

**A Pragmatic Analysis of Impoliteness Strategies in
Tennessee Williams' *A Streetcar Named Desire*, with
Reference to Culpeper Model (2005)⁽¹⁾**

BY

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الملخص:

تتناول الدراسة الحالية استراتيجيات عدم التأدب في مسرحية عربية تسمى الرغبة لتينيسي ويليامز. الأهداف الرئيسية لهذه الدراسة هي تحديد استراتيجيات عدم التأدب المستخدمة من قبل الشخصيات واكتشاف رد فعلهم عند تعرضهم لموقف مُهين. هذا بالإضافة لأنها تهدف لإظهار ما إذا كان هناك أي اختلاف في تأدية عدم التأدب بين الشخصيات الذكورية والنسائية. وبالاعتماد على نهج يتضمن مزيجاً من الأساليب، فإن هذه الدراسة تتبنى نموذج كلبير لاستراتيجيات عدم التأدب لعام 2005 ونموذج بوسفيلد للرد على عدم التأدب لعام 2008 وكذلك نموذج كلبير لأنواع عدم التأدب لعام 2011. وقد أظهرت نتائج الدراسة أن عدم التأدب الإيجابي هو الاستراتيجية الأكثر استخداماً بنسبة تصل إلى 31.1%، وإلى جانب ذلك فإن بلانش لجأت إلى استخدام عدم التأدب أكثر مما فعلت الشخصيات الأخرى بنسبة 41.83%. وقد تبين وجود كل خيارات الرد على عدم التأدب في المسرحية. كما أوضح التحليل أن السلطة وجنس المرء والانفعالات والمسافة الاجتماعية والثقافة تقود الشخصيات إلى استخدام لغة مُهينة.

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الكلمات المفتاحية: استراتيجيات عدم التأذب، خيارات الرد على عدم التأذب، أنواع عدم التأذب،

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Abstract

The present study tackles impoliteness strategy in Tennessee Williams' *A Streetcar Named Desire*. The major objectives of this study are to determine the impoliteness strategies used by the characters and figure out their reaction when facing an offensive situation. Additionally, it aims to state if there is a distinction between male and female characters in performing impoliteness. Relying on a mixed methods approach, this study adopts Culpeper's (2005) model of impoliteness strategies, Bousfield's (2008) model of responses to impoliteness, and Culpeper's (2011) model of types of impoliteness. The findings of this study show that positive impoliteness is the most dominant strategy used, with the percentage of 31.1%. Moreover, Blanche performs impoliteness strategies more than the other characters, with the percentage of 41.83%. All options of responses to impoliteness are found in the play. Furthermore, the analysis reveals that power, gender, emotions, social distance, and culture lead the characters to utilize offensive language.

Keywords: Impoliteness strategies, responses options to impoliteness, types of impoliteness, social factors, *A Streetcar Named Desire*.

1. Introduction

Pragmatics, as a subfield of linguistics, is focused on studying the use of language in a context. This context may involve any form of communication, including interpersonal, nonverbal, written, or oral. The most crucial variables in a communicative situation are people's

interactions and their interpretations. In this regard, pragmatics is concerned with "the study of speaker meaning" (Yule, 1996, p. 3). Put it simply, it aims to explain not only what is being said—the literal meaning— but also what is meant by it—the intended meaning.

Yule (1996) states that "people are members of social groups and follow general patterns of behavior expected within the group" (p. 4). In this case, people should follow the social values and norms in their interactions. Accordingly, the interlocutors, in any social interaction, should be concerned about their own face and the hearers' face as well. In other words, the participants should maintain each other face in any sort of conversation. This exemplifies what politeness is intended to be.

With respect to politeness, Vidal (1996) defines it as " a set of social norms, established by each culture, that regulate adequate behaviour of its members, prohibiting some and favouring others" (p. 136), as quoted from (Yus, 2011, p. 255). Some people, however, intend not to follow these norms. Hence, they tend to speak impolitely in an attempt to damage the hearers' face. By doing so, they cause social disharmony and conflicts among people. The theory of impoliteness is believed to be based on these conflicts.

In this respect, this study is concerned with conducting a pragmatic analysis of impoliteness strategies in drama. The source of data is based Tennessee Williams' play *A Streetcar Named Desire* (1947). This is accomplished by analyzing some extracts of this play, expressing the disharmony among the characters. Following a mixed-method approach, the present study investigates the impoliteness strategies according to Culpeper's (2005) model.

Besides, it examines the responses of the characters, with reference to Bousfield's (2008) model. Additionally, it discusses whether there is a substantial distinction between males and females in utilizing impoliteness strategies throughout the play. Finally, it tries to explore if there is any factor that influences the characters' use of such strategies.

1.1. Significance of the Study

Tennessee Williams is one of the most outstanding playwrights whose *A Streetcar Named Desire* is one of his masterpieces. As a consequence, Huang (2018) declares that “many critics did comments on it with different literary critical theories, such as feminism, psychoanalytic criticism, Marxism and even postmodernism” (p.107). The present study offers a new perspective on analyzing the play under study by using a linguistic approach instead of a literary one. This linguistic approach attempts to give a distinct explanation of this play by applying Culpeper Model of Impoliteness (2005), with reference to Bousfield Model of Responses to impoliteness (2008).

1.2. Scope of the Study

This study focuses on examining the strategies of impoliteness used in Williams' *A Streetcar Named Desire*. Moreover, it studies how the characters react when they face offending situations. Finally, it concentrates on whether there is any difference between male and female characters in utilizing impolite utterances or not, as well as the reason why these characters choose to damage other person's face.

1.3. Objectives of the Study

The major aim of this study is to identify the impoliteness strategies used by Williams in *A Streetcar Named Desire* according

to Culpeper Model of Impoliteness (2005) and Bousfield Model of Responses to impoliteness (2008). Furthermore, it aims to distinguish between the language of male and female characters throughout the play. In addition, it tries to state the dominant factors that influence their choice to utter impolite words.

1.4. Research Questions

The present study attempts to answer the following questions:

1. What are the types of impoliteness strategies employed by the characters of the play?
2. How do the addressees respond to the speakers' impolite utterances?
3. Which group of characters, male or female, use more utterances that are impolite?
4. Why is there any difference between males and females in using impoliteness strategies throughout the play?

2. Literature Review

2.1. Pragmatics

Pragmatics is a discipline of linguistics that accounts for examining meaning and use of language in a context. Additionally, Leech (1983) describes pragmatics as "the study of meaning in relation to speech situation" (p. 6). In other words, pragmatics is interested in clarifying the relationship between language and context. In this respect, linguists, who are concerned with the realm of pragmatics, should take into consideration the correlation between the speaker and the hearer as well as the circumstances under which a particular conversation takes place. By doing so, scholars can realize

the intended meaning of the participants. Besides, they can explain the factors that lead them to say specific utterances in an interaction.

Moreover, Yule (1996) defines pragmatics as "the study of speaker meaning" (p. 3). In this matter, meaning in interaction refers not only to the literal meaning but also to the intended one. Accordingly, since pragmatics regards the unsaid as a part of the social communication, its primary objective is to explore the deliberate meanings and find out their purposes and goals. Furthermore, in any communicative interaction, pragmatics concerns with examining its linguistic forms along with the participants who take place in such a conversation (Yule, 1996).

2.2. Face

The word 'face' can refer to two meanings. On the one hand, when this word is mentioned, one can think about it as a part of an individual's body. The word 'face', however, can be used as a technical term. In pragmatics, scholars employ it as the prestige of an individual which s/he tries to maintain in any communicative situation.

Goffman is the initial scholar who proposes the concept of face. His perspective goes against Brown and Levinson's point of view. Goffman (1967) assumes that face is a social value that one acquires in interacting with others (p. 5). On the other hand, Brown and Levinson (1987) deem that face symbolizes the desires of people. Besides, they suppose that people have two kinds of face: positive and negative. The positive face represents one's desire to be liked by others, whereas the negative face refers to one's desire to be free from imposition (pp. 61- 62).

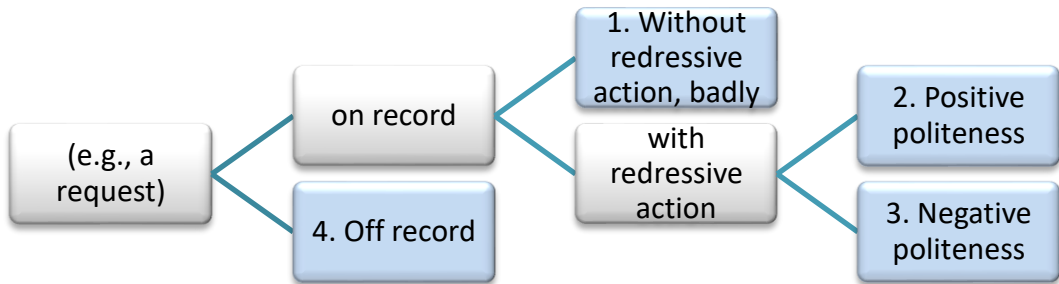
Face can be maintained, enhanced, or damaged in interaction with others (Brown & Levinson, 1987, p. 61; Thomas, 1995, p. 169). Accordingly, when a speaker damages a hearer's face, this can be described as face threatening act. On the flip side, when a speaker tries to decrease the possible threat, this can be stated as face saving act. Therefore, face is an essential concept in investigating both politeness and impoliteness.

2.3. Politeness

In any socio-communicative, people rely on maintaining norms and behaving in a good manner so as to be treated in a similar way. This is what politeness calls for since it plays a significant influence in interaction between people. It is first mentioned by Lakoff in 1973. She (1975) indicates that politeness counts on consistent behaviors with the intention of preventing conflict. Lakoff (1973) declares that politeness can be classified into two major rules: Be Clear and Be Polite. 'Be Clear' relies on Grice's (1975) cooperative principles, while 'Be Polite' is divided into three sub-rules: Do not impose, Give options, and Make a feel good/be friendly.

Leech (1983) sets another model of politeness, sorting politeness into six maxims: tact maxim, Generosity maxim, approbation maxim, modesty maxim, agreement maxim, and sympathy maxim (pp. 131- 138). However, the most popular framework for politeness is Brown and Levinson's (1987) model of politeness. Following Goffman's (1967) notion of face, they propose that politeness is a way to achieve harmony among people according to their desires. Therefore, they divide their model of politeness into four strategies: bald on record politeness, positive politeness, negative politeness, and off- record politeness (pp. 68- 71). They suggest that some

sociological variables, such as power, distance, and rank of imposition have contributions on how people interact with each



other (p. 74).

Figure 2.1.

Brown and Levinson's Model of Politeness (Brown & Levinson, 1987, p. 69)

2.4. Impoliteness

Impoliteness is a substantial field since its primary goal is to examine the abnormal behaviors that lead to cause conflicts between the participants. It is stated first by Lachenicht (1980). He pays much attention to aggravated language. Then, the realm of impoliteness has developed until Culpeper (1996) sets his well-known model of impoliteness strategies. His framework of impoliteness strategies is considered the opposite face of Brown and Levinson's (1987) model of politeness.

Among various synonyms that refer to offensive or bad manners, Culpeper selects in particular the word 'impoliteness' to represent his model. He (2011) explains that the word 'impoliteness' is not found before as a technical term. Besides, it seems the suitable

word since he builds his theory of impoliteness on the model of politeness (p. 24).

Culpeper (1996) states that impoliteness is unpleasant actions with the purpose of attacking people's face in order to arise conflicts among them in a communicative situation. Later, he (2005) insists that the most important issue in conducting impoliteness is the intention whether of the speaker or the hearer.

In this regard, Culpeper et al. (2003) highlight that there are three categories that assist in differentiating the threatening face: intentional, incidental, and unintended (pp. 1550- 1551). The theory of impoliteness is mainly based on the first category.

Leech (1983) asserts that there are some verbal acts that can be considered impoliteness. on the flip side, Fraser and Nolan (1981) claims that "No sentence is inherently polite or impolite" (p. 96). In light of this, the dominant factors that determine whether a sentence is polite or impolite is the context. Additionally, Bousfield (2008) posits that studying impoliteness is centered on the level of discourse rather than the level of the single utterance (p. 3).

The degree of impoliteness may vary in different situations. In this respect, impoliteness utterances are relied on various variables that have affected on the existence of impolite itself in a given communicative interaction. These variables can be classified into power, distance, emotions, gender, and culture. As a result, a researcher when analyzing impoliteness should take into consideration these five issues: whether there is an inequality of power between the participants or not, the degree of solidarity between them, whether there are negative emotions arose while utilizing impoliteness, whether there is any dissimilarity in using

impoliteness between males and females, and finally, the norms and values that the participants should be aware of in a given conversation.

2.5. Previous Studies

Al-Saidi et al. (2022) investigate impoliteness strategies in one of Shakespeare's well-known play, Hamlet. They pay much attention to how Hamlet interacts with other characters. Besides, they take into consideration how these characters respond to impolite utterances said by Hamlet. Since they concentrate on examining both impoliteness strategies and responses to impoliteness, they adopt several models: Culpeper's (1996, 2011, 2017), Culpeper et al. (2003), and Bousfield's (2008). The data for this study consists of 32 impolite utterances and their responses. Following a qualitative approach, the findings show that the most dominant strategy employed is sarcasm or mock impoliteness. As for the responses to impoliteness, the most widely utilized strategy is defensive strategy. The analysis discloses that impoliteness strategies and responses to impoliteness used in this play have influenced the relationship and the behavior of the characters.

Abdelkawy (2019) seeks to explain impoliteness in Arab talk shows. He focuses in particular on three political talk shows: The Opposite Direction, Issue on Air, and Objectivity. He selects 12 episodes randomly from the mentioned programs. Employing a quantitative method, the purpose of this study is to identify the impoliteness strategies used by the guests in these programs by applying Culpeper's (2011) impoliteness model. The study unveils that insult is the most frequently deployed strategy. In other words, the findings reveal that the guests' goals are to humiliate other

participants by using personalization and direct criticism, not to criticize the topic under debate.

Abbas and Al-Majdawi (2018) investigate impoliteness by examining data from selected British social interviews. They suppose, "In social interviews, impoliteness is a process of stages" (p. 537); therefore, they adopt an eclectic approach. In this respect, applying Bousfield's (2008) model of the dynamics of impoliteness is the ideal way to analyze such interviews. The model of Bousfield which they have selected consists of three stages: pre impoliteness stage, impoliteness stage, and post impoliteness stage. The researchers utilize a specific pragmatic model to analyze each stage. They assume that any impolite situation can begin with a lack of cooperation between the participants in any social interaction. For this reason, the first stage, pre impoliteness stage, is based on violating the maxims of Grice's (1975) model of cooperation principle. The strategies of the pre impoliteness stage can be classified as follows: violating the quality maxim, violating the quantity maxim, violating the relevance maxim, and violating the manner maxim.

The researchers declare that the second stage, impoliteness stage, occurs due to what happens at the initial one. In this paper, the impoliteness stage follows Culpeper's (1996, 2005) model of impoliteness and Culpeper's (2011) types of impoliteness. Finally, the last stage, post impoliteness stage, embrace Vuchinich's (1990) conflict termination model. The result of the data analysis indicates that there are only four types of impoliteness strategies: bald on record impoliteness, positive impoliteness, negative impoliteness, and sarcasm or mock impoliteness. Further, the fifth strategy_ withhold politeness_ is not found in the given data. Besides, positive

impoliteness is the strategy that is used most frequently. The result, likewise, reveals that all types of impoliteness_ affective impoliteness, entertaining impoliteness, and coercive impoliteness_ are found in the data under study. Moreover, it asserts that entertaining impoliteness is used more than any other type.

Al-Azzawy (2018), in an unpublished dissertation, attempts to show the concept of time in four plays by O'Neill and Williams. The key objective of this dissertation is to explain how the playwrights deal with the concept of time in O'Neill's *The Emperor Jones* (1920) and *Long Journey Days into Night* (1941) and Williams' *The Glass Menagerie* (1944) and *A Streetcar Named Desire* (1947). Al-Azzawy uses a distinct method in examining his data. He investigates the concept of time that includes the past, the present, the future, illusion verses reality, and death throughout the dramatic techniques used in the plays. Then, he makes a comparison among the four plays in order to clarify the similarities and the differences. The findings reveal that the concept of time is significant in the four plays. Besides, both playwrights apply contemporary dramatic tools in their works. Finally, the concept of time that appear in the four plays is affected by the playwrights' own lives.

With the help of stylistics, Alodeh (2015) examines impoliteness in Pinter's *the caretaker*. The study attempts to clarify how Pinter employs implicature as it is one of his techniques. In this regard, Alodeh embraces Culpeper's (1996) model of impoliteness strategies with reference to Grice's (1975) model of cooperative principles. The data analysis of this study shows that violating Grice's maxims may lead to cause offensive.

3. Theoretical Framework

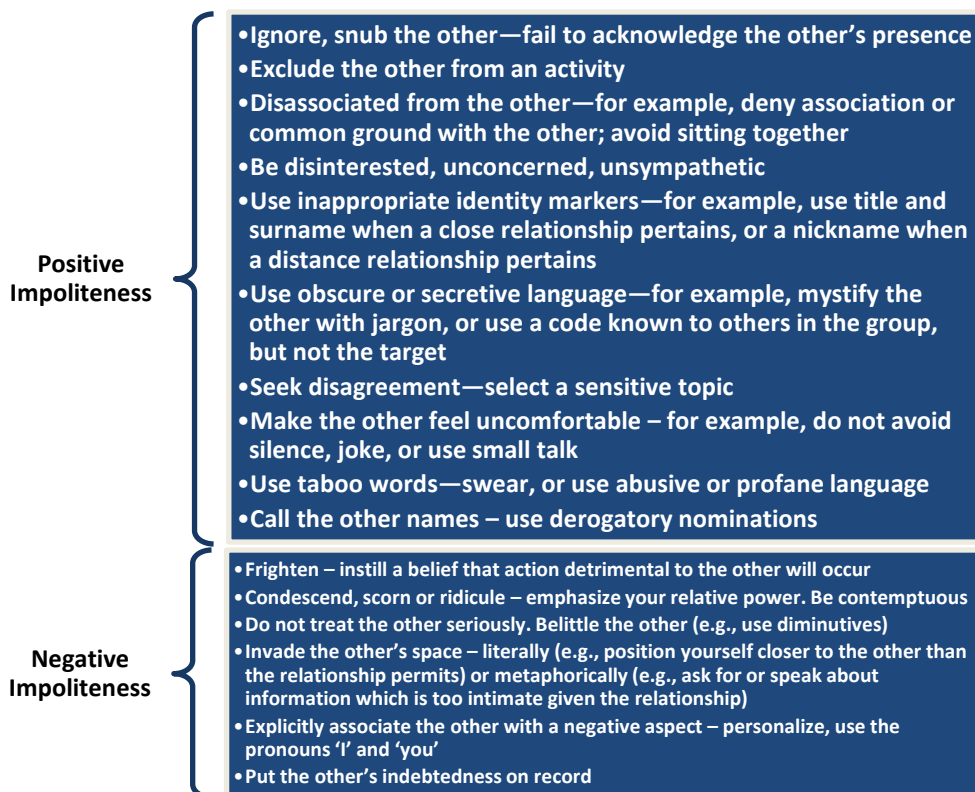
In order to achieve the objectives of this study and answer its research questions, this section addresses the adopted models so as to analyze the collected data. The present study is based on an eclectic approach. In other words, to identify impoliteness strategies and responses to impoliteness used by characters in *A Streetcar Named Desire*, the present study adopts Culpeper's (2005) model of impoliteness strategies, Culpeper's (2011) model of types of impoliteness, and Bousfield's (2008) model of responses to impoliteness.

3.1. Impoliteness Strategies

Impoliteness portrays as a means to provoke disruption in daily social interaction. Culpeper's (1996) model is regarded as the most commonly employed model of impoliteness since it is built on Brown and Levinson's (1987) model of politeness. These strategies are aimed at attacking face, consisting of five super-strategies: Bald on record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness, and withhold politeness. Besides, two of these strategies, positive impoliteness and negative impoliteness, subdivide into sub-strategies. These sub-strategies are outlined in Figure 3.1. below.

Figure 3.1.

Sub-strategies of Positive and Negative Impoliteness
(Culpeper, 1996, pp. 357– 358).



Each strategy has a different function to accomplish its purpose. First, bald on record impoliteness is designed to damage the hearer's face in a direct way by uttering the impolite utterance in a straightforward manner. Since this strategy depends mainly on using the imperative form of utterances; however, it should be taken into account that not all imperative forms are considered offensive language. For instance, there is a difference when the word *'shut up'* is said by a father to his son and when it is said by a student to his/her teacher.

Second, positive impoliteness aims to allow the speaker to attack the positive face wants of the hearer. Third, negative

impoliteness is intended to damage the negative face wants of the hearer. Fourth, sarcasm or mock politeness demonstrates that the speaker utilizes insincere politeness strategies. Culpeper (2005) develops off-record impoliteness instead of sarcasm or mock politeness strategy. He (2005) declares that off-record impoliteness means that "the FTA is performed by means of an implicature but in such a way that one attributable intention clearly outweighs any others" (p. 44). Fifth, withhold politeness is centered around how the hearer is not performing politeness when it is expected.

3.2. Types of Impoliteness

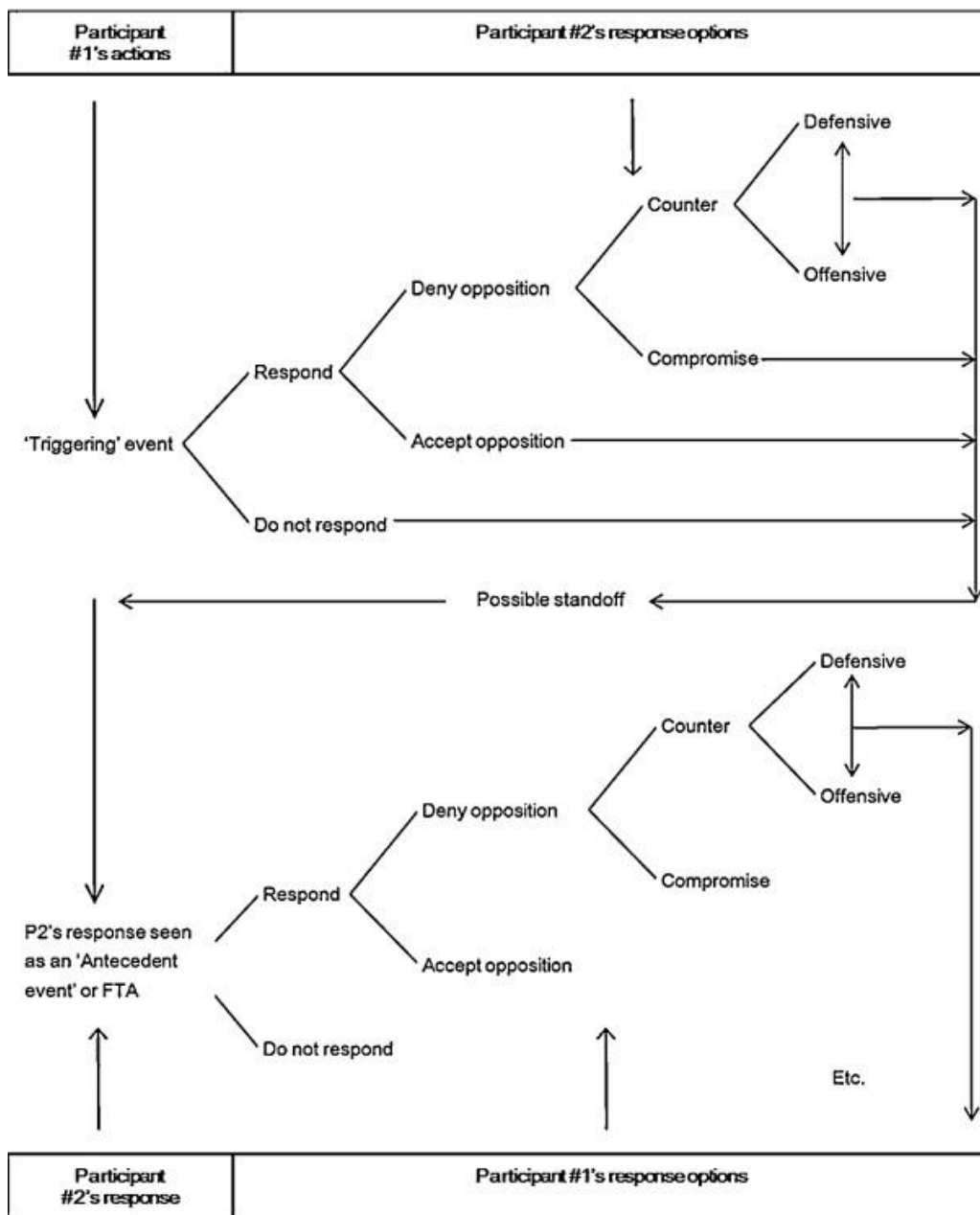
Culpeper (2011, pp. 220- 239) points out that there are three types of impoliteness, namely affective impoliteness, coercive impoliteness, and entertaining impoliteness, with the purpose of displaying the role of impoliteness. The first type, affective impoliteness, is defined by Culpeper (2011) as "the target display of heightened emotion, typically anger, with the implication that the target is to be blame for producing that negative emotional state" (p. 223). In other words, this type is associated with the negative feelings expressed by the speaker after exposing to a bad behavior done by the hearer. Coercive impoliteness, the second type, in some way relates to the power the speaker has over the hearer. The last type, entertaining impoliteness, is created to clarify how the speaker gains entertainment by attacking the hearer's face.

3.3. Responses to Impoliteness

This study adopts Bousfield's (2008) model of responses options to impoliteness. Bousfield (2008) highlights that there are some options the speaker and the hearer can chose from when facing an

offensive situation. As shown in Figure 3.2. below, Bousfield's model is mainly based on Culpeper et al. (2003) model of responses; however, he develops and modifies it in order to illustrate that an impolite situation has three basic components: a beginning, a middle, and an end.

Figure 3.2.



Bousfield's Model of Responses Options to Impoliteness

(Bousfield, 2008, p. 219).

Bousfield (2008) believes that there are three phases in any impolite situation. The first phase, the pre-impoliteness sequence, is the reason why an impolite situation provoked (p. 149). In other words, the first phase represents the act to be blamed for the occurrence of impoliteness.

After exposing to an impolite situation, the participant has several options to choose from (Culpeper et al., 2003, p.1563). The participant can choose to respond or do not respond to the impolite utterance. If s/he responds, s/he should decide either to accept or counter the face attack. According to Bousfield (2008), accepting the face attack signifies that the participant agrees that the impoliteness appears due to what s/he did.

On the flip side, countering the face attack is subdivided into two strategies: offensive and defensive (Culpeper et al., 2003, pp. 1562- 1563). On the one hand, when the participant replies to the face attack by performing another face attack, s/he utilizes an offensive strategy. On the other hand, when s/he tries to reduce the face attack, s/he applies a defensive strategy. The participant can defend his/her face by selecting one of the six options of the defensive strategy that demonstrated in Table 3.1. below.

Table 3.1.

Defensive Strategies (Bousfield, 2008, pp. 195- 200; Culpeper et al., 2003, pp. 1565- 1568).

Defensive Strategies	Meaning
Abrogation (role-switching as a defense)	The hearer denies his/her responsibility for the offending actions, which leads him/her to be attacked by the speaker.
Dismiss: make light of face damage, joke	The hearer regards the face attack as harmless.
Ignore the face attack (whether explicit or implied)	The hearer's ignorance of the attack seems as if s/he agree/submit to the impolite utterances said by the speaker.
Offer an account – explain	The hearer tries to offer an explanation for the offending action, with the aim of reducing the face damage.
Plead	The hearer destroys his/her own face by pleading in an effort to protect his/her face.
Opt out	The hearer chooses to withdraw as a counter strategy to save his/her own face.

Bousfield (2008) employs Vuchinich's (1990) conflict termination model so as to clarify how conflictive arguments,

especially impolite situations, can come to an end (pp. 206– 217). His model can be explained in the following Table 3.2.

Table 3.2.

Vuchinich's model of conflict termination (Vuchinich, 1990, pp. 121– 132).

Conflict Termination	Meaning
Submission to opponent	The hearer's approval of the impolite act said/done by the speaker.
Dominant third-party intervention	The speaker and the hearer submit to a third party as this third party has power over them and ends the impolite situation.
Compromise	The speaker offers a concession and the hearer accepts it; that is, they reach to a compromise to end such impolite situation.
Stand-off	A third party arrives and terminates the impolite exchange by shifting the topic of the conversation.
Withdrawal	During impolite interaction, one of the participants withdraws whether from the conversation or physically leaves the place.

4. Methodology

4.1. Research Design

In order to handle the objective of the study and answer the research questions, this study follows a mixed methods approach;

namely exploratory design. That is, it first explores a phenomenon by applying qualitative approach. Then, it measures the result of the first phase quantitatively (Ivankova & Creswell, 2009, p. 140). The present study observes the phenomenon of impoliteness embodied in the characters' utterances. Besides, it identifies the characters' reaction when exposing to impoliteness.

4.2. Source of Data

The data of this study consists of some extracts collected from Tennessee Williams' play *A Streetcar Named Desire*. The reason why the researcher has chosen a play rather than other literary works is that the play serves as a great source of data since its nature depends on dialogues. Therefore, this enables the researcher to investigate the phenomenon of impoliteness embodied in the direct speech of the characters.

4.3. Data Collection

The data is to be investigated are collected through observation of the characters' turn-taking in the play under study. In collected data, there are some steps to be followed that can be summarized in the following points:

1. Reading the text of the play under investigation.
2. Classifying all the dialogues that may lead to cause offensive.
3. Choosing, from these dialogues, specific extracts that demonstrate the phenomenon of impoliteness.
4. Examining the strategies of impoliteness in the chosen extracts.
5. Identifying how the characters react to an offending situation.

4.4. Procedures of Data Analysis

Procedures of data analysis aim at highlighting how the researcher manages to analyze the collected data. These procedures can be outlined as follows:

1. Identifying the impoliteness strategies in the selected extracts with the help of Culpeper's (2005) Model of Impoliteness.
2. Showing the responses of each character when facing an impolite situation, relying on Culpeper et al.'s (2003) Model of Responses to Impoliteness.
3. Noting the types of impoliteness appeared in the selected extracts by using Culpeper's (2011) Model of Types of Impoliteness.
4. Clarifying the beginning, the middle, and the end of each impolite situation according to Bousfield's (2008) Model of Responses Options to Impoliteness.
5. Observing the social factors that has influenced on the characters' choice to do impoliteness.
6. Developing a statistic analysis in order to find out the number of times impoliteness strategies occur and compare, as a result, between male and female characters in their use of impoliteness strategies.

5. Data Analysis

This section aims to examine some selected extracts from Williams' *A Streetcar Named Desire*, with the purpose of identifying the impoliteness strategies, clarifying the responses options to impoliteness, find out the types of impoliteness, and showing how an impoliteness situation comes to an end. In doing so, all impoliteness

strategies found in the chosen extracts are marked in **bold**, whereas all responses options to impoliteness are underlined.

The following extracts are selected from scene two (Extract 1), scene three (Extract 2) and scene nine (Extract 3). Extract 1 reveals the first conflict between Stanley and Blanche as Stanley accuses Blanche that she intends to deceive them by stealing Stella's money from her heritage. Extract 2 shows how Stanley treats his wife and sister-in-law in front of his friends and how he has the power to control all of them. In extract 3, Mitch confronts Blanche after discovering all about her lies and her past.

Extract 1 Stanley's Exchange with Blanche

1. **BLANCHE**: You're **simple**, straightforward and honest, **a little bit on the primitive side** I should think. To interest you a woman would have to-- [She pauses with an indefinite gesture.]

2. **STANLEY** [slowly]: Lay... her cards on the table.

3. **BLANCHE** [smiling]: Well, I never cared for wishy-washy people. That was why, when you walked in here last night, I said to myself--"My sister has married a man!"--Of course that was all that I could tell about you.

4. **STANLEY** [booming]: **Now let's cut the re-bop?**

5. **BLANCHE** [pressing hands to her ears]: Ouuuuu!

6. **STELLA** [calling from the steps]: **Stanley! You come out here and let Blanche finish dressing!**

7. **BLANCHE**: I'm through dressing, honey.

8. **STELLA**: **Well, you come out, then.**

9. **STANLEY**: Your sister and I are having a little talk.

10. **BLANCHE** [lightly]: Honey, do me a favor. **Run to the drugstore and get me a lemon-coke with plenty of chipped ice in it!**--Will you do that for me, Sweetie?

11. **STELLA** [uncertainly]: Yes. [She goes around the corner of the building.]

12. **BLANCHE**: **The poor little thing** was out there listening to us, and **I have an idea she doesn't understand you as well as I do**.... All right; **now, Mr. Kowalski**, let us proceed without any more double-talk. I'm ready to answer all questions. I've nothing to hide. What is it?

13. **STANLEY**: There is such a thing in this state of Louisiana as the Napoleonic code, according to which whatever belongs to my wife is also mine--and vice versa.

14. **BLANCHE**: **My, but you have an impressive judicial air!** [She sprays herself with her atomizer; then playfully sprays him with it. He seizes the atomizer and slams it down on the dresser. She throws back her head and laughs.]

15. **STANLEY**: If I didn't know that you was my wife's sister I'd get ideas about you!

16. **BLANCHE**: Such as what!

17. **STANLEY**: Don't play so **dumb**. You know what!

18. **BLANCHE** [she puts the atomizer on the table]: All right. Cards on the table. That suits me. (Williams, 1947, pp. 39-41)

After Blanche leaves the bathroom and notices what happened to her case, she and Stanley begin talking about Belle Reve. Blanche, first, uses some sort of bald on record impoliteness strategy since she describes Stanley as being 'simple and on the primitive side'.

Although she says these words to praise him, she may intend to emphasize the differences in culture between them. Stanley, however, ignores this face attack.

Blanche continues her speech and mentions her opinions on him. As a result, Stanley yells and asks her to stop talking and speak directly. In doing so, he performs a bald on record impoliteness strategy. Blanche responds by saying 'Ouuu' as an expression of her annoyed, denying her responsibility for this face attack. In this moment, Stella interferes and orders Stanley to come out and leave Blanche alone. Blanche claims that she hasn't finished getting dressed yet. Then, Stella employs another bald on record impoliteness strategy and orders Stanley to go out. Stanley explains that he and Blanche still in conversation. Blanche attempts to send her away from home; therefore, she asks her to do something for her. In this respect, she performs a bald on record impoliteness strategy as she orders her by using two imperative forms. Stella accepts these two orders.

Afterwards, Blanche adopts a negative impoliteness strategy by utilizing the diminutive form 'little' to describe her sister. Furthermore, since she asserts that she, unlike Stella, understands the intentions of Stanley, she performs a negative impoliteness strategy as she does not treat her sister seriously. Then, she employs a positive impoliteness strategy when she calls Stanley by using inappropriate identity marker; that is, she utilizes a title and a surname to call him while they have close relationship. As for Stanley, he ignores all these face attack directed to Stella. Moreover, he ignores her calling him in a formal way. He tries to illustrate the Napoleonic code to her. After he has finished, she uses a sarcasm or mock politeness in number 14. After she tries to fascinate Stanley, he performs a positive

impoliteness strategy 'using taboo word' in number 17. Blanche expresses her acceptance of this face attack.

In the conversation between Stanley and Blanche, the most type of impoliteness used is coercive impoliteness. In other words, Stanley tries to show his relative power over Stella as he has the right to discuss her heritage with Blanche. Moreover, Blanche proves that she has power over Stella by giving her orders and treating her not seriously. Hence, this scene reveals the attempt of Blanche and Stanley to be capable of having control over Stella. Furthermore, Blanche's attempt to fascinate Stanley highlights her desire to dominate him; however, it was a futile effort.

As for the end of the conversation between Stanley and Blanche, Stella, first, tries to end this impolite situation by her interfere; however, she has no power whether over Blanche or Stanley. Therefore, when she arrives, she cannot terminate the situation. This offensive situation ends when Blanche decides to leave the house; that is to say, withdrawal is the utilized option to end the conflict in this case.

Table 5.1. The Frequency of Impoliteness Strategies used by the Characters in a Selected Extract from Scene Two

Impoliteness Strategies	Impoliteness Utterances	Characters		
		Stanley	Stella	Blanche
Bald on Record Impoliteness	You're simple, straightforward and honest, a little bit on the			✓

		primitive side I should think.			
		[booming]: Now let's cut the re-bop?	✓		
		Stanley! You come out here and let Blanche finish dressing!		✓	
		Well, you come out, then.		✓	
		Run to the drugstore			✓
		get me a lemon-coke with plenty of chipped ice in it!--			✓
		Don't play so dumb.	✓		
Positive Impolitenesses	Use inappropriate identity markers	now, Mr. Kowalski,			✓
	Do not treat the	The poor little thing			✓

Negative Impolitenesses	other seriously. Belittle the other (e.g., use diminutives)	I have an idea she doesn't understand you as well as I do....			✓
Sarcasm or Mock Politeness		but you have an impressive judicial air!			✓
Total		11	2	2	7
Percentage		100%	18.2%	18.2%	63.6%

Extract 2 Stanley's Exchange with Blanche and Stella

[Stella opens the door and they enter.]

1. **STELLA:** Well, well, well. I see you **boys** are still at it!
2. **STANLEY:** Where you been?
3. **STELLA:** Blanche and I took in a show. Blanche, this is Mr. Gonzales and Mr. Hubbell.
4. **BLANCHE:** Please don't get up.
5. **STANLEY:** **Nobody's going to get up, so don't be worried.**
6. **STELLA:** How much longer is this game going to continue?
7. **STANLEY:** **Till we get ready to quit.**
8. **BLANCHE:** Poker is so fascinating. Could I kibitz?

9. **STANLEY: You could not. Why don't you women go up and sit with Eunice?**

10. **STELLA:** Because it is nearly two-thirty.
[Blanche crosses into the bedroom and partially closes the portieres] Couldn't you call it quits after one more hand?
[A chair scrapes. **Stanley gives a loud whack of his hand on her thigh.**]

11. **STELLA** [sharply]: That's not fun, Stanley.
[**The men laugh.** Stella goes into the bedroom.]

12. **STELLA:** It makes me so mad when he does that in front of people. (Williams, 1947, pp. 47- 48)

This extract begins when Stella and Blanche return home. First, Stella wonders that Stanley and his friends are still playing poker. By calling them 'boys', she performs a negative impoliteness strategy; that is, she belittles them by using a diminutive word. As for their responses, they do not respond as they do not consider 'boys' an offensive word. This may happen because their relation with Stanley's wife is an equal one.

As Blanche does not meet Stanley's friends before, Stella introduces the players to her. Blanche thinks that they are gentlemen and are going to welcome her and introduce themselves; therefore, she asks them not to get up and interrupt the game. However, they do not even say a word. Consequently, impoliteness strategies are realized in the utterance number 5. First, Stanley employs a negative impoliteness strategy— emphasize your relative power; to put it in slightly different words, he indicates that he is the most dominant man by emphasizing his relative power over his friends. Second, he performs a sarcasm or mock politeness as he is insincere when he says

'so don't be worried'. Third, Stanley's friends utilize a positive impoliteness strategy—ignore, snub the other—fail to acknowledge the other's presence— as they ignore Blanche. As for Blanche's responses, she chooses to stay silent and does not respond to their rudeness.

When Stella asks Stanley about the time they will end this game, he asserts that he will finish whenever he wants. In this respect, he performs a negative impoliteness strategy: emphasize your relative power. As a result, Stella chooses not to respond. Then, Blanche expresses her desire to look on and offer advice while they are playing. Stanley, consequently, damages her face by employing positive impoliteness strategy— Exclude the other from an activity. Again, Blanche stays silent as if she accepts Stanley's insults.

In the utterance number 9, Stanley also uses a positive impoliteness strategy— disassociated from the other. This indicates that he wants Blanche and Stella to go away and not to bother them. In this regard, Blanche keeps silent, whereas Stella responds to Stanley and chooses to defend her and her sister's faces by explaining that it is being too late. Furthermore, Stanley employs an inappropriate identity marker by using the word 'women' to refer to his wife and his sister-in-law.

When Stella suggests if they can end the game soon, Stanley employs an offensive strategy by beating her; that is, he uses a bald on record impoliteness. Beating Stella in front of his friends is an evidence of Stanley's violence towards his wife. Stella responds to this offensive, using a defensive strategy to lessen her embarrassment by pleading so as to gain his sympathy.

Stanley's friends laughs when he beats her. This indicates that they employ a positive impoliteness strategy, namely be disinterested, unconcerned, and unsympathetic. As a result, Stella chooses to withdraw in an attempt to protect her face.

All types of impoliteness are employed in the above extract. Coercive impoliteness is represented by Stanley as he shows his control over his friends, his wife, and his sister-in-law. Affective impoliteness is represented by Stella as she shows her angry when Stanley beats her. Finally, entertaining impoliteness is represented by Stanley's friends since they laugh when Stanley attacks Stella's face. This offensive situation ends when Stella chooses to withdraw in an attempt to protect her face.

Table 5.2. The Frequency of the Impoliteness Strategies Employed by the Characters in a Selected Extract from Scene Three

Impoliteness Strategies		Impoliteness Utterances	Characters		
			Stanley	Stella	Stanley's Friends
Bald on Record Impoliteness		I see you boys are still at it!		✓	
		Stanley gives a loud whack of his hand on her thigh	✓		
Positive Impoliteness	Ignore, snub the other	Nobody's going to get up, so don't be worried.			✓

	Exclude the other from an activity	You could not.	✓		
	Disassociate d from the other	Why don't you women go up and sit with Eunice?	✓		
	Be disinterested, unconcerned, unsympathetic	The men laugh.			✓
	Use inappropriate identity markers	Why don't you women go up and sit with Eunice?	✓		
Negative Impolitenesses	Condescended, scorn or ridicule – emphasize your relative power. Be contemptuous	Nobody's going to get up, so don't be worried.	✓		
		Till we get ready to quit.	✓		

Sarcasm or Mock Politeness	Nobody's going to get up, so don't be worried.	✓		
Total	10	7	1	2
Percentage	100%	70%	10%	20%

Extract 3 Blanche's Exchange with Mitch

1. **BLANCHE:** Something's the matter tonight, but never mind. I won't cross-examine the witness. I'll just--[She touches her forehead vaguely. The polka tune starts up again.]--pretend I don't notice anything different about you! That--music again...

2. **MITCH:** What music?

3. **BLANCHE:** The "Varaouviana"! The polka tune they were playing when Allan--Wait!

[A distant revolver shot is heard. Blanche seems relieved.]

There now, the shot! It always stops after that.

[The polka music dies out again.]

Yes, now it's stopped.

4. **MITCH:** **Are you boxed out of your mind?**

5. **BLANCHE:** I'll go and see what I can find in the way of--[She crosses into the closet, pretending to search for the bottle.] Oh, by the way, excuse me for not being dressed. But I'd practically given you up! Had you forgotten your invitation to supper?

6. **MITCH:** **I wasn't going to see you any more.**

7. **BLANCHE:** Wait a minute. I can't hear what you're saying and you talk so little that when you do say something, I don't want to miss a single syllable of it... What am I looking around here for? Oh, yes--liquor! **We've had so much excitement around here this evening** that I am boxed out of my mind! [She pretends suddenly to find the bottle. He draws his foot up on the bed and **stares at her contemptuously.** Here's something. Southern Comfort! What is that, I wonder?

8. **MITCH:** **If you don't know, it must belong to Stan.**

9. **BLANCHE:** **Take your foot off the bed.** It has a light cover on it. **Of course you boys don't notice things like that.** I've done so much with this place since I've been here.

10. **MITCH:** **I bet you have.**

11. **BLANCHE:** **You saw it before I came. Well, look at it now! This room is almost--dainty!** I want to keep it that way. I wonder if this stuff ought to be mixed with something? Ummm, it's sweet, so sweet! It's terribly, terribly sweet! Why, it's a liqueur, I believe! Yes, that's what it is, a liqueur! [Mitch grunts.] I'm afraid you won't like it, but try it, and maybe you will.

12. **MITCH:** I told you already I don't want none of his liquor and I mean it. You ought to lay off his liquor. **He says you been lapping it up all summer like a wildcat!**

13. BLANCHE: What a fantastic statement! Fantastic of him to say it, fantastic of you to repeat it! I won't descend to the level of such cheap accusations to answer them, even!

14. MITCH: Huh. (Williams, 1947, pp. 114– 116)

In this extract, Blanche offers Mitch a drink and he refuses. Then, she asks about his mother's health and instead of giving her an answer, he replies with a question 'why?'. Hence, Blanche realizes that there is something wrong. She informs him that she will act as though she is unaware of anything unusual about him. Besides, she begins hearing the polka music inside her head because of her anxiety and the music ends after she hears the gunshot.

As Mitch does not hear the music and does not know what she is talking about, he performs a bald on record impoliteness strategy, in number 4, as he describes her in a direct way as if she was insane. As a result, Blanche changes the topic and pretends to search for something to drink. When she asks him if he has forgotten her invitation, he employs a positive impoliteness strategy—disassociated from the other—as he declares that he breaks up with her and does not want to see her again in the utterance number 6. In terms of Blanche's response, she ignores the face attack by claiming that she cannot hear what he said. Furthermore, she performs impoliteness strategy in number 7 as she utilizes sarcasm or mock politeness to describe what happened in her birthday party. Finally, she accepts Mitch's attack, in the utterance number 4, when she asserts that she loses her mind due to what happened tonight.

Mitch applies a negative impoliteness strategy by his looking at her with contempt. Blanche ignores his look and asks him if he

knows what 'southern comfort' is. Then, he is disinterested, unconcerned, and unsympathetic when he states that what she found belongs to Stanley in number 8. This means that she does not own anything in this house. Accordingly, Blanche tends to save her own face by attacking Mitch's. she employs a bald on record impoliteness in number 9. Besides, she belittles him by using the diminutive word 'boys' since Mitch is not as little as a boy. Blanche explains her attempt to make the room a more pleasant environment. In the utterance number 10, Mitch shows an insincere politeness. Hence, Blanche utilizes a negative impoliteness strategy, in number 11, as she illustrates that the room was unsightly and she refines it.

Mitch, on the other hand, intends to damage her face as he conveys what Stanley said about her. Since he calls her 'a wildcat', he uses a positive impoliteness strategy. She responds by performing two impoliteness strategies. First, she employs a sarcasm or mock politeness when she describes what he says as 'fantastic'. Second, she disregards this claim because of her higher social rank and utilizes a negative impoliteness strategy; Condescend, scorn or ridicule. Mitch, consequently, shows his disagreement of raising her social status, especially after what he knew about her past.

In scene nine, Mitch and Blanche tend to use affective impoliteness as they express their angry towards each other. Blanche shows her angry as she does not accept to be treated by Mitch in a bad way, whereas Mitch represents his angry because of Blanche's lies. This conflict between Mitch and Blanche ends up when Blanche begins screaming for getting assistance. As a result, Mitch chooses to withdraws from the house.

Table 5.3. The Frequency of the Impoliteness Strategies Employed by the Characters in a Selected Extract from Scene Nine

Impoliteness Strategies		Impoliteness Utterances	Characters	
			Blanche	Mitch
Bald on Record Impoliteness		Are you boxed out of your mind?		✓
		Take your foot off the bed.	✓	
Positive Impolitenesses	Disassociated from the other	I wasn't going to see you any more.		✓
	Be disinterested, unconcerned, unsympathetic	If you don't know, it must belong to Stan.		✓
	Call the other names	He says you been lapping it up all summer like a wildcat!		✓
Negative Impolitenesses	Condescending, scorn or ridicule – emphasize	Stares at her contemptuously.		✓
		You saw it before I came. Well, look at it	✓	

	your relative power. Be contemptuous	now! This room is almost--dainty!		
		I won't descend to the level of such cheap accusations to answer them, even!	✓	
	Belittle the other	Of course you boys don't notice things like that.	✓	
Sarcasm or Mock Politeness		We've had so much excitement around here this evening	✓	
		I bet you have.		✓
		What a fantastic statement! Fantastic of him to say it, fantastic of you to repeat it!	✓	
Total		12	6	6
Percentage		100%	50%	50%

6. Findings and Conclusion

This section is broken down into two parts. The first shows the findings of the analyzed sample. The second part presents a summary of the findings so as to come to a conclusion.

6.1. Findings

Table 6.1. The Frequency of Impoliteness Strategies Employed in Each Scene

Strategies of Impoliteness	Scene One	Scene Two	Scene Three	Scene Four	Scene Five	Scene Six	Scene Seven	Scene Eight	Scene Nine	Scene Ten	Scene Eleven	Frequency	Percentage
Bald on Record Impoliteness	13	25	19	15	33	22	8	12	11	7	14	129	28.9%
Positive Impoliteness	20	13	18	10	9	5	7	15	15	13	14	139	31.1%
Negative Impoliteness	16	19	18	19	9	7	10	8	10	12	6	134	30%
Sarcasm or Mock politeness	8	7	3	1	3	—	10	4	4	5	—	45	10%
Withhold Politeness	—	—	—	—	—	—	—	—	—	—	—	—	0%
Total	57	64	58	45	24	14	35	39	40	37	34	447	100%

Table 6.1. major objective is to demonstrate the strategies of impoliteness used in *A Streetcar Named Desire* by presenting their

frequency of occurrences in each scene of the play. Analyzing the selected extracts, Table 6.1. reveals that there are 447 impoliteness utterances performed in the elven scenes. There are only four impoliteness strategies represented by these 447 utterances: bald on record impoliteness is utilized with the frequency of 129 (28.9%), positive impoliteness is utilized with the frequency of 139 (31.1%), negative impoliteness is utilized with the frequency of 134 (30%), and sarcasm or mock politeness is utilized with the frequency of 45 (10%).

Figure 6.1. A Comparison between Male and Female Characters in Employing Impoliteness Strategies

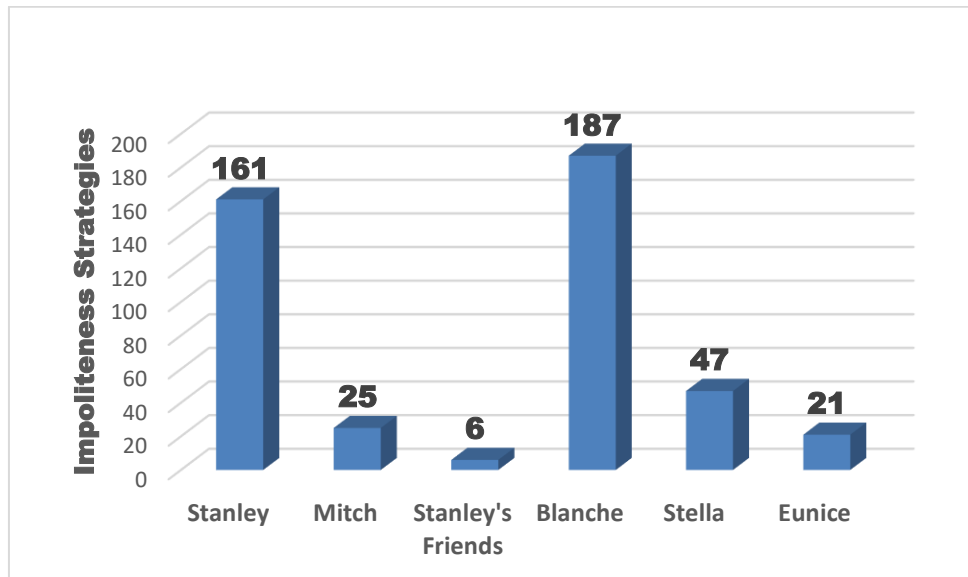


Figure 6.1. illustrates a comparison made between male and female characters in an attempt to distinguish between their use of impoliteness strategies. Its aim is to determine which group of them performed the most strategies. Figure 6.1. reveals that the frequency of occurrence of impoliteness strategies by male characters are 192, whereas the frequency of occurrence of impoliteness strategies by female characters are 225. The result of this comparison indicates that female characters employ impoliteness strategies most frequently

according to the analyzed extracts. Consequently, Blanche performs impoliteness strategies more than other characters, with the frequency of 187 (41.83%).

6.2. Conclusion

The findings of this study can be summarized as follows:

1. During the analysis of the selected extracts, there are 447 utterances representing the impoliteness strategies employed by the characters of *A Streetcar Named Desire*.
2. The characters of the play perform four strategies of impoliteness throughout their interactions: bald on record impoliteness, positive impoliteness, negative impoliteness, and sarcasm or mock politeness.
3. Positive impoliteness is the most dominant strategy employed during the selected extracts with the frequency of 139 (31.1%).
4. The comparison between male and female characters in utilizing impoliteness strategies reveals that female characters perform impoliteness strategies with the frequency of 225 (57.04%) while male characters use impoliteness strategies with the frequency of 192 (42.95%). To put it simply, female characters tend to use impoliteness strategies more than male characters.
5. In this regard, Blanche employs the most impoliteness strategies, with the percentage of (41.83%).
6. All options of response to impoliteness and all types of impoliteness are utilized in the analyzed extracts.
7. Finally, some factors, such as power, culture, social distance, emotions, and gender play significant roles in leading the characters to utilize such offensive language.

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