pick up my cleaning?*
Mr Washi Washi: (hands a random shirt) That twenty dollar.
Peter: *Hey, uh, I think you forgot my shirt.*
Mr Washi Washi: There no shirt.
Peter: *Well, no, I know you have my white shirt.*
Mr Washi Washi: I no have your shirt.
Peter: *You yes have my shirt!*
Mr Washi Washi: You get out my store!
Peter: *You get me shirt!*
Mr Washi Washi: You go or I call police!
Peter: *You no dare call police!*
Mr Washi Washi: Oh, you want to play game,
fatso? You big, big...911!
Peter: *Fine! I go. But this no over. I take picture of Ang Lee.*
Mr Washi Washi: Good! He do too many white people movie anyway!
Mr Washi Washi: You no come back, ever!
I no like you American! And all you American look alike!
Peter: *Oh, we all look alike, do we? Well, look who's talking!*

This extract is taken from S9, Ep15, which goes by the name "BROTHERS & SISTERS"

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Midday, at a cloth washing store.

Participants: Peter a white American, and Mr Washi Washi an Asian man who is the owner of the store.

End: Peter wants to get his white shirt back from Mr Washi Washi.

Act sequence: The act starts with peter getting very angry at Mr Washi Washi for not giving him his shirt back, then Mr Washi Washi, the act continues with him ordering peter to get out of his store, then threatening peter that he will call the police if he does not leave, and then Mr Washi Washi express his feelings of not liking Americans because they all look alike.

Key: The tone and atmosphere of both Ss are angry and intense.

Instrumentalities: Spoken.

Norms: The norms of a public place and between strangers commit them to use formality, which is how the whole conversation starts at the begging then the participants switch to informal and start to scream and disrespect each other when one of them fails to keep the respectful tone and behaviour.

Genre: Conversation.

1. Speech Acts

Mr Washi Washi uses the direct SA of directive through the act of ordering in (*You get out my store!*) and then he uses the direct SA of

directive through the act of threatening in (*You go or I call police!*), then once again e uses the direct SA of directive through the act of ordering in (*You no come back, ever!*), and finally, he uses the direct SA of expressive through the act of disliking in (*I no like you American! all you American look alike!*). This extract has DH in it because it contains the element of insensitivity both participants show no consideration of each other feelings in (*I no like you American! all you American look alike!*)and in *(Oh, we all look alike, do we? Well, look who's talking).*

2. Flouting the Maxims

The Ss flout the maxim of quantity two times once in (*I no have your shirt*) and in *(Fine! I go. But this no over),* since neither of them is informative and both them do not provide enough information. The Ss also flout the maxim of quality two times in (*You yes have my shirt!*) and in (*I no have your shirt*) both of them do not provide enough evidence to support their words. The S peter flouts another maxim which is the maxim of relevance two times in *(Fine! I go. But this no over. I take picture of Ang Lee)* and in *(You get me shirt!)* in both times Peter is not being relevant to what Mr Washi Washi is saying. And finally, both participants flout the maxim of manner four times in (*I no have your shirt*) and in *(You no dare call police!)* and in *(Fine! I go. But this no over. I take picture of Ang Lee)* and in (*You no come back, ever! I no like you American!*) Both participants are not being orderly or use clear words.

3. Impoliteness Strategies and Responses

The Ss use five impoliteness strategies in this extract, the first one is bald on record impoliteness strategy in (*You get out my store!*), and the second one is also bald on record in (*You go or I call police!*), the S is being direct and attacking the other with an angry tone, the third one is the positive impoliteness strategy in (*Oh, you want to play game, fatso? You big, big..*)in

which Mr Washi Washi tries to attack the positive face of Peter by calling him fat and big. The fourth one is the positive impoliteness strategy as well in (*I no like you American! And all you American look alike!*) Mr Washi Washi tries to attack the positive face of Peter saying that he and all Americans look the same. The fifth one is in (*Oh, we all look alike, do we? Well, look who's talking*) which is sarcasm and how an Asian man says that all American look alike. As for the response, in the first response and the second, the S Peter uses the countering strategy of offensiveness in which he gets back at Mr Washi Washi and replies to the face attack with another face attack in both (*You get me shirt!*) and in *(You no dare call police!).*In the third response, Peter keeps his silence which is a sign of accepting the face attack. In the fourth response, Peter uses the countering offensive strategy to reply to the offence with another. The fifth and last response is accept because the Asian man says nothing.

4. Figurative Strategies

This extract contains both satire and irony, it has satire because it throws judgments that all Americans are racist and also shows criticism of the way both Americans and Asians look in a sarcastic way. It is ironic because the Asian man finds that all Americans look alike and unlike Asians when it is the opposite.

5. Gender

All participants are males, with no sign of any females.

6. Ethnicity

There is a strong sign detected of discrimination towards the Asian for the way they look and all of them look alike in the way Peter speaks sarcastically, he uses the same weak accent as the Asian man uses

because his English is not good, so Peter as a kind of disrespecting him he sarcastically speaks like Mr Washi Washi.

Extract 10

Stewe: Hey, who was that fat chick
sneaking out of here this morning?
Brian: Oh, that was someone I met from class. Bettina.
Stewe: Ooh, that's way too fancy a name for her.
Her name should be "Thud" or...or "Oof"

This extract is taken from S9, Ep15, which goes by the name "BROTHERS & SISTERS"

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Morning, Peter's house, living room.

Participants: Stewe peter's child is the S and Brian a talking dog is the H.

End: To make fun of fat women and criticize their size and image.

Act sequence: The act starts with Stewe noticing a fat strange chick sneaking out of the house, then he sees Brian and asks him about her, Brian indicates that she's his friend whom he met at school, he continued by saying her name is Bettina which is a fancy name, Stewe then make fun of her having a beautiful name, saying that she should have " Thud" or " Oof" as a name it would be more suitable for her Stewe used the act of asserting to perform his act.

Key: The tone and atmosphere in which the message is delivered are calm and the S is looking amused.

Instrumentalities: Spoken.

Norms: The norms inside the house between family members usually make the participant talk with no formality and behave casually.

Genre: Conversation.

1. Speech Acts

The SA type in (*Her name should be "Thud" or...or "Oof"*) is representative performed by the act of asserting, the SA is indirect because the form of the verb does not match the function. DH can be detected in this utterance since it contains the element of insensitivity, the S shows no consideration for the state or feeling of the girl he's talking about. And also shows the element of paradox since she's very heavy it makes sense to call her "Thud" and that's why the S is feeling amused.

2. Flouting the Maxims

The S flouts the maxim of relevance in (*Her name should be "Thud" or...or "Oof"*) since those names are not relevant to the name Brian mentioned.

3. Impoliteness Strategies and Responses

The S uses the positive impoliteness strategy to attack the positive face of the girl by coming up with unpleasant names to call her instead of the one she has. As for the response, the H showed no response which indicates accepting and agreeing with the face attack that the S made.

4. Figurative Strategies

Both satire and irony are found in this text it is satirical because it imposes judgment and criticism of the way fat women look and makes fun of them by presenting the name "thud" to indicate that they hit the ground so hard that it caused it to make a huge sound because they are heavy, it also indicates the irony as the S said her name doesn't match

what she looks like, her name Bettina indicate that she's a hot girl when in reality she's not.

5. Gender

The S by his utterance is reflecting society's stereotype about fat women and the way they are portrayed by men as not beautiful, unattractive and unworthy of attention because of being overweight.

6. Ethnicity

No sign of any attack or discrimination towards any ethnicity.

3.4.1.1. The Findings and Discussion of Family Guy Series

This section is devoted to showing the results that are found based on the analysis of the series *Family Guy*:

A. Direct and Indirect Speech Acts Result

Through doing the analysis the researcher attempts to find out which SA is the most dominant, The following table shows the results of the direct and indirect SA that the researcher comes up with in the series *Family Guy:*

Table (1) The Frequencies and Percentages of Direct and Indirect Speech Acts in Family Guy Series.

The Item		F	P
Speech Acts	Direct	7	31%
	Indirect	15	68%
Total		22	100%

Figure (4) The Frequencies and Percentages of the Direct and Indirect Speech Acts in Family Guy Series.

The result of the direct and indirect SAs of the series *Family Guy* in table (1) shows that the participants tend to use the indirect SA by a percentage of 68% and by frequency of 15 times which proves that it's the most dominant in this series which indicates that participants tend to be indirect when expressing their message through DH, while the direct SA comes second in percentage of 31% and frequency of 7 times as the results show above.

B. Types of Speech Acts Results

The researcher attempts to find what type of SAs is mostly used to express DH in the series *Family Guy*. The following shows the results that come out of the analysis concerning the types of SA:

Table (2) The Frequencies and Percentages of Types of Speech Acts of Family Guy Series.

The Item		Type	F	P	F	P
Speech Acts	Representatives	Asserting	1	20%	5	23%
		Stating	2	40%		
		Describing	2	40%		
	Directives	Advice	1	13%	8	36%
		Suggesting	3	37%		
		Asking	2	25%		
		Ordering	2	25%		
	Expressives	Complement	1	17%	6	27%
		Worrying	1	17%		
		Disliking	1	17%		
		Surprise	3	49%		
	Commisives	Threatening	3	100%	3	14%
	Declarations	-----	0	0%	0	0%
Total					22	100%

Figure (5) The Frequencies and Percentages of Types of Speech Acts of Family Guy Series.
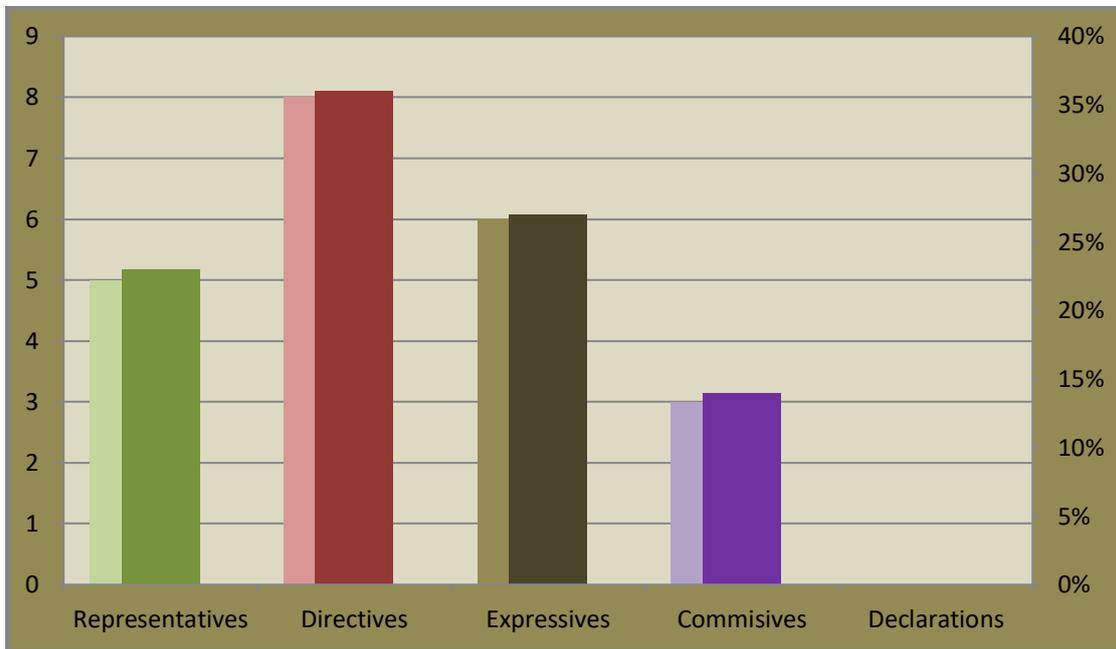
Table (2) above shows that the most frequent type of SAs used in this series is the directive SAs with a high percentage of 36% and a frequency of eight times, which means that, in this series,, Ss tend to direct and order others to do things for them with the use of the acts of suggesting as

its dominant with a percentage of 37%, then, both the act of asking and the act of ordering that come with equal and percentages of 25%, then come to the act of advising by 13%. This indicates that participants tend to express DH in this series by directing others to do things for them.

The second most frequent SAs found is the SAs of expressive which is found six times, it takes a score of 27% by using the acts of surprising as its dominant by 49%, and then comes the act of complementing, worrying and disliking which share the same percentages of 17% and a number of frequencies by one time each.

The third SAs on the scale comes the SAs of representatives with a score a percentage of 23% by an occurrence of five times through the using the acts of stating and describing with a percentage of 40% for both which come as the highest most used in this type, then comes the act of asserting which score the lowest by a percentage of 20%.

The fourth SAs on the scale are the commesives which are found three times and by a percentage of 14% and all are detected through the act of threatening.

The fifth type of SAs is the declarations which are considered the lowest on the scale by 0% which means that participants in this series do not utter things seeking immediate change, which is why the declarations SAs are the lowest on the scale.

C. Cooperative Principle Maxims Results

The study attempts to figure out what CP maxims are the most to get flouted in the series *Family Guy*. The following are the results that the researcher finds in the series *Family Guy* concerning the flouting of the cooperative principle:

Table (3) The Frequencies and Percentages of Cooperative Principle Maxims of Family Guy Series

The Item		F	P
Cooperative Principle Maxim	Quantity	7	24%
	Quality	6	22%
	Relevance	8	27%
	Manner	8	27%
Total		29	100%

Figure (6) The Frequencies and Percentages of Cooperative Principle Maxims of Family Guy Series.
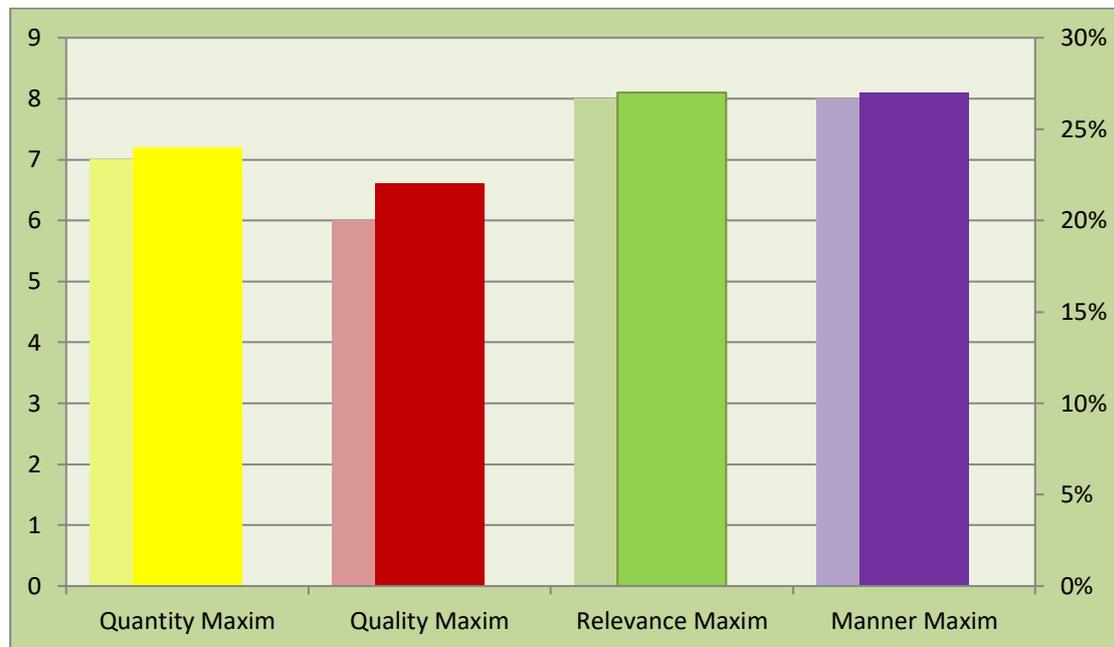
Table (3) above shows that the maxims of manner and relevance are the most frequently flouted by participants in this series by a percentage of 27% and a frequency of eight times each which indicate that the participant tends to be irrelevant, unclear and ambiguous when expressing DH, second on the scale to get flouted is the quantity with a percentage of 24% for with the occurrence of seven times, then comes the least maxim that gets flouted is the quality maxim with the frequency of six times and

percentage of 22%, which indicates that participants tend to be honest when they deliver DH in this series.

D. Impoliteness Strategies Results

The study targets to discover what impoliteness strategy is the most dominant in the series *Family Guy*. The following are the results of the analysis:

Table (4) The Frequencies and Percentages of Impoliteness Strategies of Family Guy Series

Item	Strategies	F	P
Impoliteness Strategies	Bald on record	3	19%
	Positive impoliteness	8	50%
	Negative impoliteness	3	19%
	Mock and sarcasm	2	12%
	Withhold politeness	0	0%
Total		16	100%

Figure (7) The Frequencies and Percentages of Impoliteness Strategies of Family Guy Series.
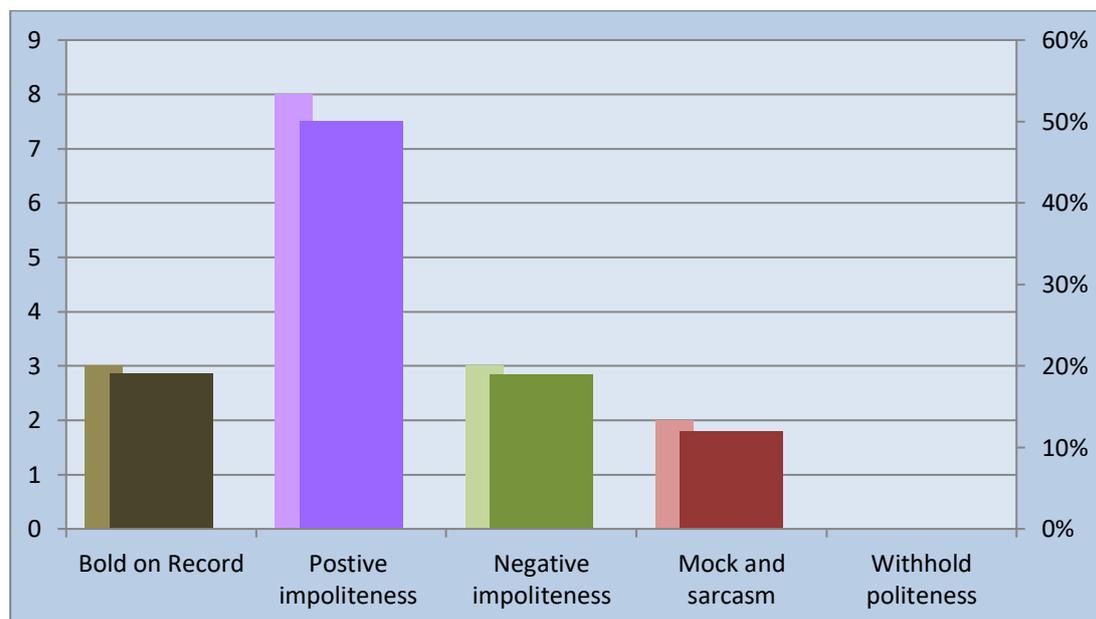
Table (4) of the percentages and frequencies above shows that the positive impoliteness strategy has the most dominant use by far in this series with a frequency of eight times and a percentage of 50% which prove that the S usually tend to neglect or attack the positive face of and self-image of others when he or she acts with impoliteness. The second one on the scale is both bald on record strategy and negative impoliteness with a frequency of three times and a percentage of 19% those strategies prove that participants tend to be less direct, clear and concise and less imposing of others' negative faces and wants, then there are the mock and sarcasm strategies which score 12% and a frequency of only two times. Then finally comes the last one on the scale with the lowest frequency and percentage is withhold politeness which is not found and which scores 0% on the scale which proves that participants in this series tend to avoid performing any polite act even when they can or get the chance to.

E. The Responses to Impolite Acts

The study attempts to detect how interlocutors respond to impoliteness strategies in the series *Family Guy*. The following are the results the study points out:

Table (5) The Frequencies and Percentages of Responses to Family Guy Series

Item	Strategies		F	P
Responses	Accept		11	69%
	Countering	Offensive	5	31%
		Defensive	0	0%
Total			16	100%

Figure (8) The Frequencies and Percentages of Responses to Family Guy Series.
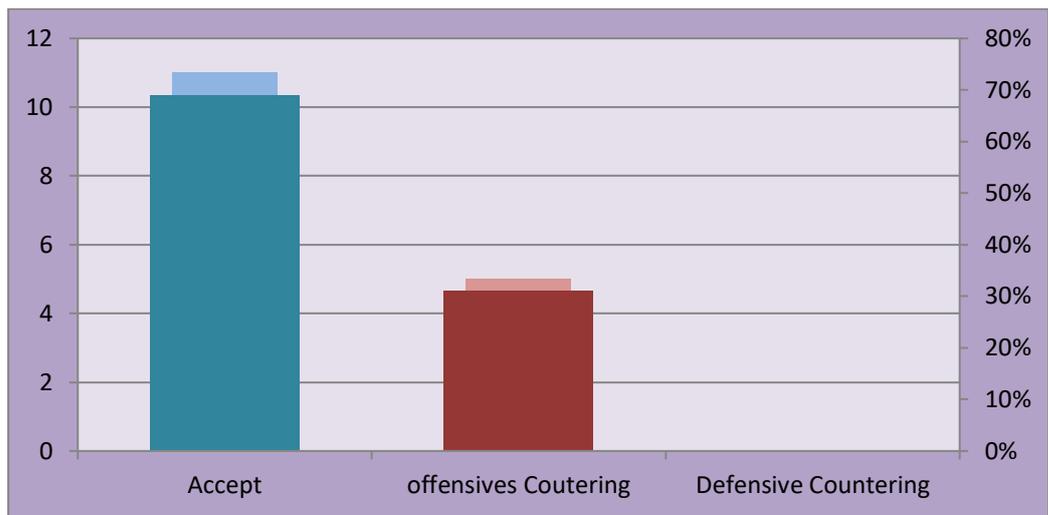
Table (5) above shows that the most dominant and most frequent response from people to impolite acts performs against them is to accept by either agreeing or staying silent by a frequency of eleven times and a percentage of 69% which indicates that people usually feel embraced, shocked or don't know what to say or how to react when they are being attacked or an act of impoliteness is performed against them.

The second response that the participants use when it comes to impoliteness countering is countering offensive by a frequency of five times and a percentage of 31% which means that when the participant in this series are not being silent or agreeing, they respond with another offence and another impolite act to try to get the attacker inline.

The third one and the least one to get used in this series is countering with defensive by a frequency of zero times and 0% which also indicates that participants in this series don't try to give excuses or defend themselves against the attacker at all.

F. Figurative Strategies Results

The study attempts to identify the strategies used to express DH in the series *Family Guy* and determine the most frequent ones. The following are the results concerning the strategies found in this series:

Table (6) The Frequencies and Percentages of Strategies of Family Guy Series.

The Item		F	P
Figurative Strategies	Satire	10	71%
	Irony	4	29%
Total		14	100%

Figure (9) The Frequencies and Percentages of Figurative Strategies of Family Guy Series.
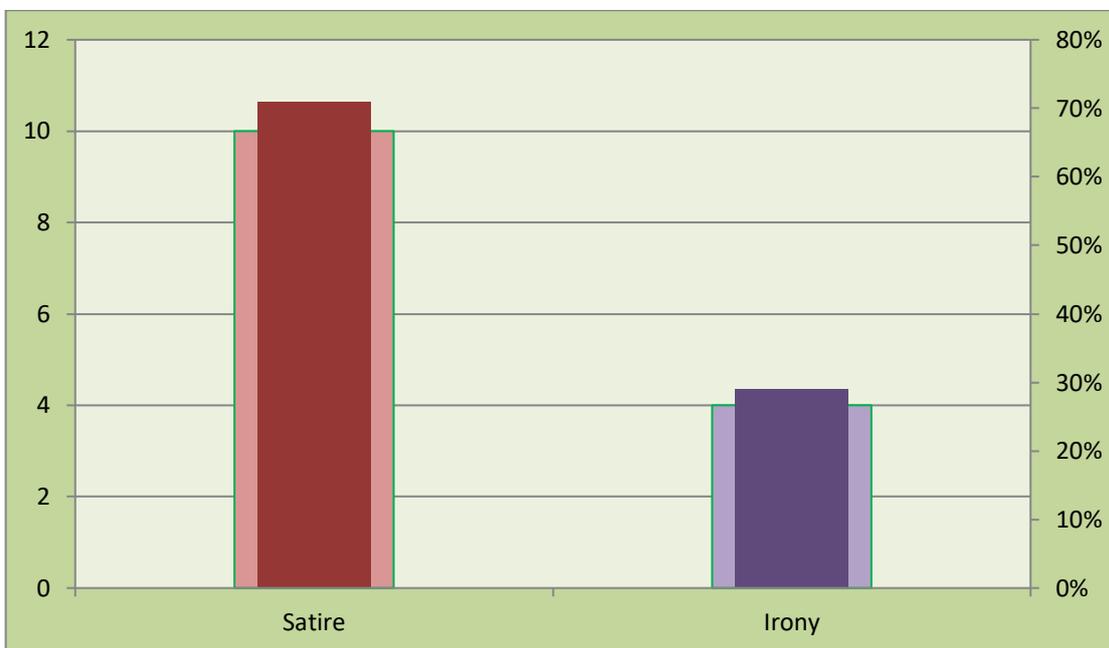
Table (6) shows that both satire and irony as Figurative strategies are found in the series *Family Guy*, and that satire is the most dominant strategy that is used to express DH in this series by a percentage of 71%

and a frequency of ten times, which means that this series use DH in a wicked way to express a lot of criticism and pass on the judgment through shaping them into a twisted joke or utterances. The least strategy used is irony by far with a percentage of 29% and a frequency of four times, this indicates that this series tends to use DH to be more judgmental than contradictory with the different themes it tackles.

G. Social Variables Results

The study attempts to figure out the gender type that get extensively targeted in the series *Family Guy*, and also detects the ethnic group that gets discriminated the most. The following results are found concerning both gender and ethnicity:

Table (7) The Frequencies and Percentages of Social Variables of Family Guy Series.

The Item		F	P
Gender	Male	0	0%
	Female	4	100%
Total		4	100%
Ethnicity	African Americans	4	57%
	Asians	3	43%
Total		7	100%

Figure (10) The Frequencies and Percentages of Social Variables of Family Guy Series.
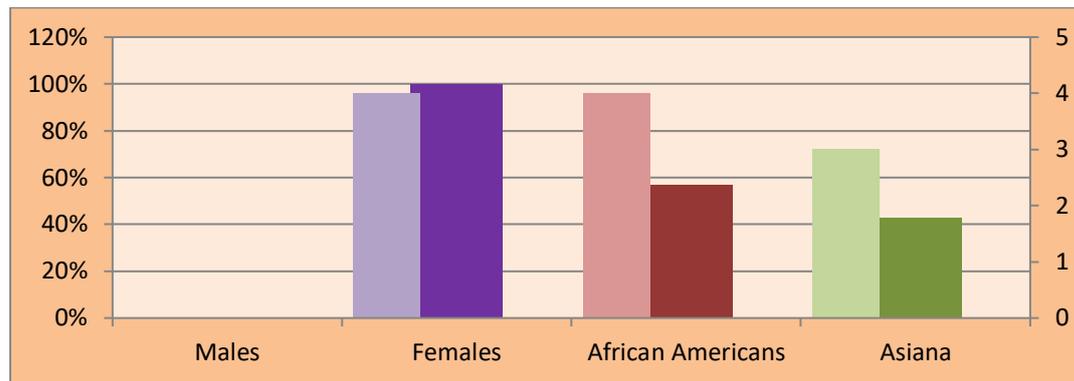
Table (7) above shows that when it comes to the variable of gender, females are most likely to get targeted than men and DH jokes that are made against females to devaluate them and discriminate them are more than those that target men. The use of DH against females comes with a dominant percentage of 100% and occurrence of four times which is high compared to the times that men get targeted which is zero and by 0%. This indicates that this series aims to attack females and view them as a liability. This series shows no consideration toward females' feelings and of the sensitivity of the situations that involve them. Whereas men are not attacked not even once, as the results show which means there is some kind of agenda and ideologies this series is trying to deliver that males are better than females, they are good with their jobs, with thinking and with taking responsibility, unlike females who are always shown in disadvantage situations, that they ultimately end up messing and ruin up and as explained in the analysis of the data concerning this series.

When it comes to the variable of ethnicity the percentages varies, the results show that the uses of DH against African Americans come at the top with a percentage of 57% and frequency of four times, while the DH used against Asians scores a percentage of 43% and a frequency of three times. This proves that DH is expressed in this series to discriminate African Americans more than Asians and shows that the discrimination

and hate towards African Americans as a minority is higher than other races like Asians, perhaps this is related to the history of both Asian and African American and what they are used to be and how they are perceived and treated by the American society based on some racial stereotypes and facts which is no longer exist.

These results prove that DH used in this series aims to attack minorities and the disadvantaged people of society which are represented by African Americans, Asians and females and make fun of them whenever possible.

3.4.2. South Park Series Analysis

Concerning the second series *South Park*, the researcher selects ten various extracts from five different random episodes across different random seasons to make the study results authentic. The analyses of the following extracts are based on the model mentioned previously.

Extract 1

Pat Sajak: come on Mr Marsh make everyone proud,
The category is [the words appear onscreen] People Who Annoy You.
We give you help [the letters: ERS]. We just need three more consonants and a vowel.
Randy: I'd like a B, an N, a G and An O, please.
Pat Sajak: More letters light up: NGG, but no O: N_GGERS.
Randy: I know it but I don't think I should say it.
Pat Sajak: Five seconds, Mr Marsh.
Randy: Oh all right uh, I'd like to solve the puzzle! Its Ni**ers!
The African American crowd: BOOO!!
Randy gets the buzzer for the wrong answer [the last letter turned-A-]
Randy: Oh naggers. Of course, naggers. Right.

This extract is taken from S11, Ep1, which goes by the name "With Apologies to Jesse Jackson"
According to Hyms's (1974) model of SPEAKING of analysis:

Setting: 8 pm, at a contest.

Participants: Pat Sajak (the host) a white American, Randy a white American (the contestant), and the audience are a mixture of races both white and African American people.

End: To put some light on the common stereotype revolving around African Americans and white Americans, and that white Americans can't stand African Americans and consider them annoying.

Act sequence: The act starts with the host asking Randy about a category of people that annoys him providing Randy with the letters: N_GGERS. Randy hesitated at first, but then he decided to solve the puzzle by it "NIGGERS!", which left everyone in shock. Randy used representative SA of stating.

Key: The tone and atmosphere in which the message is delivered are filled with surprise and shock.

Instrumentalities: Spoken.

Norms: The norms of a tv show require contestants to speak with formality, keep their words clean and show acceptable behaviour in front of the cameras.

Genre: Joke.

1. Speech Acts

In this situation, Randy uses direct representative SAs of stating when he said (*it's Ni**ers!)* This situation has DH because it contains the element of insensitivity and absurdity as the N-word is considered hurtful and very inappropriate.

2. Flouting the Maxims

The host flouts the maxims of relevance in *(Five seconds, Mr Marsh)*. He is not being relevant in his reply to Randy. Randy flouts the maxims of quality and quantity in (*Its Ni**ers!*). He is not being informative nor providing evidence to support his words. And then the audience flouts the maxims of relevance and quantity in (*BOOO!!).* They are not being relevant and informative enough.

3. Impoliteness Strategies and Responses

Randy uses the negative impoliteness strategy when he uses the N-word which is extremely offensive and aims to attack the audience's negative face of feeling free of any imposing. As for the response, the audience respond to the FTA with offensive encountering by booing him as a sign of their anger and rage.

4. Figurative Strategies

Both satire and irony are found in this situation, it is satirical because there are obvious signs of criticism and discrimination towards African Americans people, plus throwing judgment that white Americans get annoyed by African Americans. It is ironic because the words "nigger" and "nagger" are so close in pronunciation and form, the word showing on screen is "n_gger" which can mean two different words one is offensive the other is not, so when randy assumes that it's the offensive one based on the common stereotype in America, the screen shows the opposite, so he not only meant something else but also made everyone disappointed instead of proud.

5. Gender

All participants are males, with no signs of any females.

6. Ethnicity

Randy offended the whole race of African Americans when he uttered the N-word because this word is considered very offensive amongst African Americans and holds the idea of white people seeing African Americans as nothing but slaves.

Extract 2

Stan: Token! Hey, wait up! I just wanted to say, I get it now.
after that "little person" talk at that assembly the other day
I understand how you feel about somebody saying the N-word.
Tolkien: So you mean to say black people are midgets?
Stan: God dammit!

This extract is taken from S11, Ep1, which goes by the name "With Apologies to Jesse Jackson"
According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Noon, in the school hallway.

Participants: Stan a white kid is the S, and Tolkien an African American kid is the H.

End: Stan wants to show sympathy for what it feels like to be African American and to apologise to his friend for his father saying the N-word on TV.

Act sequence: The act starts with Stan approaching his friend and expressing his understanding of what it means to hear the N-word as an African American by comparing them with the new "little person" that got laughed at when he starts to give the children a lecture the other day. Stand uses the act of expressive to show understanding.

Key: The tone is falling, the atmosphere is filled with guilt, and the S seems sorry and sympathetic.

Instrumentalities: Spoken.

Norms: The norms of the school hallway and closeness between friends make them talk in formality.

Genre: Conversation.

1. Speech Acts

Stan uses the direct expressive SAs to show understanding in (*I understand how you feel about somebody saying the N-word.*),while Tolkien uses the indirect representative SAs of claiming in (*So you mean to say black people are midgets?*) This situation can be said to have DH because it contains the element of insensitivity as Stan compared African Americans with midgets.

2. Flouting the Maxims

Tolkien flouts the maxims of quality and quantity in (*So you mean to say black people are midgets*), and Stan flouts the maxims of relevance and quantity *(God dammit!).*

3. Impoliteness Strategies and Responses

Stan uses the negative impoliteness strategy, Stan caused damage to Tolkien's negative face by comparing him and every other African American with midgets. As for the response, Tolkien responds to the FTA with offensive encountering by presenting another FTA as an intentional Stan.

4. Figurative Strategies

The situation is satirical because it contains judgments towards African Americans when getting compared with the little man that the whole school laughed at for being little referring to African Americans being seen as little and as a minority by everyone else in the society. It is also ironic how Stan compared the feeling of being little to being African American, referring that it's not their fault for being born this way which is something one should not feel ashamed of which reflects his consideration, but he accidentally delivered another idea of African American being midgets which are little black insects usually easy to get squashed, which instead of consideration reflects hate and discrimination.

5. Gender

All participants are males. No females are found.

6. Ethnicity

A strong sign of discrimination towards the race of African Americans when being compared with "little man" and with "midgets" which are tiny black insects being looked at as little and worthless people with no value, that get laughed at and ignored just because they are born with dark skin.

Extract 3

Lisa: Uh, excuse me. Butters?
Butters: Oh. Yes?
Lisa: Um, well, I was just wondering if... maybe...
you would like to go to a movie this weekend.
Butters: Oh. Oh like a date? Oh no thanks, Lisa.
I really appreciate the offer, but you're too fat for me.
Lisa: Okay, thanks.

This extract is taken from S17, Ep10, which goes by the name "The Hobbit"

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Noon, at school, having lunch in the cafeteria.

Participants: Lisa the fat little girl, and Butters the little boy.

End: To devaluate fat girls.

Act sequence: The act starts with Lisa approaching Butters and asking him out on a date, then Butters refuses to go out with her because he thinks that she's too fat for him.

Key: The tone of the S and the atmosphere is so calm.

Instrumentalities: Spoken.

Norms: The norms within the school cafeteria between Lisa and her crush make her nervous and hesitant and talk with formality.

Genre: Conversation.

1. Speech Acts

The SA used by Butters in this situation is an indirect expressive SA of refusal, in (*Oh no thanks, Lisa. I really appreciate the offer, but you're too fat for me*). Another SA used by Lisa is a direct expressive SA of thanking in *Okay, thanks*. This situation contains DH because it has the element of insensitivity since Butters shows no consideration for Lisa's feelings.

2. Flouting the Maxims

Lisa flouts the maxim quantity when she replies to Butters in (*Okay, thank) you.* Lisa is not being informative, she does not provide enough information.

3. Impoliteness Strategies and Responses

Butters uses the positive impoliteness strategy that attacks the positive face of the little girl by saying she's too fat for him. As for the response, Lisa accepted the face attack by saying (*okay, thank you).*

4. Figurative Strategies

This situation is considered satirical because it contains criticism and passes judgment on girls who are overweight that they are not beautiful, unattractive and not worthy of guys' attention.

5. Gender

A clear sign of discrimination and devaluation towards females that are big in size by calling the little girl fat and not for him shows that the speaker is not considering the feelings of the girl talking to him.

6. Ethnicity

No ethnic group is found targeted.

Extract 4

Butters: I'm sorry, Wendy, but I have a different standard
when it comes to my women. I want a woman who
takes care of herself and knows how to look good, who's got
perfect skin and no splotches on her legs, and perfect everything.
Wendy: This is a fantasy, you moron! You ever heard of Photoshop?!
Kim Kardashian is a short, overweight woman who manipulates her image
and makes average girls feel horrible about themselves!
Butters: You're a liar!
Wendy: Look it up, stupid! In real life,

Kim Kardashian has the body of a hobbit!

This extract is taken from S17, Ep10, which goes by the name "The Hobbit"

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Midday, in the school hallway, standing in front of the lockers.

Participants: Butters and Wendy both are kids at elementary school.

End: Wendy wants Butters to realize that the beauty of the girls he sees in the magazine is fake, they had so many plastic surgeries and their pictures are photoshopped.

Act sequence: The act starts with Wendy screaming at Butters for thinking magazine girls are real and for having such a superficial view when it comes to beauty standards with which he sees women. Wendy uses the act of describing to describe how Kim Kardashian is nothing but a short overweight woman who is made of plastic.

Key: The tone was angry and furious and the atmosphere is very uncomfortable.

Instrumentalities: Spoken.

Norms: The speakers are both kids and classmates talking in the school hallway.

Genre: Conversation.

1. Speech Acts
Wendy uses the direct representative SAs of describing two times in (*Kim Kardashian is a short, overweight woman who manipulates her image).* and in (*Kim*

Kardashian has the body of a hobbit!) This situation contains DH. It has the element of insensitivity because it shows how inconsiderate the S is.

2. Flouting the Maxims

Wendy flouts the maxims of the manner in *(This is a fantasy, you moron! You ever heard of Photoshop?! Kim Kardashian is a short, overweight woman who manipulates her image and makes average girls feel horrible about themselves!)* she's not being brief. Butters also flouts the maxim of relevance as he calls Wendy a liar in *You're a liar!* which is irrelevant to what Wendy is saying, and also flouts the maxim of quality when calling her a liar but did not provide any evidence to support his words.

3. Impoliteness Strategies and Responses

In this extract, the negative impoliteness strategy is used by Wendy three times in *(This is a fantasy, you moron!)* She ridicules the other person's ideas and negative face and compares him to a monkey referring that she considers him stupid. And in *(Kim Kardashian is a short, overweight woman who manipulates her image and makes average girls feel horrible about themselves!)* And when she says *(Look it up, stupid!)* She called him a bad name in order to attack his negative face. And in *(Kim Kardashian has the body of a hobbit!)* In order to attack the negative face of Kim Kardashian and devaluate her and her image and to show that she's less than pretty. As for the response to the first two negative face attack, Butters encounter the impolite act with offensive countering when he called her a liar, while for the last negative face attacks Butters's response is showing as silence which indicates that he accepted the negative face attacks.

4. Figurative Strategies

This extract is considered to be satirical because it criticises the way men preserve women and the criteria that are used to measure the beauty of a

woman, it also reflects some judgments on how the body of a beautiful woman should look like.

5. Gender

There are signs of discrimination from a female toward females that are short and overweight by comparing them to hobbits and towards males that are shortsighted and superficial.

6. Ethnicity

No discrimination towards any ethnic group is found.

Extract 5

Yates: You son of a bitch, you told me this guy was African-American!
Harris: It says right here on the final sheet he is!
Yates: Does that look like a black guy to you?!
Harris: It said on the final sheet!
Yates: Jesus Christ Monkeyballs! We could have made
an innocent man go to jail who wasn't black! Oh!

This extract is taken from S8, Ep6, which goes by the name "The Jeffersons"
According to Hyms's (1974) model of SPEAKING of analysis:

Setting:11pm, Yates is spying and sitting in his parked car that is across the street where the African American guy lives.

Participants: Yates a chief police and Harris a normal policeman that works under Yates.

End: Yates wants to frame the new guy that came into the town because he got informed that he's an African American and a rich one, so he plans to frame him and throw him in jail because he hates African Americans.

Act sequence: The act starts with Yates using the act of accusing, he accuses one of his men of lying, he got surprised that the guy he wants to frame is white, not African American then Harris his man reported to him that the paper says he's African American, then Yates continue by expressing his disappointment that the man is not African American and they can't frame innocent men to go to jail who isn't African American.

Key: Yates is angry and the whole conversation went on with him yelling at his man.

Instrumentalities: Spoken.

Norms: Norms of work in police departments allow the ones that are in charge to humiliate the men that work under them, curse and call them names and even fire them, but it could never be the other way around, that's why Yates seems to speak with authority and practicing his power over his man in this extract.

Genre: A phone call.

1. Speech Acts

Yates in this extract uses the indirect declarations SAs of accusing, he's accusing his man of lying to him something which might cause him to get fired in (*You son of a bitch, you told me this guy was African-American!*), later on, he uses indirect expressive SAs of disappointment in (*Jesus Christ Monkeyballs! We could have made an innocent man go to jail who wasn't black!*) This extract contains DH because the element of cruelty is intended to inflict harm by framing someone to get to jail.

2. Flouting the Maxims

Harris flouts the maxim of quantity in (*It says right here on the final sheet he is!*)He is not providing enough information, and the maxim of relevance

because he isn't being relative to what Yate says. He also flouts the maxim of quantity and relevance again in (*It said on the final sheet!*)For not being relevant and informative.

3. Impoliteness Strategies and Responses

Yates uses the negative impoliteness strategy two times, the first in (*You son of a bitch, you told me this guy was African-American!*) Here Yates attacks the negative face of his man by calling him a son of a hoe for giving him false and inaccurate information, he intended to destroy his negative face and inflict harm to his feelings and self-image. The second in (*We could have made an innocent man go to jail who wasn't black!*) Yates attacks the negative face of African Americans of being free of any imposing, his words are intended to inflict harm and cause the African American guy to go to jail. As for the response, there are two responses to the impolite act done by the attacker Yates the first response in (*It says right here on the final sheet he is!*) by Harris as it shows that Harris provide excess for his mistake and according to that he is said to use the defensive encountering. And as for the second response to the second attack, Harris says nothing which means that he accepts the negative face attack.

4. Figurative Strategies

This extract is considered satirical sense it carries judgment and criticises the way African American is treated and perceived by the police, it shows how police consider any African American to be a criminal that needs to be put in jail.

5. Gender

All participants are males, and no female is detected.

6. Ethnicity

The whole extract shows an undeniable amount of hate and discrimination towards African Americans that they usually get from the police and how they often get framed and charged for crimes they didn't do or commit.

Extract 6

Yates: Hello, this is Sergeant Yates over at the
Park County Police Department in Colorado.
Snetzl: Yes, sergeant. What can I do for you?
Yates: Well, we've been trying to frame this guy
who just moved into our town, and the fil-o-fax says
he moved from your area. One Martin Jefferson?
Snetzl: Hm. No, we never had any rich African-Americans
named Jefferson here. If we had, we would have framed him ourselves.
Yates: Well, he doesn't really look that black.

This extract is taken from S8, Ep6, which goes by the name "The Jeffersons"

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Midday, at a police department in New York.

Participants: Sergeant Yates head chief of Park Country Police Department in Colorado and Snetzl head chief of the Police Department in New York.

End: Yates wants to get information about the new African American guy that moved into town so he can frame him for a crime and throw him in jail.

Act sequence: The act starts with sergeant Yates calling the head police department of New York asking for information about some rich African American guy that he heard moved into town recently he wants to be

assured that he's indeed in the town, and then the head police department of new york replied by using the act of denial to deny ever having one.

Key: The tone and atmosphere are serious.

Instrumentalities: Spoken.

Norms: The norms of police departments and within two people sharing high ranks require them both to keep the formality and titles.

Genre: Conversation.

1. Speech Acts

In this extract, Snetzl uses the direct expressive SAs of denial in (*No, we never had any rich African-Americans named Jefferson here. If we had, we would have framed him ourselves.*). Snetzl denies having any rich African Americans in his town. This situation is said to have DH because it contains the element of cruelty since it shows that policemen do not consider African Americans as normal human beings, they are perceived as nothing but minorities that need to be kept out of sight in jails.

2. Flouting the Maxims

Snetzl flouts the maxim of quality in (*No, we never had any rich African-Americans named Jefferson here. If we had, we would have framed him ourselves).* Snetzl did not provide enough evidence to support his words.

3. Impoliteness Strategies and Responses

Snetzl uses the negative impoliteness strategy to ridicule the fact that there's no African American in town if there is he would be already thrown in jail. The S attacks the negative face of all African Americans. As for the response, Yates replies using the defensive encountering as he

starts to give details that indicate that the attacker is being wrong and misled.

4. Figurative Strategies

This extract can be said to have satire for there are hints of criticism and judgments that revolve around African Americans that are rich and the way policemen deal with them.

5. Gender

All participants are males.

6. Ethnicity

In this extract, a clear sign of discrimination and hate is found, which proves the common stereotype of policemen hating and framing African Americans that are rich or of high rank in society because they refuse to see a minority get a high position or live the lifestyle that white Americans are having.

Extract 7

Mr Takiyama: Welcome to City Sushi. Can I take er order prease?
Tuong Lu Kim: What's the big idea putting your
Shitty Sushi right next to my Shitty Wok?!
Mr Takiyama: I'm sorry I do not understand your accent.
You want a Shitty tuna roll?
Tuong Lu Kim: No I don't want Shitty tuna roll!
I want you to go find another shitty town to open your Shitty Sushi prace!
Mr Takiyama: Why don't you please just speak Engrish?
Maybe I can understand you!
Tuong Lu Kim: I am speaking Engrish!
Why don't you speak a fucking Engrish, you soba eating fuck!
Mr Takiyama: Get out or I call porice!
A kid enters the shop
Tuong Lu Kim: Come on, kid, you don't wanna
eat this-a Shitty Sushi! It give you worms.
Mr Takiyama: Better than Shitty Kung Pao Chicken made from cat!

This extract is taken from S15, Ep6, which goes by the name "Sushi city"
According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Midday, at Mr Takiyama's shop that is called "City Sushi"

Participants*:* Mr Takiyama a Japanese man and Tuong Lu Kim a Chinese man who's the owner of "City Wok"

End: Tuong Lu Kim wants Mr Takiyama to close his city sushi place and move somewhere else.

Act sequence: The act starts with Mr Tuong Lu Kim the Chinese man breaking into the shop "City Sushi" of Mr Takiyama a Japanese man and starts to scream at him for opening his shop next to his "City Wok". Both Mr Tuong Lu Kim's and Mr Takiyama English accents are not good, and therefore Mr Takiyama seems to be clueless and does not understand what's going on or why Mr Tuong Lu Kim is yelling at him, then the act precedes with Mr Takiyama asking Mr Tuong Lu Kim to speak English. Mr Tuong Lu Kim then starts to curse and scream again that he is speaking English and suggested that Mr Takiyama is the one that should speak fucking English.

Key: The tone is angry for both participants.

Instrumentalities: Spoken.

Norms: The norms between two strangers even if they share the same work line is usually formal, but since both participants share the same origin which is Asia. The Chinese man considers the Japanese man an equal that's why he gives himself the right to switch to informal and curse at his neighbour the Japanese man since both of them are Asians and live in a foreign country which is America.

Genre: Conversation

1. Speech Acts

In this extract, Mr Tuong Lu Kim uses the indirect SAs of directive through the act of suggesting in (*Why don't you speak a fucking Engrish, you soba eating fuck!),* It is indirect because the form does not match the function. This extract contains DH because it has the element of insensitivity which can be seen two times by first Mr Tuong Lu Kim as he is seen to show no consideration for Mr Takiyama's feelings and reputation in front of the little kid that walks into the store by making fun of his sushi and calling it shitty and that it gives worms. The second time is when Mr Takiyama replies to Mr Tuong Lu Kim in order to inflect the same damage to his feeling, culture and reputation, by indicating that Mr Tuong Lu Kim's Pao chickens he is selling are made of cats.

2. Flouting the Maxims

Mr Takiyama in (*Get out or I call porice)* flouts the maxim of manner by using unclear words, he also flouts the maxim of relevance by not being relevant to what Mr Tuong Lu Kim says and the maxim of quantity for not being informative enough. Both Mr Takiyama and Mr Tuong Lu Kim flout the maxim of quality in the first (*you don't wanna eat this-a Shitty Sushi! It give you worms)* and in *(Better than Shitty Kung Pao Chicken made from cat).* Both of them do not provide any evidence to support their words.

3. Impoliteness Strategies and Responses

Mr Tuong Lu Kim uses a negative impoliteness strategy when he said (*Why don't you speak a fucking Engrish, you soba eating fuck!),* he intends to damage Mr Takiyama's negative face. He curses and calls him a horrible name instead of just fulfilling his wants. Then he uses the positive impoliteness strategy when he said (*Come on, kid, you don't wanna eat this-a*

Shitty Sushi! It give you worms). This time he intends to damage the reputation of Mr Takiyama and his self-image. Another impoliteness strategy is used by Mr Takiyama when he says (*Get out or I call porice!)*which is bald on record as Mr Takiyama is angry and speaking directly and briefly. As for the response to the negative impoliteness strategy, Mr Takiyama uses the counter the face attack with another by using offensive countering. As for the response to the positive impoliteness strategy, Mr Takiyama also counters the face attack with offensive countering, he counters the attack with another attack. And finally, the response to the bald-on-record strategy comes as no response to it which indicate acceptance.

4. Figurative Strategies

This extract shows signs of satire, both the Chinese man and the Japanese man show criticism when they make fun of each other's food in a way that is insensitive and judgmental lacking evidence with the obvious intention to harm each other and inflict damage on each other's reputation and the way both of them speaks.

5. Gender

All participants are males, with no sign of females.

6. Ethnicity

There's evidence of discrimination toward Asians. Both participants are Asians just from different origins, one comes from China while the other comes from Japan, yet both of them are seen to make fun of each other's bad English accent and each other's food by once accusing the Chinese food to be made of cats and by another by claiming that the Japanese food give worms.

Extract 8

Tuong Lu Kim: How are we arr feering?!
Hey, Mr Takiyama, did you know that China and Japan
are actually uh different countries?
Mr. Takiyama: Oh, rearry? Hey, that ruhight. If you ook at map, you can see.
Tuong Lu Kim: This whoooore thing is China,
and Japan is this riiittle bitty country over here.
And that's why the Japanese always try anda take over China!
Mr Takiyama: What?!
Tuong Lu Kim: The Japanese planned to kill people in Nanking!
The only thing Japanese ruve more than killing people is killing themselves!
Suicide rate in Japan sky-high!
Mr Takiyama: Fuck you!
Tuong Lu Kim: "Oh no, I'm a Japanese and I had a bad day!
I think I'm gonna kill myself!"

This extract is taken from S15, Ep6, which goes by the name "Sushi city"

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Afternoon, at a school conference, both Ss are standing on a platform giving a presentation.

Participants: The Ss are Mr Takiyama a Japanese man and Mr Tuong Lu Kim a Chinese man, and a bunch of students as the audience.

End: Mr Tuong Lu Kim wants to prove that China and Japan are not the same countries and that China and the Chinese people are better than Japan and the Japanese people, by disrespecting his fellow Japanese partner and ridiculing his people.

Act sequence: The act starts with Mr Tuong Lu Kim giving a presentation about how China and Japan are different countries, and that China is greater and bigger than Japan, then he starts to get disrespectful and mocks the way Japanese people speak by making fun of the Japanese and the stereotypes that revolve around them.

Key: The tone is sarcastic and the atmosphere is uncomfortable.

Instrumentalities: Spoken.

Norms: The norm of the conference is formal and all audience are strangers but Mr Tuong Lu Kim and Mr Takiyama break the norm and start to talk with informality and disrespect towards each other.

Genre: Speech.

1. Speech Acts

Mr Tuong Lu Kim uses the indirect SAs of representative through the act of claiming when he says (*The only thing Japanese ruve more than killing people is killing themselves!*). This quote has DH since it shows the element of insensitivity. The S shows no consideration for the feelings of his fellow the Japanese man that is standing next to him and all the Japanese people that are watching.

2. Flouting the Maxims

Mr Tuong Lu Kim flouts the maxim of quality four times in (*The Japanese always try anda take over China!*) and in *(The Japanese planned to kill people in Nanking!)* and in *(The only thing Japanese ruve more than killing people is killing themselves!)* and *(Suicide rate in Japan sky-high!)* since he does not support his words with evidence. Mr Takiyama flouts the maxim of manner in (*Oh, rearry? Hey, that ruhight. If you ook at map, you can see.),* while Mr Tuong Lu Kim flouts the maxim of manner two times in (*This whoooore thing is China, and Japan is this riiittle bitty country over here)* and in *(The only thing Japanese ruve more than killing people is killing themselves!),* both of them are not being clear, orderly or brief in their words. Mr Takiyama flouts the maxim of relevance and quantity in (*what!?*) he is not being relevant to what Mr Tuong Lu Kim says or informative.

3. Impoliteness Strategies and Responses

Mr Tuong Lu Kim uses the positive impoliteness strategy in which he attacks the positive face and positive self-image of the Japanese people in (*Japan is this riiittle bitty country over here. And that's why the Japanese always try anda take over China!*) he indicates that they feel jealous of the Chinese people and therefore the plan to attack china and take over its place and power. The second impoliteness strategy used is also the positive one in (*The only thing Japanese ruve more than killing people is killing themselves!*) He attacks the positive face of the Japanese people, by accusing them of being murderers with unstable suicidal minds that are desperate, easy to break and think of nothing by killing and death. The final strategy used by Tuong Lu Kim is the mock strategy in (*"Oh no, I'm a Japanese and I had a bad day! I think I'm gonna kill myself!"*) in which he mocks the way Japanese people think and speak under stress. As for the first response to the impoliteness strategies mentioned above Mr Takiyama uses the countering defensive strategy when he replies with (*what!?*). As for the second response Mr Takiyama replies with (*Fuck you!*) He uses the countering offensive strategy in which he replies to the offence with another, while in the final response, Mr Takiyama keeps his silence which means he accepts the face attack by Mr Tuong Lu Kim.

4. Figurative Strategies

In this extract, satire is found in the way Mr Tuong Lu Kim ridicules and jokes about the way Japanese people think and talk, he also shows criticism and judgments about how Japanese people think of death as their first, last and only option to solve their problems. He also refers to how they used to be murderers in wars, and love to kill people and when they can't they kill themselves. He throws a lot of shades on how they

become desperate and easy to break because they have weak well and cannot think straight under stress.

5. Gender

All participants are males and there are no signs of any females.

6. Ethnicity

There are clear signs of discrimination toward Asians. Both participants are Asians just from different origins, one comes from China while the other comes from Japan. The Chinese man ridicules the Japanese man, belittling him and humiliating him and his people in front of the crowd. The conference is supposed to be for educational purposes, but the Chinese man takes it as a chance to throw shade at japan and its people so that everyone thinks that the Japanese people are jealous of the Chinese when it's the opposite is shown in the way the Chinese man speaks.

Extract 9

Lizzy: We want to use the sleds now, butt pirates!
Stan: Sleds are for guys.
Cartman: Yeah! Why don't you chicks go wash
some dishes or get pregnant or something?!
Lizzy: These are the school's sleds, ass rammers, not yours!

This extract is taken from S4, Ep2, which goes by the name "Carterman's silly hate crime2000"

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Winter morning, at the school's playground.

Participants: Lizzy a little girl, Stan and Cartman two little boys.

End: Stan and Cartman want to belittle Lizzy and humiliate her and all the girls through their statements.

Act sequence: The act starts with Lizzy demanding the boys to give her the sleds so she can play with them, then the act continues with both Stan and Cartman the little boys starting to make fun of her and all the girls and suggesting that she go do dishes or get pregnant instead.

Key: Lizzy is angry and speaking with a furious tone, while Stan and Cartman are enjoying their time talking with a calm tone while making fun of the little girl.

Instrumentalities: Spoken.

Norms: The norm of the school playground and between classmates that share the same age and the same activity make them speak with informality to one another. The relationship between the kids is not stable and not good, therefore they are seen to disrespect one another and call each other names.

Genre: Conversation.

1. Speech Acts

Two SAs are found in this extract, one Lizzy uses which is the indirect directive SA of demanding in (*We want to use the sleds now, butt pirates!), and* the other is by Cartman in *(Why don't you chicks go wash some dishes or get pregnant or something?)* which is the indirect directive SA of suggesting. This extract is said to have DH since it contains the element of insensitivity to the feelings of the little girl in (*(Why don't you chicks go wash some dishes or get pregnant or something?).*

2. Flouting the Maxims

Lizzy flouts the maxim of relevance in (*These are the school's sleds, ass rammers, not yours)* in which she is not being relevant to what Cartman says. Another flouting of the maxims is done by Cartman, which is the flouting of the manner in (*Why don't you chicks go wash some dishes or get pregnant or something?)* in which he is not being orderly or brief.

3. Impoliteness strategies and Responses

Two impoliteness strategies are used in this extract, the first one is the positive impoliteness strategy that Lizzy uses in (*We want to use the sleds now, butt pirates!)* she aims to attack the positive face of the boys by calling them a bad name which is "butt pirates". The second one is the negative impoliteness strategy the little boy Cartman uses in (*Why don't you chicks go wash some dishes or get pregnant or something?)* In which he aims to attack the negative face of Lizzy ad all the girls of being free to do what they want and free of any imposing. As for the first response to the impoliteness strategy Stan uses the countering defensive strategy to reply to Lizzy since he provided a reason why he will not give her the sleds. The second response is the offensive countering strategy by Lizzy in which she replies with another attack to the attack she gets.

4. Figurative Strategies

This extract is satirical because of the existence of the combination of both judgment and fun. Cartman disrespected the little girl and belittle her when he indicates that she should go do the dishes or get pregnant as if he is saying that those are the only things girls should do and the only things they know how to do.

5. Gender

A clear indication and obvious evidence of discrimination toward females are when Stan says that the sleds are for guys he indicates that females are not allowed to have fun or to enjoy their time as boys do and that females should do only the house chores like washing the dishes or get pregnant because he believes those are the only use of females and the only things they are good at.

6. Ethnicity

No signs are found of any discrimination towards any ethnic group.

Extract 10

Lizzy: I bet we can sled ten times better than you, doughnut punchers!
Cartman; We'd kick your girlie ass in sledding!
Lizzy: How about a race down a real hill, then?!
Your best four sledders against our best
four sledders, this Saturday on Phil Collins Hill!
Kyle: Phil Collins Hill on Saturday! You got it!
Lizzy: See you there! And may the best woman win, turd burglars!
Stan: Oh, boy! We'll show them!
Butters: Yeah, us men will show those skanky hos who's who!

This extract is taken from S4, Ep2, which goes by the name "Carterman's silly hate crime2000"

According to Hyms's (1974) model of SPEAKING of analysis:

Setting: Winter morning, at the school's playground.

Participants: Lizzy a little girl. Stan, Cartman, Kyle and Butters are four little boys.

End: Lizzy wants to prove that girls are better than boys in sledding, and can beat them anytime.

Act sequence: The act starts with Lizzy claiming that she and the girls can sled better than the boys, and then the boys start to get back at her claiming that they are better and can beat girls any time, because of that Lizzy suggests that they race, after that she offends the boys by saying *"may the best woman win!".*

Key: The atmosphere is uncomfortable for all characters, and all of them speak with an angry tone.

Instrumentalities: Spoken.

Norms: The norm of the school playground and between classmates that share the same age and the same activity make them speak with informality to one another. The relationship between the kids is not stable and not good, therefore they are seen to disrespect one another and call each other names.

Genre: Conversation.

1. Speech Acts

Three indirect SAs are detected in this extract. The first two are the indirect SAs of representative through the act of claiming, one that Lizzy performs in (*I bet we can sled ten times better than you)* and the other Cartman performs in *(We'd kick your girlie ass in sledding!),* the third one is the indirect directive of suggesting also by Lizzy in (*How about a race down a real hill, then?).* This extract has DH in it because of the existence of the elements of insensitivity when Lizzy says to the boys to let the best woman win, she means to call them women because she knows they think women are less than men and also indicates that only a woman will win. She is being insensitive to the boys' feelings.

2. Flouting the Maxims

Lizzy and Cartman flout the maxims of quality in *(I bet we can sled ten times better than you, doughnut puncher)* and in *(We'd kick your girlie ass in sledding).* Both of them do not provide evidence to support their claims. In addition to the maxim of quality, Lizzy and Stan flout the maxim of relevance in *(How about a race down a real hill, then?)* and in *(Oh, boy! We'll show them).* Neither of them is relevant to what the other says.

3. Impoliteness strategies and Responses

Lizzy uses the positive impoliteness strategy in (*I bet we can sled ten times better than you, doughnut punchers)* She attempts to attack the positive face of all the boys by calling them, doughnut punchers. Lizzy also uses the impoliteness strategy but this time the negative one in (*And may the best woman win, turd burglars*) she wants to ridicule and make fun of the boys by indicating that only girls will win referring to how weak they are. Another impoliteness strategy is used which is the negative one by Butters in (*us men will show those skanky hos who's who!).* As for the response, the first response is by Cartman who replies with an offensive counter to the impoliteness strategy used against him. While the second response Stan shows agreement in that he does not counter the face attack. And finally, the last response is also an acceptance since the participants keeping their silence.

4. Figurative Strategies

This extract is satirical since it shows signs of judgment that the boys are stupid and that boys are better than girls, and that girls who are devaluated by boys are seen as nothing but hoes in society. These judgments are mixed with criticism of how girls play.

5. Gender

Signs of discrimination for both males and females. When Lizzy called the boys doughnut punchers she is devaluating them by referring to how weak and stupid they are. And again discrimination towards women by the boys when Butters and Cartman say that they will kick their ass referring to how weak girls are and cannot match the strength of the boys and that they are nothing but hoes indicating that females are viewed in society as nothing but sex tools.

6. Ethnicity

This extract attacks no ethnic group.

3.4.2.1. The Findings and Discussion of South Park

This section is devoted to showing the results that are found based on the analysis of the series *South Park*:

A. Direct and Indirect Speech Acts Results

Through doing the analysis the researcher attempts to figure out which SAs are the most dominant, The following shows the results of the direct and indirect SAs that the researcher comes up with in the series *South Park*:

Table (8) The Frequencies and Percentages of Speech Acts of South Park Series.

The Item		F	P
Speech Acts	Direct	6	35%
	Indirect	11	65%
Total		17	100%

Figure (11) The Frequencies and Percentages of the Direct and Indirect Speech Acts of South Park Series.

Table (8) of the direct and indirect SAs of the series *South Park* shows that the participants tend to use the indirect SAs more than the direct one with a high percentage of 65% and frequency of 11 times, which prove that it's the most dominant in this series which also means that participants tend to be indirect when they pass on their message through DH. While direct SAs comes second in a percentage of 35% and a frequency of six times as the table shows above.

B. Types of Speech Acts Results

The researcher attempts to find out what type of SAs is mostly used to express DH in the series *South Park*. The following shows the results that come out of the analysis concerning the types of SAs:

Table (9) The Frequencies and Percentages of Types of Speech Acts of the South Park Series.

	The Item	Type	F	P	F	P
Speech Acts	Representatives	Stating	1	14%	7	41%
		Claiming	4	57%		
		Describing	2	29%		
	Directives	Suggesting	3	75%	4	24%
		Demanding	1	25%		
	Expressives	Understanding	1	20%	5	29%
		Refusal	1	20%		
		Thanking	1	20%		
		Disappointment	1	20%		
		Denial	1	20%		
	Commisives	Threatening	1	100 %	1	6%
	Declarations	-------	0	0%	0	0%
Total					17	100%

Figure (12) The Frequencies and Percentages of Types of Speech Acts of the South Park Series.
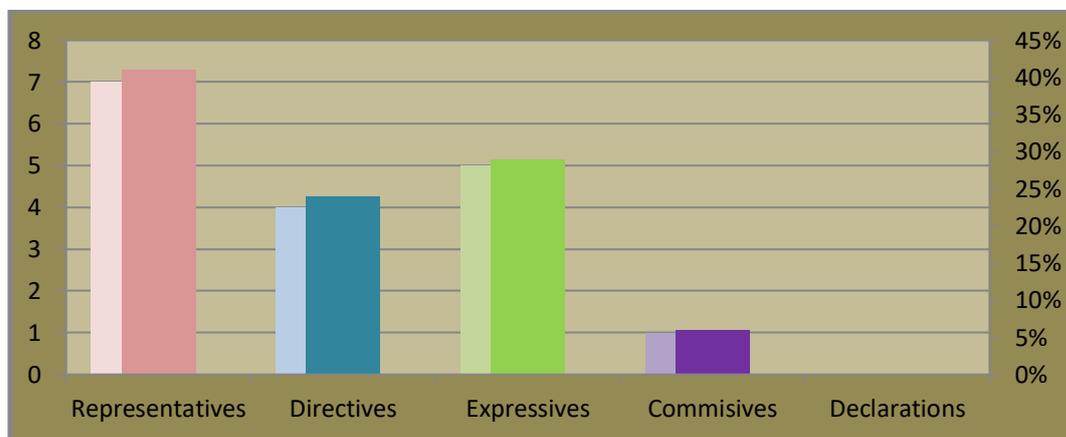
Table (9) above shows that the most frequent type of SAs used in this series is the representative SAs with a high percentage of 41% and a frequency of seven times with the use of the acts of claiming which gets the highest percentage at 57% and then act of describing that come with second with a percentage of 29%, then that act of stating with a percentage of 14%. This denotes that this series tends to represent DH by giving claims more than any other acts.

The second most frequent SAs found is the SAs of expressives with a score a percentage of 29% by an occurrence five times through the using the acts of understanding, refusal, thanking, disappointment and denial which all of them share equal percentages of 20% and frequencies by only one time each.

The third SAs on the scale comes the SAs of directives which are found four times, it takes a score of 24% using the acts of suggesting three times and 75% and the act of demanding by one time and 25%.

The fourth SAs on the scale are the commesives by a percentage of 6% and by frequency of one time through the act of threatening by 100%.

The fifth type of SAs is the declarations which are considered the lowest on the scale of percentages which score 0%. This denotes that Ss do not expect an immediate change in behaviour for the H.

C. Cooperative Principle Maxims Results

The study attempts to figure out what cooperative principle is the most to get flouted in the series *South Park*. The following are the results that the researcher finds in the series *South Park* concerning the flouting of the cooperative principle:

Table (10) The Frequencies and Percentages of Cooperative Principle Maxims of South Park Series.

The Item		F	P
Cooperative Principle Maxims	Quantity	8	23%
	Quality	11	30%
	Relevance	11	30%
	Manner	6	17%
Total		36	100%

Figure (13) The Frequencies and Percentages of Cooperative Principle Maxims of South Park Series.
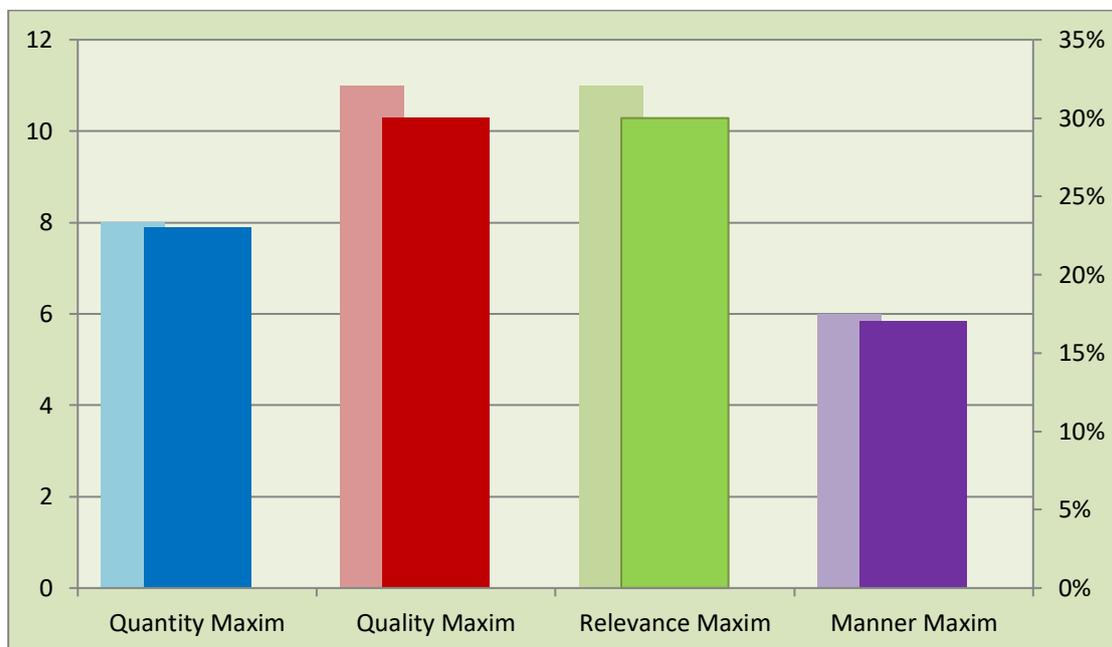
As table (10) above shows that both maxims of Quality and Relevance are the most frequently flouted in this series, and both of them share a percentage of 30% and a frequency of 11 times which indicates that the participant tends to not speak frankly and honestly with speculation not based on any evidence and also not being relevant in their speeches when expressing DH. The second maxim to get flouted on the scale are the quantity maxim with a percentage of 23% and with an occurrence of 8 times, then comes the least maxim that got flouted which is the maxim of

manner with a frequency of 6 and a percentage of 17%, that means that the participants tend to be less ambiguous and more orderly in this series.

D. Impoliteness Strategies Results

The study aims to discover what impoliteness strategy is the most dominant in the series *South Park*. The following are the results of the analysis that the researcher discovered:

Table (11) The Frequencies and Percentages of Impoliteness Strategies of South Park Series.

Item	Strategies	F	P
Impoliteness Strategies	Bald on record	0	0%
	Positive impoliteness	8	42%
	Negative impoliteness	10	53%
	Mock and sarcasm	1	5%
	Withhold politeness	0	0%
Total		19	100%

Figure (14) The Frequencies and Percentages of Impoliteness Strategies of South Park Series.
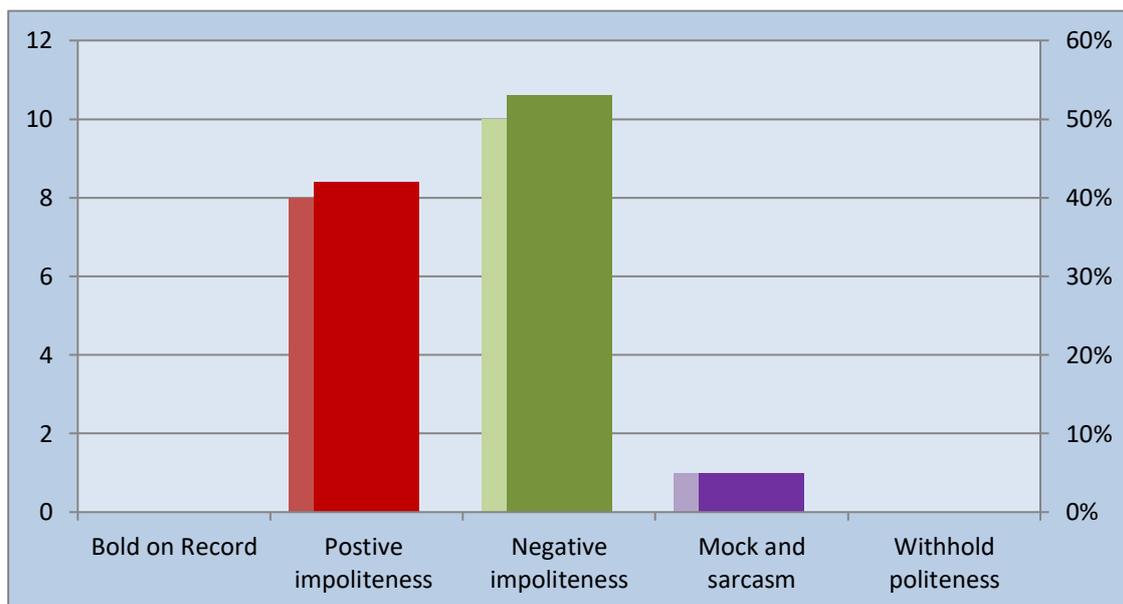
Table (11) of The percentages and frequencies above shows that the negative impoliteness strategy is the most dominantly used in this series with a frequency of ten times and a percentage of 53% which means that the Ss usually tend to ridicule, harm and attack the negative face of others and their wants, needs and will of be free of imposing when he or she acts with impoliteness. The second impoliteness strategy on the scale is the positive impoliteness strategy with a frequency of eight times and a percentage of 42%, while the third impoliteness strategy on the scale is the mock and sarcasm by far which occurs only one time and 5%. The least on the scale with the lowest frequency and percentage are withhold politeness and bald on record that are not found and which score 0% on the scale which proves that participants in this series tend to not use any polite act even when they can or get the chance to and tend to be less direct and bald when expressing impolite acts.

E. The Responses to Impolite Acts

The study attempts to find out how interlocutors respond to impoliteness strategies in the series *South Park*. The following are the results the study points out:

Table (12) The Frequencies and Percentages of Responses of South Park Series.

Item	Strategies		F	P
Responses	Accept		7	37%
	Countering	Offensive	8	42%
		Defensive	4	21%
Total			19	100%

Figure (15) The Frequencies and Percentages of Responses of South Park Series.
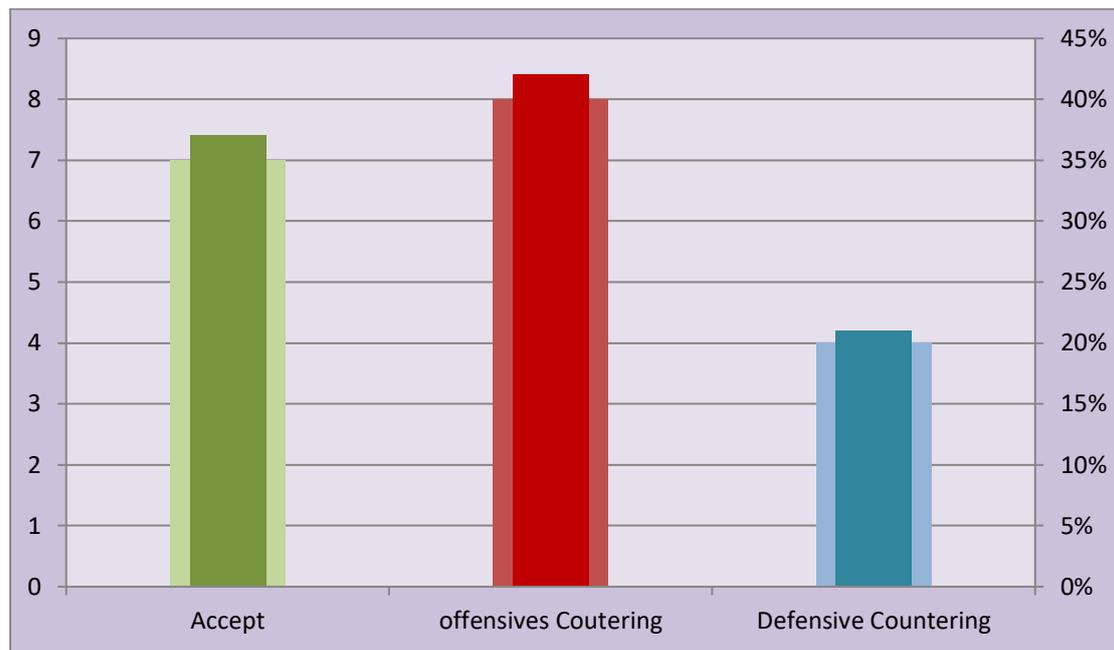
Table (12) above shows the most dominant and most frequent response from people to impolite acts performed against them is the offensive countering by a frequency of eight times which is double the time they defend themselves, it comes with a percentage of 42% which means that participants in this series respond with another offence and another impolite act to get at the attacker in an attempt to put them inline.

The second dominant response when it comes to impoliteness is the accept with either agreeing or staying silent by a frequency of seven times and a percentage of 37% which indicates that people usually feel embraced, shocked or don't know what to say or how to react when an act of impoliteness is performed against them.

The third one and the least one to get used in this series is countering with defensiveness by a frequency of four times and 24% which indicates that participants in this series try to defend themselves against the attacker and provide excuses half of the times they are being attacked.

F. Figurative Strategies Results

The study attempts to identify the strategies used to express DH in the series *South Park* and determine the most frequent. The following are the results concerning the strategies found in this series:

Table (13) The Frequencies and Percentages of Strategies of South Park Series.

The Item		F	P
Figurative Strategies	Satire	10	91%
	Irony	1	9%
Total		11	100%

Figure (16) The Frequencies and Percentages of Figurative Strategies of South Park Series.
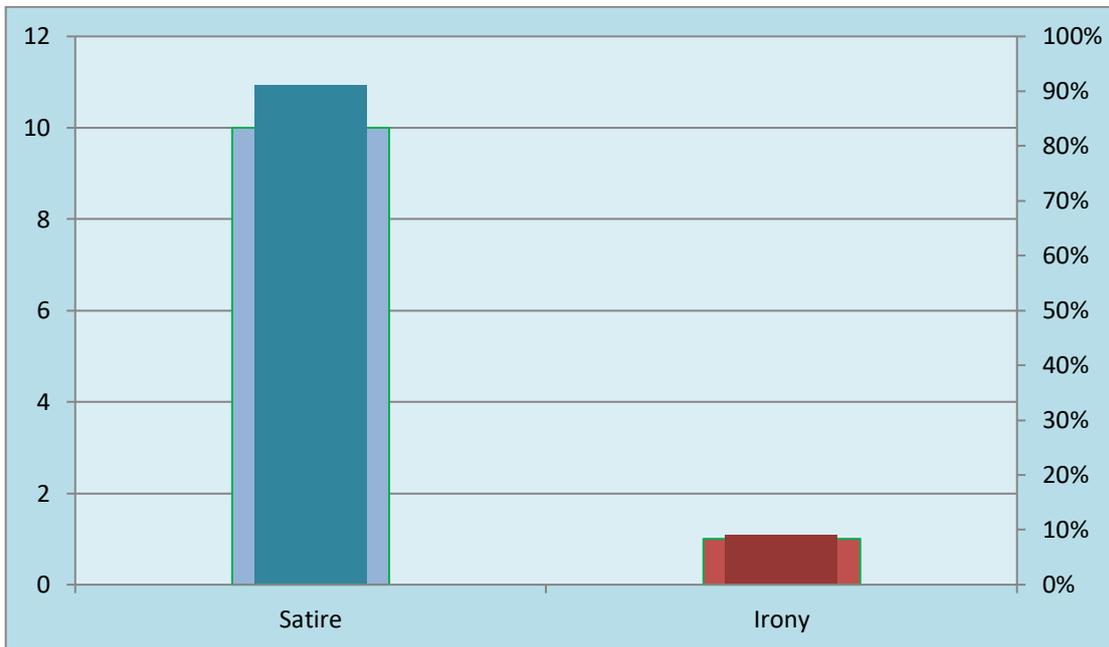
Table (13) shows above satire is the most dominant strategy used in expressing DH in this series by a percentage of 91% and a frequency of ten times, the least used strategy is irony by far with a percentage of 9% and a frequency of one time. This proves that this series is considered satirical because it uses criticism and passes a lot of judgments towards

people and most of the topics that it tackles, it criticises society, stereotypes, certain behaviours and the daily issues adults usually have.

G. Social Variables Results

The study attempts to discover the gender type that gets targeted the most in the series *South Park*, and also detects the ethnic group that gets discriminated the most. The following results are found concerning both gender and ethnicity

Table (14) The Frequencies and Percentages of Social Variables of South Park Series.

The Item		F	P
Gender	Male	2	33%
	Female	4	67%
Total		6	100%
Ethnicity	African Americans	4	67%
	Asian	2	33%
Total		6	100%

Figure (17) The Frequencies and Percentages of Social Variables of South Park Series.
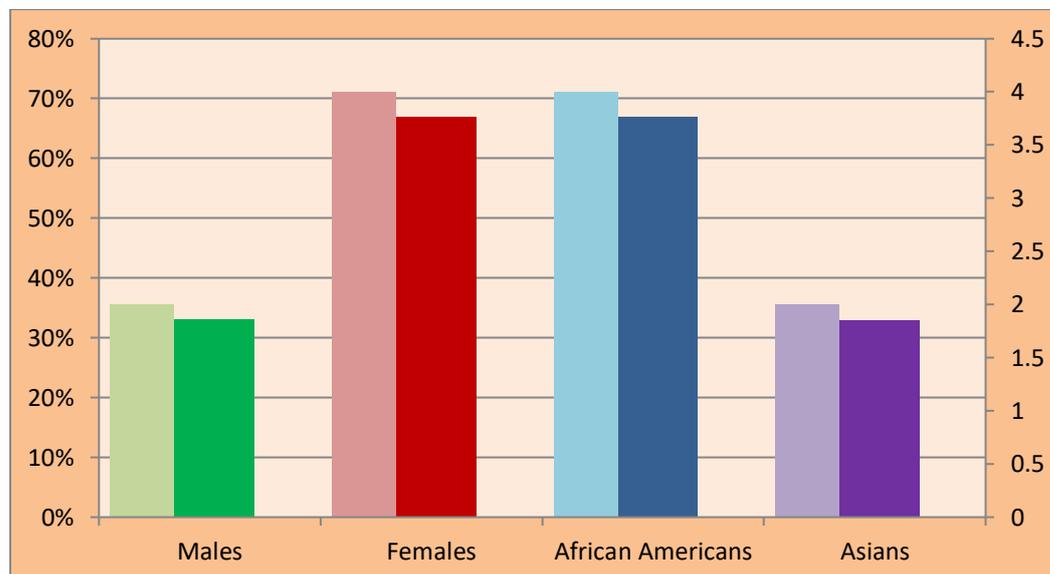
Table (14) above shows that when it comes to the variable of gender, females are most likely to get attacked and targeted by double the number that males get targeted and discriminated, by four times and a percentage of 67% while males by only two times and a percentage of 33%. This indicates that the series *South Park* target both males and females, but focuses more on the females and shows very little consideration toward their feelings, the sensitivity of the situations they are involved in, and attempts to criticise their actions and behaviours more than it does towards the males.

When it comes to the variable of ethnicity the percentages varies, the results show that discrimination towards African Americans comes at the top with a dominance of 67% and frequency of four times, while attacks and discrimination against Asians score a percentage of 33% and a frequency of two times which is half of the times that African Americans get attacked. This proves that DH is used mostly in this series to target African Americans and shows that the discrimination and hate towards African Americans as a minority is higher than other races like Asians.

These results prove that DH used is this series aims to attack minorities and the disadvantaged part of society like females and African Americans and make fun of them whenever possible.

3.4.3. Final Results

This section is devoted to show the final results that this study comes up with in both *Family Guy* and *South Park* concerning SAs, flouting of CP, impoliteness strategies and responses, strategies, and social variables namely "gender" and " ethnicity".

Table (15) The Final Results of Family Guy Series

full: **Family Guy Series**

N	Item	Macro Type	Micro Type		F	Direct F&P		Indirect F&P		Micro F	Micro P	Macro F	Macro P
1	Speech Acts	Representatives	Asserting	D		2	40%	3	60%	1	20%	5	23%
				Ind	1								
			Stating	D	2					2	40%		
				Ind									
			Describing	D						2	40%		
				Ind	2								
		Directives	Advice	D		4	50%	4	50%	1	13%	8	36%
				Ind	1								
			Suggesting	D						3	37%		
				Ind	3								
			Asking	D	2					2	25%		
				Ind									
			Ordering	D	2					2	25%		
				Ind									
		Expressives	Surprising	D		0	0%	6	100%	3	49%	6	27%
				Ind	3								
			Complement	D						1	17%		
				Ind	1								
			Disliking	D						1	17%		
				Ind	1								
			Worrying	D						1	17%		
				Ind	1								
		Commisives	Threatening	D	1	1	33%	2	67%	3	100%	3	14%
				Ind	2								
		Declarations	---------	D		0	0%	0	0%	0	0%	0	0%
				Ind									
		Total				7	32%	15	68%				
		Total										22	100%

	Item	Type	F	P
2	Cooperative Principle	Quantity	7	24%
		Quality	6	22%
		Relevance	8	27%
		Manner	8	27%
		Total	29	100%

	Item	Strategies	F	P
3	Impoliteness Strategies	Bald on record	3	19%
		Positive impoliteness	8	50%
		Negative impolitenes	3	19%
		Mock and sarcasm	2	12%
		Withhold politeness	0	0%
		Total	16	100%

		Strategies		F	P
4	**Impoliteness Response**	Accept		11	69%
		Countering	Offensive	5	31%
			Defensive	0	0%
		Total		16	100%
5	**Figurative Strategies**	Satire		10	71%
		Irony		4	29%
		Total		14	100%
		Type		**F**	**P**
6	**Gender**	Male		0	0%
		Female		4	100%
		Total		4	100%
7	**Ethnicity**	African Americans		4	57%
		Asian		3	43%
		Total		7	100%

Table (16) The Final Results of South Park Series

South Park Series

No	Item	Macro Type	Micro Type		F	Direct F&P		Indirect F&P		Micro F	Micro P	Macro F	Macro P
1	Speech Acts	Representatives	Claiming	D		3	43%	4	57%	4	57%	7	41%
				Ind	4								
			Stating	D	1					1	14%		
				Ind									
			Describing	D	2					2	29%		
				Ind									
		Directives	Demanding	D		0	0%	4	100%	1	25%	4	24%
				Ind	1								
			Suggesting	D						3	75%		
				Ind	3								
		Expressives	Understanding	D	1	3	60%	2	40%	1	20%	5	29%
				Ind									
			Refusal	D						1	20%		
				Ind	1								
			Thanking	D	1					1	20%		
				Ind									
			Disapointment	D						1	20%		
				Ind	1								
			Denial	D	1					1	20%		
				Ind									
		Commisives	Threatening	D		0		1	100%	1	100%	1	6%
				Ind	1								
		Declarations	----------	D		0	0%	0	0%	0	0%	0	0%
				Ind									
			Total		6	35%		11	65%				
			Total									17	100%

No	Item		Type	F	P
2	Cooperative Principle		Quantity	8	23%
			Quality	11	30%
			Relevance	11	30%
			Manner	6	17%
			Total	36	100%

No	Item		Strategies	F	P
3	Impoliteness Strategies		Bald on record	0	0%
			Positive impoliteness	8	42%
			Negative impolitenes	10	53%
			Mock and sarcasm	1	5%
			Withhold politeness	0	0%
			Total	19	100%

			Strategies		F	P
4	**Impoliteness Responses**		Accept		7	37%
		Countering	Offensive		8	42%
			Defensive		4	21%
			Total		19	100%
5	**Figurative Strategies**		Satire		10	91%
			Irony		1	9%
			Total		11	100%
6	**Gender**		**Type**		**F**	**P**
			Male		2	33%
			Female		4	67%
			Total		6	100%
7	**Ethnicity**		African Americans		4	67%
			Asian		2	33%
			Total		6	100%

1. Speech Act Final Results

As tables (16) (15) show above, indirect SAs are the most used to express DH with a dominance of 65% in *South Park* and 68% in *Family Guy*, which means that in both series characters intend for their jokes and utterances to pass some hidden message in a way that is indirect for multiple reasons, like avoiding confrontation, being called rude or cruel by putting it in an amusing situation.

As for the macro and micro types of SA used *Family Guy* series show on the one hand dominance for the type of directives with a percentage of 36% and mostly by suggesting things to others, on the other hand, the type of declarations come last with the least amount of use with a percentage of 0%. This means that the participants do not expect an immediate change from the Hs but rather directs them to do it, while in

South Park, on the other hand, the type of representative is the most frequently used with a dominance of 41% mostly through claiming, on the other hand, the type of declarations are considered the least dominant with a zero amount of use, which means that participants do not expect an immediate change from the Hs but rather directs them to do it.

2. Cooperative Principle Flouting Final Results

The final results in tables (15) (16) show that the most frequently flouted maxims in *Family Guy* are the maxims of relevance and manner by 27% for both, while the maxim of quality is least to get flouted by 22%. While in *South Park* the most frequently flouted maxims are the quality and the relevance maxims by 30% for both, and the least maxim to get flouted is the maxim of manner by 17%, which means that participants tend to be irrelevant and out of the context when they deliver their words.

3. Impoliteness Strategies Final Results

The final results in tables (15) (16) show that the mostly used impoliteness strategy in the *Family Guy* series is the positive impoliteness strategy at 50% and in *South Park* is the negative impoliteness strategy at 53%, which means that the two series aims to harm both one's freedom and self-image, while the least impoliteness strategy used in both series is the withhold politeness by 0%, which means that participants in these series avoid acting politely or fix a situation even when they could, plus they do it on purpose.

4. Response to Impoliteness Acts Final Results

The final results in tables (15) (16) show that in the series *Family Guy* interlocutors respond to impoliteness acts performed against them with acceptance by the dominance of 69% and in *South Park,* the interlocutors respond with offensive countering by the dominance of 42%, which

means that participants in these series response with either by returning the offence and harm the attacker back or take in the offence and keep the silence this may be due to many reasons, the person may feel shocked or too embraced, too shy to defend themselves or say anything or they just don't want to get into unnecessary conflicts, and what dictates how a person react or responds is related to one's character and personality. In both series, defence countering is avoided which means that participants avoid defending themselves in front of the attacker. They don't try to prove him wrong or give excuses, they either take in the offence or attack back.

5. Figurative Strategies Final Results

The final results in tables (15) (16) concerning the strategies show that satire is the most dominant trope used in both series 71% in *Family Guy* and 91% in *South Park*. This proves that these series are satirical and aim at making fun of most of the situations they present whether they are serious or not, and since these two series mirror the American society, they both aim at presenting the real American society, lifestyle and daily problems. They reflect on the way Americans deal with racism, hate, discrimination and struggle by deflecting it with a twisted laugh. Characters in these series find life to be unfair, cynical and sarcastic filled with meaningless things. They use DH as a way to criticise their problems and reality by getting some sick laughs about them. The use of irony is far less than satire in these series which means that they are designed to be satirical more than ironic.

6. Social Variables Final Results

The final results of the social variable in tables (15) (16) of gender show that females are the most to get targeted in both series by 100% in *Family*

Guy and 67% in *South Park*. This means that these series aim to attack women on purpose to criticise the stereotype around women that they are unworthy, weak, incapable and unattractive and unwanted by men unless they wear revealing cloth or act seductively. While men are viewed as the exact opposite. When it comes to ethnicity African Americans are the most to get discriminated in both series by 57% in *Family Guy* and 67% in *South Park*. This means that these series are targeting African Americans, in particular, and aim to make fun of them whenever possible this may be due to the racial and historical heritage of Africa Americans when they used to be nothing but slaves and thieves. These two series present the hate and discrimination African Americans are dealing with every day and also prove the common stereotype that revolves around them.

CHAPTER FOUR

CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS FOR FURTHER STUDIES

In line with the conclusions of this study, sociopragmatic, and pedagogical recommendations are offered below:

4.1 Conclusions

The present study comes up with some conclusions. They are as follows:

1. Both direct and indirect SAs are used in both series but the most dominant in both series are the indirect SAs, which means that participants tend to make their speech indirect when they attempt to use DH, and for them to pass some wicked and hidden messages, they attempt to shape their words and insinuate the hidden messages within a joke or a funny situation, so that, they do not get confronted or called cruel and insensitive. This, in turn, verifies hypothesis one which reads: The indirect speech acts are the most dominant ones to express dark humour in American animated sitcoms.

2. Representatives and directives macro SAs are the most frequently used in both series. This means that participants attempt to express DH by representing a statement through claiming, and describing. They tend to be direct and express their intentions with demanding and suggesting. This verifies hypothesis one which reads: All types of speech acts are used, the most dominant ones are the representatives to express dark humour in American animated sitcoms.

3. All cooperative principle maxims got flouted in both series, but the most frequently flouted ones in *Family Guy* are the maxims of Manner

and relevance, and in *South Park* are the maxims of relevance and quality which means that participants tend to be inaccurate, inconsistent and not orderly in their speeches when expressing DH. They are also more likely to use vague and ambiguous language and give words that lack evidence. This indeed verifies hypothesis two which reads: The cooperative principle maxims of relevance and manner are the most to get flouted by the participants in American animated sitcoms.

4. All impoliteness strategies are used except for withhold politeness in both series and the most frequent ones found in *Family Guy* is positive impoliteness and in *south park* is negative impoliteness strategy, this means that these two series aim to inflict harm, ridicule and humiliate others by calling them names, neglect their presence, show inconsideration to their feelings and harm both the other's positive face of having a good self-image and the negative face of being free of imposing and of doing and saying what they want and the way they want it, (It is worth mentioning that in both series participants do not use withhold politeness strategy which means that they avoided using it on purpose when they express DH they avoid being polite even when they can). This indeed verifies half of hypothesis three and disapproves the other half which reads: Bald on record and negative impoliteness are the most frequent strategies used to express dark humour in American animated sitcoms.

5. Interlocutors tend to use accept as a strategy when getting attacked by others in *Family Guy*, and in *South Park*, they use offensive countering as a way to get back at the attacker which means that people vary in the way they deal with impolite acts that are performed against them, some of them prefer to stay silent or approve the disrespect and impolite act that the attacker performs against because they feel embraced, or shocked

they be left speechless, and don't know what to say or how to react. The other half attempted to attack back at the attacker with intentions to reflect the same harm he did to them. This verifies hypothesis four which reads: Interlocutors use both accepting and countering types of response in American animated sitcoms, and offensive countering is the most frequent.

6. Both satire and irony are used in *South Park* and *Family Guy*, but only satire gets the most frequent use in both series, this indicates that those two series can be considered satirical because they throw a lot of judgments and criticism of stereotypes, attitudes and problems that the characters deal with in their daily lives which in turn reflect on the society in which these series aired from which is the American society. These two series aim to make fun of problems and situations that are too serious to make them less effective putting them in a funny context and then having a good laugh about them. This verifies hypothesis seven which reads: Both the strategies of satire and irony are used to express dark humour in American animated sitcoms and satire is the most frequent.

7. It is found that females are mostly attacked and targeted in both series. This point proves that females in these series are looked at as incapable, not good, unworthy and neglected in society, and females are usually shown in disadvantaged situations of in every situation that DH is presented, unlike the way males are presented as good, praised, and provided with better chances and privileges that females do not have. This verifies hypothesis six which reads: The female as a gender type is extensively targeted more than males in American animated sitcoms.

8. As for ethnicity, African Americans are the most to get discriminated in both series because they are considered a minority in American

society. These series use stereotypes as funny material and because of the way African Americans used to live as a servant to white Americans and steal from stores and public places they are taken to be the butt of the jokes whenever possible. This point out the fact that even though the time is changed, the attitude toward African Americans is still the same. This verifies hypothesis five which reads: African Americans are the most to get discriminated in American animated sitcoms, with contrast to Asians.

4.2. Recommendations

According to what is mentioned in the present study, DH is an impolite behaviour which can be expressed by different SAs. Such behaviour is needed to be identified well since it is a linguistic phenomenon used in everyday situations. The following recommendations are introduced:

4.2.1. Sociopragmatic Recommendations

1. Sociopragmatists are recommended to throw light on the view that DH may take various manifestations, i.e. types, aims, and pragmatic strategies, that appear in language within various contexts. Furthermore, DH is greatly affected by various SVs some of which are ethnicity, and gender, as the present study proves.

2. It is important for pragmatic and sociopragmatic researchers to be aware that DH is related to the psychological state of its users and its manifestation is related to the context in which it is used. DH is something people learn with time, and then, develop by habitually exercising it in their daily lives.

3. It is of value for pragmatists and sociopragmatists to pay more attention to identifying criteria of DH whose availability in a particular context makes them salient standards on which the decision of the approachability of DH is decided.

4. Sociopragmatists are advised to pay more attention to the effect of SVs of ethnicity, and gender in addition to other SVs, such as power, solidarity, age, social status, social class, level of education, and religion, on the practising of DH and on the choice of certain pragmatic strategies that pragmatically manifest DH.

4.2.2. Pedagogical Recommendations

1. It is highly recommended that EFL university instructors and students be knowledgeable about the field of sociopragmatics as it has a central role to play in examining any phenomenon bearing in mind that sociopragmatics bridges the gap between sociolinguistics and pragmatics.

2. Textbooks designers are encouraged to include various aspects of sociopragmatics in the textbooks of undergraduate studies by illustrating examples from real-life situations to acquaint students with this field at the levels of recognition and production.

3. Instructors are required to help their students realise that the praxis of DH may be of different types, aims, and pragmatic strategies to appear in language use.

4. Instructors are recommended to draw their students' attention to the theories of pragmatics that help detect the pragmatic aspects of DH. Also, they should raise their students' awareness of the varying social implications of the pragmatic strategies as their use indicates the effect of certain SVs.

4.3 Suggestions for Further Research

The following could be suggested for further studies:

1. A pragma-stylistic study of dark humour in selected novels.

2. A cross-culture study of dark humour in Arabic and English movies.

3. A pragmatic study of dark humour in American and British stand-up comedies.

4. A discourse analysis study of dark humour in political speeches.

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Socio-pragmatic Model for Dark Humour

Direct/ Indirect Speech Act

- Representatives
- Directives
- Expressives
- Commisives
- Declarations

Cooperative Principle Maxims

Flouting of the Maxims

- Quantity
- Quality
- Relevance
- Manner

Impoliteness

Impoliteness Strategies

- Bald on Record
- Positive Impoliteness
- Negative Impolitenes
- Mock
- Withhold Politeness

Response to Impoliteness

- Accept
- Countering
  - Offensive
  - Defensive

Figurative Strategies
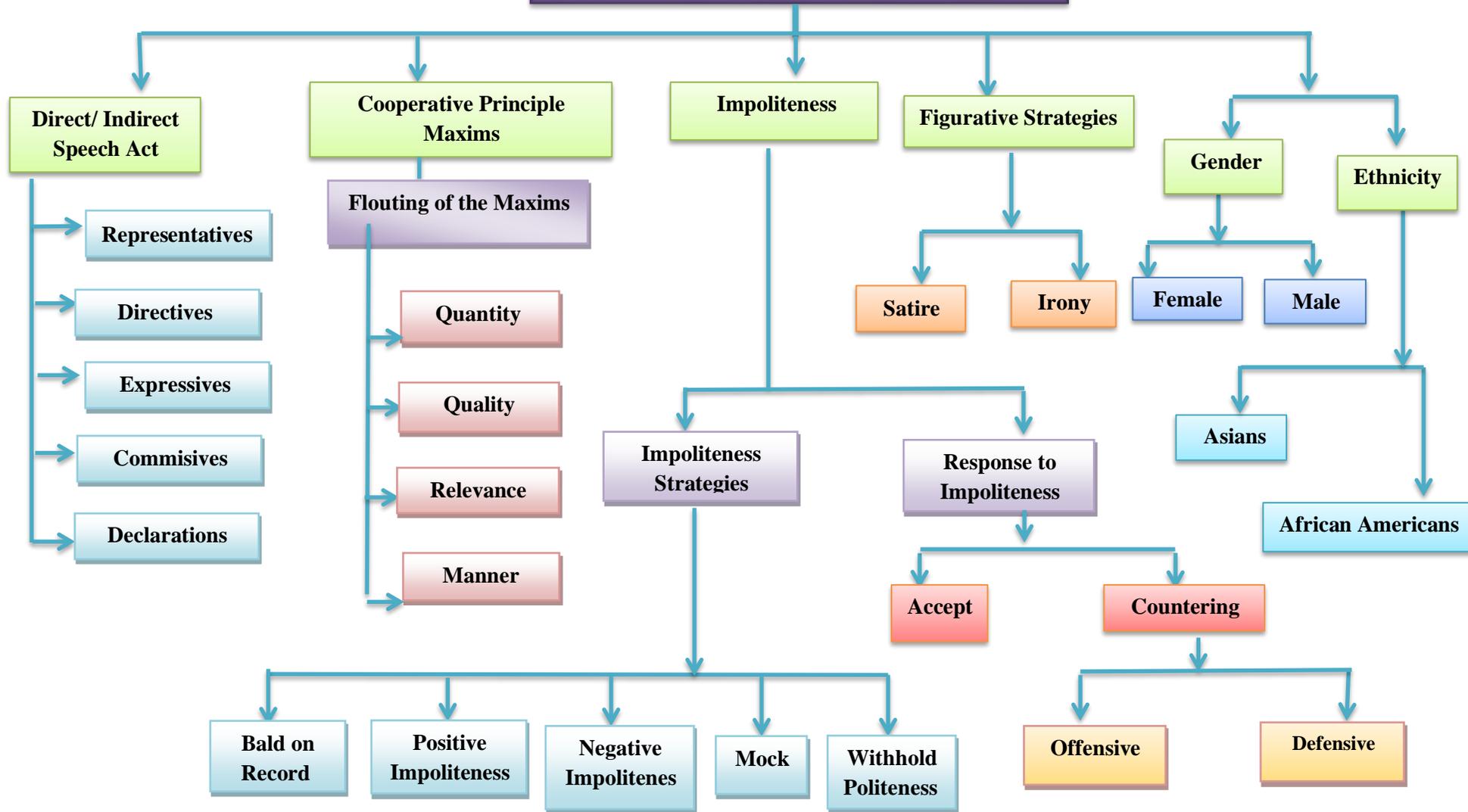
- Satire
- Irony

Gender

- Female
- Male

Ethnicity

- Asians
- African Americans

Figure (3) The Model of Analysis