Impoliteness Strategies and Children's Verbal Behavior: An Analytical Study of *Disney's The Lion King*

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Abstract

This research seeks to identify the relationship between impoliteness strategies employed in children movies and the verbal behavior of the children who watch these movies. For the sake of the research, the children movie *The Lion King* is chosen. The research adopts a descriptive qualitative method based on Culpeper's models of impoliteness (1996; 2011). Quantitative data is used to support the analysis. Additionally, a questionnaire is built to examine the relationship between the identified impoliteness utterances and the verbal behavior of the children. This questionnaire is applied to the parents of the children who watched the movie. The results indicated that all the impoliteness strategies suggested by Culpeper in 1996 and 2011 are employed. The results of the questionnaire indicate that children's verbal behavior is influenced by the impoliteness utterances employed in the movie.

*Keywords***:** impoliteness strategies, verbal behavior, children movies.

1 Introduction

The controversy over the suitable way of interacting with and reacting to others has seized the minds of scholars throughout history (Haugh, 2011: 252) as all communities struggle for polite interactions to be common among people in their daily communications. Impoliteness is a communicative phenomenon that leads to social disharmony. It may induce social conflict, hostility and abuse (Culpeper, 2011: 19-22). Culpeper (2013:8) explains that verbal abuse is provoked through impolite interactions. Joksimović, Baker, Ocumpaugh, Andres, Tot, Wang and Dawson (2019) find out that impolite communications create negative emotions and lead to disengagement from the community.

Mass media, which is one of the remarkable social changes in the 21st century (Ray and Jat 2010), is one of the communities in which impoliteness and abuse pervade (World Health Organization, 2002: 1). Children movies are of the wide spread mass media; hence they are available on television, cinema, World

Wide Web and in electronic forms as CDs or removable disks. Thus, children cartoon and movies may affect profoundly children's mental and emotional development (Rai, Waskel, Sakalle, Dixit & Mahore, 2016). In the early stages of children development, they imitate the language they hear in their surroundings. So, the language used in movies and cartoons has effects on the linguistic development of children (Lodhi, Ibrar, Shamim & Naz, 2018). Ghilzai, Alam, Ahmad, Shaukat and Noor (2017) indicate that children learn from the language used in movies and they reuse this language with their siblings and friends.

2 Problem of the research

In spite of the alarming long-term effects of impoliteness on the construction of identity and ideologies, it does not receive much interest in modern research (Garcés-Conejos Blitvich, & Sifianou, 2017: 246-247). Although the first model of impoliteness was introduced by Lachenicht who published his aggravation model in 1980, research on politeness seized more interest. However, impoliteness starts to come back to the forefront only in the last five years (Culpeper, Haugh, and Kádár 2017: 1-6). So, the study of impoliteness requires more research.

As for children, the effects of being subjected to impolite communications are more dangerous because it affects their emotional well-being and future interpersonal relationships (Thomason, 2018). Children are infatuated by watching movies. They absorb the social norms and behaviors presented in the movies. When movies, especially children movies, employ profane language such as insults, threats, and verbal aggression, children imitate the impolite speech acts used in the films on their daily life (Fyfe, 2006). As a result, the use of hurtful words becomes a feature in children communication which paves the way to the manifestation of physical abuse (Teicher, Samson, Polcari & McGreenery, 2006). However, Wheeler and Birkeland (2010) find out that the use of violence, whether verbal or non-verbal, in children movies is increasing over the past five decades. So, children movies should be studied carefully to make sure that they are free of abuse or impoliteness to save children from the dangers of abuse.

So, the main purpose of the current research is to identify Culpeper's impoliteness strategies (2011; 1996) employed in children movies. Then, the current research seeks to find out whether these strategies affect the verbal behavior of children.

3 Theoretical Framework

Impoliteness has been approached from a wide range of disciplines such as pragmatics, communication studies, history, psychology and conflict studies

(Culpeper, 2011: 76-78). So, it has different linguistic alternatives such as ill-mannered communication, verbal abuse, abusive language, insulting, rudeness, hostile interpersonal communication, verbal aggression, and verbal conflict (Culpeper & Hardaker, 2017: 200). Pragmatically, utterances are considered impolite if they intend to threaten the face of the addressee or cause the face-loss of the recipient. "Face" is defined as "a person's public self-image" or "the positive image that everyone expects others to recognize and respect" (Brown & Levinson, 1987:255-258; Yule, 1996: 60-61). Everyone expects that his/her "face wants" are respected by others. There are two related forms of "face wants". The first is the want to be admired, accepted, approved and involved in a community, "positive face". The second form is the need to be independent, free, undistracted, or unimpeded. This form is called the "negative face" (O'Driscoll, 2017: 93-94). Impoliteness occurs when one's face is threatened. The speech acts that cause the face to be threatened are called face-threatening acts, while speech acts that respect one's positive and negative faces are called face-saving acts (Yule, 1996: 61-63)

Liu (2017) claims that some speech acts are difficult to be classified as face-threatening acts or face-saving acts because it depends not only on the faces of individual interlocutors but on the face of a collective group. Spencer-Oatey (2007) identifies face as an equivalent to identity. Therefore, Spencer-Oatey classifies face into three types; social identity face, quality face, and relational face. Social identity face refers to people's intrinsic desire to be recognized and dealt with according to their social identities. The social identity face is threatened when people are judged not to be members of a group they like to be a member of or if they are judged to belong to a group that they do not like to be a part of (Culpeper 2011: 29). The quality face is used to indicate people's need to be accepted and positively evaluated in regard to their personal qualities. The relational face indicates that evaluating people should consider the different relational social roles they play in life (Culpeper 2011: 28-30).

The following section focuses on shedding the light on the pragmatic differences between politeness and impoliteness. Also, it explores different impoliteness strategies.

3.1 Politeness and impoliteness

Politeness refers to polite behaviors, linguistic and non-linguistic, that are used to maintain balance and friendly relations (Leech, 1983: 82). So, politeness is considered a means that minimizes confrontation in social communication (Lakoff, 1989: 102) and to increase solidarity among the interlocutors (Bu, 2014).

However, the socio-cultural view of politeness emphasizes the notion of social context. According to this view, politeness occurs when actions are congruent with the norms of the society. When actions are not in congruency with social norms, these actions are considered impolite or rude (Chiluwa, 2009).

Culpeper (1996) refers to the importance of studying impoliteness as an essential aspect of everyday communication. He introduces the most prominent model of impoliteness which is built on the analysis of real-life communication as he indicates that impoliteness is intended to cause disharmony among interlocutors. impoliteness is defined as a face-threatening act that is intended by the speaker and perceived as a threatening act by the hearer (Culpeper, 1996; 2005:38). In 2011, Culpeper refers to the difficulty of defining impoliteness because it depends on the situation in which it takes place. He explains that a verbal behavior may be considered impolite in some situations, while the same behavior may not be seen as impolite in other situations (p. 22).

Locher and Bousfield (2008: 2) find out that impoliteness is "an exercise of power". A speaker tries to influence the forthcoming action-environment of the addressee. The addressee whose face is aggravated finds him/herself sharply restricted and constrained as a result of the speaker's power. Kaul de Marlangeon and Alba-Juez (2012) identify politeness and impoliteness as two polar counterparts within the same pragmatic continuum. So, an utterance may have a degree of politeness and a degree of impoliteness.

Shahrokhi and Bidabadi (2013) refer to Lakoff's maxim-based model of politeness. As cited in Shahrokhi and Bidabadi (2013), Lakoff identified two maxims for pragmatic competence. The first one is "to be clear", which entails that the speaker's utterance should be clear, concise and truthful, and the second is "to be polite", which encompasses making the addressee feel good, not imposing and giving opinion. According to Lakoff's model, if the two maxims clash, being polite is more important than being clear to avoid offense in social situations.

3.2   Impoliteness Strategies

A strategy is a set of procedures that are used to achieve a particular end (Culpeper, 2016: 442). The term "impolite strategy" refers to speaker's adoption of one of the varieties of face-threatening acts to offend the hearer (Abbas & Ismail, 2016). Impoliteness strategies are classified into: (1) superstrategies which describe the overall orientation of speech acts, (2) Meta strategies in which the face is threatened by using insincere politeness strategies, and (3) the output strategies that show how the superstrategies could be pursued (Culpeper, 2005;

Culpeper & Hardrker, 2017). Impoliteness strategies are described in the following section.

3.2.1 Impoliteness super- and output strategies

a. Bald on record impoliteness

"Bald on record impoliteness" is a direct strategy of impoliteness. According to this strategy, a face-threatening act is performed if the face is minimized in situations where clear, direct, concise and unambiguous speech acts are used (Culpeper & Hardaker, 2017: 208-209).

b. Positive impoliteness

Positive impoliteness comprises the strategies which are intended to damage the positive face of the addressee. Examples of the positive impoliteness strategies include: avoiding, ignoring or excluding the other, using vocatives or calling names, using swear words, using silencers to make the other feel uncomfortable or alienated, providing personal negative evaluation and/or using unsympathetic or unconcerned language (Culpeper, 2011: 95).

c. Negative impoliteness

Negative impoliteness refers to strategies that are used to damage the negative face of the addressee (Culpeper, 1996). Negative impoliteness strategies include frighten, scorn, ridicule, belittle or trivialize the other. Additionally, negative impoliteness strategies include invading the space of the other (e.g. the speaker positions himself/herself closer to the addressee than the relationship permits) or intentionally associate the addressee with negative aspects (e.g. using personal pronouns "I" and "you" for the sake of personalization) (Tutaş & Azak, 2014).

d. Off-record impoliteness

Off-record impoliteness refers to the use of implicature in a way that is considered a face threatening act (e.g. implicature is used in a way that intentionally overweighs the other) (Culpeper & Hardaker, 2017: 209). Off-record impoliteness strategies aim at saving the face of the speaker rather than the recipient. It could be realized by the use of hidden insults, hints, irony or insinuations.

e. Withhold politeness

Withhold politeness refers to absence of a polite speech act where it would be required (e.g., not thanking somebody for a present may be considered intended impoliteness) (Tutaş & Azak, 2014).

3.2.2 Impoliteness Meta-Strategy

Impoliteness meta-strategy is called mock-politeness or sarcasm. It refers to the insincere use of politeness principles to create a face-threatening act. Through an impolite met-strategy, the hearer is offended indirectly; i.e. by using irony or implicature (Culpeper, 2016: 446).

4 Research Questions

The current research seeks to answer the following questions:

1. To what extent do interlocutors in children movies employ impoliteness?
2. What are the different impoliteness strategies that are actually employed in children movies?
3. What are the peculiarities of the characters that adopt impoliteness strategies in children movies?
4. How do impoliteness strategies employed in *The Lion King* movie affect children's verbal behaviors?

5 Methodology

To answer the previous questions, *Lion King* movie is chosen intentionally. This movie got fame worldwide because of the use of advanced technical features in the production of its scenes. This movie started as a children cartoon in 1994. Recently, it was reproduced as a live-action movie. This movie was presented in different countries of the world; China, USA, UK, Egypt and many other countries. In its opening weekend in the USA, it drew an audience of 10 million spectators (Wiles, 2019). The version adopted in this research is the cartoon movies presented in 2019.

The Lion King movie is about a pride of lions who rules the Pride Land under the leadership of the king Mufasa whose son, Simba, will be the future king of the Pride Land. Mufas's brother, Scar, seeks to heir the throne by getting rid of Mufasa and Simba. Scar tricks Simba and his friend Nala, a lioness cub, to discover the elephant graveyard which is a dangerous place. There, they met the hyenas including Shenzi and Branzi who try to kill the two cubs. Zazu, the king's messanger bird, saves them by guiding Mufasa to the place of the two cubs. Again, Scar incites Simba to go to another dangerous place which is the animals Stampede. Mufasa tries to save his son and asks his brother to help him but Scar kills his brother and kicked Simba out of the Pride Land to be the king. Then, Simba meets Timon, a mongoose, and Pumba, a pig, who save his life. Later, Simba meets Nala who escapes from the pride to get help as Scar leads the Pride Land astray. Nala and the wise monkey, Rafiki, succeed to convince Simba to come back to the pride land in order to save his mother, Sarabi, and get his throne

back. Finally, Simba succeeds to retrieve his kingdom and getting rid of his evil uncle.

The method adopted in this study is the descriptive qualitative analysis based on Culpeper's models (1996; 2011). Quantitative data is used to support the qualitative analysis. After watching the movie and reading its script, the utterances exchanged in this movie are analyzed pragmatically to detect impolite utterances. Then, the strategy employed in each impolite utterance is identified. Accordingly, impolite utterances are clustered based on the strategies employed in each utterance. The ratios of using each strategy are calculated.

A questionnaire that investigates the influence of impoliteness strategies employed in the *Lion King* movie on children's verbal behavior is built. The identified impolite utterances employed in the movie are used to build the items of the questionnaire. The validity of the questionnaire is figured out based on experts' validity and the reliability is calculated based on Cronbach's alpha.

6 Analysis

Analysis in the current research is divided to two sub-analyses. The first one is concerned with the strategies of impoliteness employed in the *Lion King* movie, while the second focuses on exploring the influence of impoliteness strategies employed in the movie on children's verbal behavior.

6.1 Sub-Analysis 1

Within this movie, different impoliteness strategies are employed. These strategies are analyzed in the following section.

6.1.1 Bald on record

Bald on record impoliteness is a super-strategy that is communicated by output strategies where the face is directly, concisely and clearly minimized. "Bald on record impoliteness" is detected 13 times in 11 scenes within the movie the *Lion King*.

Scene 1

It is used in the introductory scene when scar tells a prey mouse that **"life's not fair"**. It is a direct speech act that shocks the audience, who are supposed to be kids, and initiates violence in their minds.

Scene 2

Zazu directly and unambiguously threatens Scar's face by comparing his deeds as a king to Mufas's: **"Oh I would never have had to do this for Mufasa."** Zazu expresses his annoyance of Scar's reign and directly threatens his face by comparing him to Mufasa**.**

Scene 3

Sarabi shows his anger of Scar by threatening his face saying that he is nothing compared to Mufasa: **"You're nothing compared to Mufasa."**

Scene 4

Mufasa uses the imperative with Zazu saying: "**fire away". Then he ordered Zazu to turn his back in order to give Simba a pouncing lesson.** Later, Mufasa orders Zazu to take Simba home.

Scene 5

Scar expresses his annoyance of Sarabi by threatening her face directly and unambiguously. Scar describes her as a selfish person, **"You're selfish"**. As a response to Scar's direct impoliteness, Sarabi adopts a direct speech act to threaten Scar's face directly: **"You're the selfish one."** Consequently, Scar threatens her face once more again when he tells her that the hyenas will eat before the lions: **"from now on the lions will eat after the hyenas."**

Scene 6

Scar employs the imperative form to threaten others' face. He orders Simba when Mufasa is killed to shut up and to run away, and never return. After that scar orders the hyenas to kill Simba saying: **"kill him"** (referring to Simba).

Scene 7

Timon, the mongoose, threatens Pumba's face by using direct and clear speech act: **"that's the stupidest thing I've ever heard. "**

Scene 8

Again, scar uses his power to threaten the face of all his recipients. He threatens the face of the hyenas by giving them orders. Similarly, he threatens the face of Zazu by directly frightening him. Scar orders the hyenas saying: **"Eat zazu."**

Scene 9

Scar uses the imperative in order to directly threaten Sarabi's face. He tells her: **"stop being selfish."**

Scene 10

The imperative is used by the hyenas in order to threaten the face of each other. Shenzi gives Banzai an order saying**: "stay put.**"

Scene 11

Simba tries to threaten the face of his uncle directly and unambiguously by using the imperative form. Simba orders his uncle to get away from his mother. Then Simba orders his uncle to step down.

6.1.2 Positive Impoliteness

The super-strategy "Positive impoliteness" is conveyed by different output strategies which aim to menace the positive face wants of the target. "Positive impoliteness" is identified 14 times in 11 scenes in the *Lion King* movie.

Scene 1

When Mufasa blames scar for not sharing the celebration of Simba's birth, Scar calls his nephew "**little hairball**". Scar employs the positive impoliteness strategy in order to threaten his brother's positive face.

Scar: well, I was first in line,… until the little hairball was born

Scene 2

In this scene, Zazu describes the hyenas using bad names. In fact, he does not threaten the positive face of Simba, the hearer. However, he threatens the positive face of the audiences who do not expect to hear such names in a children movie. The positive impoliteness used in this scene is a response to Simba's insistence to face the hyenas with his father.

Zazu: "Oh young master, one day you will be king;" then you can chase those slobbering, mangy, stupid poachers from dawn until dusk."

Scene 3

In this scene, Simba threatens the positive face of Zazu in order to get rid of his protection. Simba calls Zazu "little hornbill" and "banana beak".

Simba: "Kings don't need advice from little hornbills for a start.

 look banana beak"

Scene 4

In this scene, Shenzi, the female hyena, threatens the positive face of Simba by calling him " Mufasa's little stooge". Also, she threatens the positive face of Zazu by calling him " **The little Majordomo bird hippity-hopped**". Similarly, Shenzi threatens Scar's positive face by referring to her hatred to lions and calling lions " So pushy. And hairy. And stinky". Scar, also, employs positive impoliteness as response to the hyenas' bad words. Scar says: " **I'm surrounded by idiots".**

Scene 5

In this scene, positive impoliteness is realized by showing disinterest and unconcern. Simba shows disinterest to his mother's behaviors that are intended to clean his body.

Simba: "Mom … Mom…. You're messing my mane"

Scene 6

In this scene, positive impoliteness is used by Scar when he shows disinterest and unconcern to his brother. Scar lets his brother down. instead of helping him.

Mufasa: "Scar! ... Broth-- Brother ... Help me"

Scar: "Ahhhh .. long Live the king"

Scene 7

In this scene, scar threatens Simba's positive face by trying to make Simba uncomfortable and feel guilty. He makes him responsible for his father's death.

Scar: "What have you done?"

Simba: "There were wild beasts and he tried to save me. It was an accident; I didn't mean for it to happen."

Scar: "Of course, of course, you didn't. No one ever means for these things to happen.... But the king is dead."

Scene 8

In this scene, one of the hyenas threatens the face of another hyena by giving him a name **"cactus Butt**".

Scene 9

Nala, the lioness, tries to threaten Simab's positive face wants by making him uncomfortable. She tells him that she is disappointed because he is no more the old Simba**.**

Nala: "I'm disappointed"

Scene 10

Pumba tries to threaten the positive face of the hyenas by calling them "**yellow belly**".

Scene 11

In the final scene, Simba threatens the positive face of his uncle by being unsympathetic to his uncle's excuses. Simba tells his uncle that he can never believe him again because he usually tells lies.

Simba: "Why should I believe you? Everything you ever told me was a lie."

6.1.3 Negative Impoliteness

The super-strategy negative impoliteness is communicated by different output strategies that aim to threaten the negative face wants of the target. Negative impoliteness is detected 19 times in 13 Scenes in the *Lion King*.

Scene 1

Zazu threatens the negative face wants of Scar by frightening him. In this scene, negative impoliteness is employed by Zazu as a response to Scar's blaming Zazu for losing his lunch.

Zazu: "you'll lose more than that when the king gets through with you."

Again Zazu threatens Scar's negative face wants by putting him indebtedness on record. He makes Scar feels guilty for not attending the celebration ceremony of Simba's birth.

Zazu t: "Yes, well, as slippery as your mind is, as the king's brother, you should have been first in line!"

Also, Mufasa threatens Scar's negative face wants by menacing him:

"Don't turn your back on me, Scar."

Scene 2

Simba threatens the negative face of his father by invading his father's space.

Simba: "Da! Dad! Come on, Dad, we gotta go, wake up! Da! Dad! Dad!"

Scene 3

In this scene, Mufasa damages Zazu's negative face by ridiculing Zazu.. Mufasa teaches his son a pouncing lesson and applies it to Zazu who feels humiliated.

Simba: "hahahaha. That's very good, hahaha"

Zazu: "it's very humiliating."

Scene 4

Scar threatens Simba's negative face by belittling Simba whose roar is not mature yet.

Scar: "Oh, and just between us, you might want to work on that little roar of yours, hmmm.. it's to die for."

Scene 5

Simba threatens Nala's mother negative face by putting her on record. Simba lies to Nala's mother in order to take Nala in his dangerous adventure.

Simba: "I wanted to tell her about this place. ……the watering hole."

Scene 6

Nala threatens Simba's negative face by belittling him. Nala uses negative impoliteness as a response to Simba's pride that he is a future king.

Nala: "I've never seen a king of beasts with quiet so little hair."

Scene 7

In this scene, Shenzi is threatening the negative face of Simba by frightening him when she asks another hyena to make her a cub sandwich and she refers to Simba.

Shenzi: "Make mine a cub Sandwich"

In the same scene, when Mufasa arrives, he menaces the hyenas' negative face by threatening and frightening them using his roar and menacing tone.

Mufasa: "if you ever come near my son again…"

Scene 8

Shenzi damages Scar's negative face wants by scorning him. She describes him as **if** he is not an important person. She uses negative impoliteness as a response to Scar's roar.

Shenzi: "We're afraid it was somebody important."

Scene 9

Scar damages Simba's negative face by invading Simba's space. Scar tells him that everybody knows about the hyenas. Scar knows about the hyenas because he incited Simba to go there. So, Scar lies about the knowledge of everybody, but just he tries to invade Simba's space and make Simba's secret overt.

Scar:" like you did with the hyenas."

Simba: "You know about that?"

Scar: "Everybody knows about that."

Scene 10

The hyenas frighten Simba in order to endanger his negative face wants.

The hyenas: "Yeah! You hear that? If you ever come back, We'll kill you."

Scene 11

Scar threatens Zazu's negative face by frightening him not to mention Mufasa's name.

Scar: "Never, ever, mention that name in my presence."

Scene 12

Scar damages Sarabi's negative face by trivializing her feelings.

Scar: "You're suffering for what? For a memory of life with a king you once loved."

Scene 13

Simba threatens the negative face of his uncle by menacing him saying:

"The choice is yours, Scar, either step down or fight." As a response to Simba's threatening, Scar menaces the negative face of Simba by frightening and threatening him.

Scar: "I hate to be responsible for the death of family member; took the life of someone I loved."

In the same scene, Shenzi tries to menace the negative face of Nala by frightening her saying: **"this is a meal I waited my life for."** She refers to eating Nala, the lioness. In this situation, negative impoliteness is employed as a response to Nala's trial to hit the hyena.

In the last scene, the hyenas frighten Scar in order to threaten his negative face wants. The hyenas employ negative impoliteness as a response to Scar's trial to attribute the death of Mufasa to the hyenas.

The hyenas: "The hyenas belly is never full."

6.1.4 Off-Record Strategy

Off-record is a super impoliteness strategy which aims to threaten the face of the target by using implicature or indirectness. Off record strategy is realized 5 times in 3 Scenes in the movie the *Lion King*.

Scene 1

When Mufasa blames his brother for not attending the ceremony of announcing Simba, Scar denies his knowledge of this ceremony although Scar knows about it and talked to Zazu about this ceremony before the arrival of Mufasa.

Scar: "That was today?"

Similarly, when Mufasa blames Scar for calling Simba a "hairball", Scar says ironically: **"Ohhh, I shall practice my curtsey"**

Scene 2

When Simba asks his uncle **"when I'm a king, what will that makes you",** Scar replies **"A monkey's uncle".** In this response, Scar uses a hidden irony to answer his nephew's question. However, Scar uses indirectness to endanger his nephew. He describes his nephew as a brave lion in order to incite him to go the elephants' graveyard, a dangerous place. He knows the child's curiosity to make adventures. So, he tells him about the place that only braves could visit. He knows that the cub will be initiated to make this adventure and he may be killed.in this situation

Scar: "Only the bravest lions go there. "

Scene 3

Again, scar uses illusive words in order to put Simba in danger. He initiates Simba to go to the Stampede where wild beasts are running quickly and this is a dangerous place for a cub.

Scar: "Now you wait here. Your father has a marvelous surprise for you."

6.1.5 Withhold strategy

Withhold is an impoliteness super strategy that is achieved when polite speech act is anticipated but not communicated. Withhold strategy is realized 3 times in 2 scenes in the movie the *Lion King*.

Scene 1

Simba who is supposed to be restrictive with his uncle. He, suddenly, tells him **"you're so weird".** In this scene, Simba employs withhold impoliteness strategy as a response to the unexpected words said by Scar.

Scene 2

Similarly, when scar tries to get Simba's sympathy saying: "**You wouldn't kill your only uncle**", Simba gives him unexpected answer: **"I'm not like you .. run away and never return".** In the same moment, scar unexpectedly replies to Simba's offer by trying to kill Simba.

6.1.6 Sarcasm and Mock politeness

Sarcasm and mock politeness is a meta-strategy that is realized when politeness strategies are used insincerely to threaten the face of the target. Within the context of the movie the *Lion King* sarcasm and mock strategy is used 6 times in 4 scenes.

Scene 1

When Zazu threatens Scar from the coming of Mufasa, Scar replies sarcastically **"I quiver of fear".** Also, Scar tells Mufasa: **"Why! If it isn't my big brother descending from on high to mingle with the commoners.** Scar is not sincere in praising his brother but he derides his brother. Again, Scar is mocking his brother saying: **"when it comes to brute strength ... I'm afraid I'm at the shallow end of the gene pool".** Scar is mocking his brother when referring to himself as being at the shallow end of the gene pool.

Scene 2

Scar is mocking Simba when Simba informs his uncle that Simba will be the king. Here, Scar is not sincere in his feelings.

Scar: "Oh goodee. Yes. Well... forgive me for not leaping for joy.... Bad back, you know."

Scene 3

When Shenzi asks Simba and Nala to Stay for dinner. She means that the two cubs will be her dinner.

Scene 4

After the death of Mufasa and the escape of Simba, Scar pretends sadness saying**:"Mufasa's death was a terrible tragedy; but to lose Simba … it is a deep personal loss"**.

6.2 Sub-analysis 2

In sub-analysis 2, impoliteness strategies identified in sub-analysis 1 were used to build the items of children's verbal behavior questionnaire. This questionnaire aimed at exploring the influence of Culpeper's impoliteness strategies employed in the movie on children's verbal behavior. The questionnaire was divided into two parts. The first one sought general information about the age and gender of the kid and the frequency of watching the movie. The second part consisted of 13 items which were adopted from the impoliteness speech acts employed in *The Lion King* movie. The last item was an open-ended question that gives the parent/caretaker the opportunity to add any additional verbal behavior that could be attributed to watching the movie.

The validity of the questionnaire was figured out based on experts' validity. The questionnaire was sent to 15 of the specialists in linguistics and language learning. Only 10 of them have replied. 70% of the specialists agreed on the items of the questionnaire; three of them suggested modifications in the phrasing of some items. 7 of the specialists recommended adding an open-ended item in which the parent/care taker registered any additional changes in his/her child's verbal behavior after watching the movie. Then, the questionnaire was modified according to the specialists' recommendations. Also, Cronbach's alpha was calculated and the questionnaire is considered reliable (Cronbach's alpha =0.627).

The final version of the questionnaire (appendix 1) consisted of 5 general items and 13 items that were based on the verbal impoliteness used in the movie. The bald on record strategy was investigated through items 1, 2 and 3, while positive impoliteness was explored in items 4,5 and 7. Items 6, 11 and 12 corresponded negative impoliteness, while item 8 corresponded off-record strategy. Similarly, item 9 matched withhold strategy, whereas item 10 matched sarcasm meta-strategy. Item 13 was an open-ended question in which the parent/care taker can add any verbal changes that the child revealed after watching *The Lion King* movie.

The link of the questionnaire, https://forms.gle/NnQ71Q9SUtXR99qp9 was published on WhatsApp groups dedicated to parents of the students of the international and language schools in Egypt (appendix 1). 50 responses were

received; 10 of them reported that their children did not watch the movie. So, the total number of responses that are treated statistically is 40.

7 Results and Discussion

The analysis of children movie, *The Lion King*, revealed that impolite speech acts were employed 60 times within the 158-minute movie. All impoliteness strategies indicated in Culpeper's models were detected within the movie. However, the negative impoliteness strategy was employed more than any other strategy, 32% of the impolite speech acts. 23 % of the impolite speech acts were based on positive impoliteness strategy, whereas the use of the bald on record strategy constituted 22% of the impolite speech acts. Off record impoliteness represented 8% of the impolite speech acts, while the use of the withhold strategy represented 5% of the impolite speech acts. The use of the meta-strategy sarcasm and mock politeness represented 10% of the impolite speech acts. Table 1 summarizes these percentage.

Table 1.

Percentages of impoliteness strategies employed by the characters of *The Lion King*

Impoliteness Strategy	Percentage
Negative impoliteness	32%
Positive impoliteness	23%
Bald on record	22%
Off-record	8%
Withhold	5%
Sarcasm metastrategy	10%

The analysis of the impoliteness employed in *The Lion King* reveals that extremely all the characters in the movie used impoliteness but with different percentages. The character that often adopts impoliteness when talking to others is Scar. He employs impoliteness 24 times within the movie. Although Scar is considered the villain character, some audiences may imitate his impoliteness as they see him a powerful character who seeks to achieve his goals. This agrees with results of Sim (2018) who noticed that modern audiences tend to mimic the evil characters because of the success of the evil characters in achieving their aims or because of the unfairness of the society that leads someone to be evil.

As for Simba, the benevolent character, he uses impoliteness 10 times in the movie. Although Simba uses impoliteness less than his uncle, but Simba's character is influencing as he is the hero of the movie. So, the audiences, who are

inclined to learn deeply from movies as Rufer (2014) indicates, tend to follow Simba's impoliteness. Similarly, Mufasa employs impoliteness only 6 times. However, Mufasa is the wise character who has a great influence on the young audiences. Cohen (2001) affirms these results by referring to the idea of identification. Cohen indicates that identification is a non-conscious imaginative process produced by psychological pressures as the audiences identify themselves with a character with whom they are sympathized. As a result, the audiences absorb everything delivered by this character and they interpret the character's actions and words from inside.

Analyzing the results of the questionnaire indicated that the age of the children whose parents respond to the questionnaire ranged from 8-10. Also, 65% of those children were boys (34 child). 95% of the respondents' children watched the movie more than once (about 38 child) and 65% of the children watched it more than three times (about 28 child). All the respondents whose children watched the movie found a verbal influence on their children. The investigated impoliteness strategies were found to be used with high percentages by the respondents' children (more than 75%). Table 2 points out the number of responses and percentages of using impoliteness strategies by the children who watched the *Lion King* movie as indicated by their parents' responses.

Table 2.

Number of responses and percentages of employing Impoliteness Strategies by the children who watched the *Lion King* movie

Impoliteness Strategy	No. of responses	Percentage
Bald on record	101/120	84.2%
Positive impoliteness	97/120	80.8%
Negative impoliteness	99/120	82.5%
Off-record	31/40	77.5%
Withhold	64/80	80.0%
Sarcasm metastrategy	30/40	75%

The results presented in table 1 indicate that the most employed strategy is the bald on record as 84.2% of the children employ it. Then, 82.5 of the children use negative impoliteness strategy. 80.8% of the children employ positive impoliteness strategy, while 80% employ withhold strategy. 77.5% of the children employ off-record strategy and 75% employ sarcasm metastrategy.

By reviewing the results of the questionnaire, it is noted that the bald on record strategy is the most used strategy. It could be attributed to the young age of most of the respondents' children as 50.9% of them are in the age of 8. Young children tend to achieve their purposes by using directness which is an output strategy of the superstrategy bald on record. So, young children are influenced more by the bald on record impoliteness employed in the movie. This result is concurrent with the results of Siddiqa (2018) who refers to children's tendency to use bald on record strategy as they are inclined to use directness. However, the results of the questionnaire contradict with the results of Dhorifah (2016) who indicates that children tend to use positive impoliteness more than any other impoliteness strategy. According to the results of the *Lion King* questionnaire, the most employed strategy is bald on record then the negative impoliteness strategy. The use of negative impoliteness more than positive impoliteness could be attributed to the excessive use of negative impoliteness in the movie as it is the most employed impoliteness strategy in the *Lion King* movie.

As for the results of the open-ended question, three respondents noted that children who watched the movie many times tended to be aggressive when dealing with their partners. Five respondents indicated that children tended to shout and use high voice to achieve their goals like Scar, while ten respondents pointed out that their children tended to be violent when dealing with family members. Moreover, 2 respondents referred to the carelessness of their children Timon and Pumba.

8. Conclusion

The current research seeks to answer four questions. The first is: "To what extent do interlocutors in children movies employ impoliteness?" The results reveal that the interlocutors in the 158- minute children movie, *The Lion King*, employ impoliteness 60 times. If the number of impolite utterances is distributed over the 158 minutes, the rate of using impoliteness would be one impolite utterance per two minutes.

The second question is: " What are the different impoliteness strategies that are actually employed in children movies?" The results indicate that all the impoliteness strategies suggested by Culpeper (1996; 2011) are employed in the research sample, *The Lion King*, with different percentages. The excessively used strategy is the negative impoliteness, 32% of the impolite utterances. The positive impoliteness is used 32% and the bald on record strategy is used 22%. The less used strategies are the off-record strategy, 8%, and the withhold strategy, 5%. The

meta-strategy Sarcasm and Mock impoliteness is used with a percentage of 10% of the impolite utterances.

The third question is: "What are the peculiarities of the characters who adopt impoliteness strategies in children movies?" Analyzing the movie of the *Lion King* manifests that most of the characters adopt impoliteness in their utterances. However, Scar, the evil character, is the character who employs impoliteness more than any other character. Simba, the hero, is responsible for about 17% of the impolite utterances, while Mufasa, the wise character, adopts 10% of the impolite utterances.

The fourth question, which is "How do impoliteness strategies employed in *The Lion King* movie affect children's verbal behaviors?", is answered by using a questionnaire. The parents and children's caretakers who responded to the questionnaire noted that their children are affected verbally and non-verbally by the impolite strategies employed in the movie. The results of the questionnaire indicate that impoliteness strategies which are identified based on Culpeper's models and which are employed in *The Lion King* movie have an influence on the verbal behavior of the children who watched the movie. Children employed all the impoliteness strategies with a high percentage to a great extent (≥75%). However, the most used strategy by the children who watched the movie is *bald on record* and *negative impoliteness*. Based on the results of the open-ended question, parents and caretakers refer to some non-verbal influences of watching the movie on their children such as crying like *Scar* and becoming careless like *Timon* and *Pumba*. Also, some children tended to be violent and aggressive when dealing with others.

The results of this research might be enlightening for writers and producers of children movies who should pay attention to the impoliteness strategies which are employed in children movies as these strategies could affect the verbal behavior of the children. Also, it should be guiding for parents and caretakers who should examine children movies seriously before their children watch them. Impoliteness is not supposed to be adopted in children movies hence children are deeply influenced by these films.

Limitation

The results of this research are limited to the analysis of a well-known children movie, *The Lion King*. To generalize the results, more children movies need to be analyzed.

Further Research

More children movies could be analyzed in further research. Also, the social impacts of each type of impoliteness could be further studied. Additionally, a sociolinguistic analysis of the influence of each impoliteness strategy on the behavioral development of children could be explored. Moreover, non-verbal influence of impoliteness strategies could be further investigated.

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Appendix 1
Lion King Questionnaire

Dear Parent/caretaker, the following is a survey designed for a research purpose to investigate the influence of the language used in the "Lion King" movie on our children's language.

Part 1

1. I'm a parent/caretaker of a child

   Yes   No

2. My child is a …….

   Boy   Girl

3. My child is ……years old.

4. My child watched "The Lion King" movie.

   Yes   No

5. My child watched "The Lion King" movie

   once   Twice   Thrice   More than 3 times

Part II

Dear parent/caretaker, if your child watched *The Lion King*, please, read the following statements carefully. Then, check "yes" or "no" according to what suits your child.

1. My child says "Life isn't fair".

   Yes   **No**

2. My child describes others badly using phrases like "You're not like him", "You're nothing", "You're selfish", ...ETC.

   Yes   **No**

3. My child is giving violent orders like "hit him", "beat him', "punish him" ... ETC.

   Yes   **No**

4. My child calling names for others like "Little hairball", "little majordomo", "you're a cactus Butt", "you're a liar",.....ETC

   Yes   **No**

5. My child ignores the efforts of his caretaker saying "You're messing my hair, clothes,…","You lied to me", "I don't need advice", ... ETC.

   Yes   **No**

6. My child is threatening others saying "You will lose more", "If you ever come near, I'll…..", "Never mention that name in front of me", ... ETC.

   Yes   **No**

7. My child disgraces his friends/ brothers saying "you're unimportant", "your belly is never full", " I'm surrounded by idiots", ... ETC.
   Yes   **No**

8. My child ironizes other saying "Ohhh, I shall practice my curtesy", "I'm a Monkey's friend", "Hahaa, you're the bravest one", ... ETC.
   Yes   **No**

9. My child talks to adults inconveniently saying "You're so weird", "I'm not like you", ... ETC.
   Yes   **No**

10. My child is mocking others saying "I quiver of fear", "I'm leaping of joy", "You're descending from on high", ...ETC.
    Yes   **No**

11. My child belittles others using utterances like "you have to work on yourself", ... ETC.
    Yes   **No**

12. My child tells lies to make others accept his/her requests.
    Yes   **No**

13. Other verbal changes that appear on your child after watching "The Lion King"   movie.

استراتيجيات اللاأدب والسلوك اللفظي للأطفال: دراسة تحليلية لفيلم ديزني الأسد الملك

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المستخلص:

يسعي البحث الحالي لدراسات استراتيجيات اللاأدب المستخدمة في فيلم الأسد الملك وتحديد العلاقة بين استراتيجيات اللاأدب والسلوك اللفظي للأطفال الذين شاهدوا الفيلم. ويتبني البحث الحالي منهج وصفي كيفي مبنيا علي نموذج كولبيبر (1996، 2011) لتحليل استراتيجيات اللاأدب المستخدمة في الفيلم موضع الدراسة. وتم تصميم استبيان لتحديد أثر استراتيجيات اللاأدب المستخدمة في هذا الفيلم علي الأطفال اللذين شاهدوا الفيلم، وتم تطبيق الإستبيان علي أولياء الأمور الذين شاهد أطفالهم الفيلم، وأوضحت النتائج أن جميع استراتيجيات اللاأدب التي حددها كولبيبر في نموذجيه تم استخدامها في الفيلم، وأن أغلب شخصيات الفيلم بما فيهم شخصية الحكيم استخدمت احدي استراتيجيات اللاأدب. وأوضحت نتائج الاستبيان أن أولياء أمور الأطفال اللذين شاهدوا الفيلم لاحظوا وجود تأثير سلبي علي سلوكيات أطفالهم سواء علي المستوي اللفظي وغير لفظي. بالنسبة للسلوك اللفظي- موضع الدراسة- فقد لوحظ استخدام الأطفال لاستراتيجيات اللاأدب في معاملاتهم اليومية مع زملاءهم وأقاربهم والمحيطين بهم. ولذا يجب التأكد من عدم استخدام مثل هذه الاستراتجيات في أفلام الأطفال لأنها ذات تأثير قوي علي السلوك اللفظي للأطفال.

الكلمات الدالة: استراتيجيات اللاأدب، السلوك اللفظي، أفلام الأطفال