

A Pragmatic Study of the Student-Teacher Relationship in the *Dangerous Minds*

Mariam Fouad Kadhum^a, Nawal Fadhil Abbas^b

^a College of Education for Women, University of Baghdad, Baghdad, Iraq
Email: na688074@gmail.com

^b College of Education for Women, University of Baghdad, Baghdad, Iraq
Email: nawal_fa71@yahoo.com

Abstract

Impoliteness, which is significantly studied within the field of pragmatics, is a negative attitude towards particular types of behaviours as it always presumes to have emotional concerns for at least one participant who has caused it. This study is an attempt to examine verbal/nonverbal impoliteness in the *Dangerous Minds* movie where school interaction is examined and the status of the teacher is revealed. The study also aims to investigate the different types of impoliteness strategies used in the selected scenes and to find out whether the status of the speaker has anything to do with the types of impoliteness. To do so, Culpeper's (2005) model of impoliteness is used so as to examine the types and functions of impoliteness in the five selected scenes. The study has come to the conclusion that the positive impoliteness is the most prominent among the other type of impoliteness through which the affective function is revealed.

Keywords: (im)politeness, pragmatics, positive impoliteness, negative impoliteness.

1. Introduction

Nowadays, with the aspect of interaction, that part of utilizing both (im) politeness techniques among participants has been focused on. Thus, carrying out an investigation in this space is beneficial. Furthermore, despite the noteworthiness of impoliteness techniques in analyzing any data, the judgment of a specific behavior, whether it is respectful or impolite, is complicated since the boundaries between (im)politeness methodologies are not thoroughly discreet. Besides, impoliteness is considered a modern area of study which has shown up in the last few decades.

Mills (2005) presents how impoliteness is worthy in studying communication, since it is a portion of it, as fair as politeness, but from a distinctive viewpoint. In reality, there are some rules that administer the social communication and the insurance of interaction without breaking such rules; otherwise, there will be misbehavior or impoliteness. For this point, impoliteness could be separated from the hypothesized standards of a society of practice. Culpeper, on the other hand, unequivocally deserts Brown and Levinson's refinement between positive and negative confront and surveys interaction inside the context. Stated in an unexpected way, the context plays a basic part within the translation of impoliteness. This paper sheds light on the role of impoliteness in school interactional and its function in the five selected scenes taken from the *Dangerous Minds* movie. It is intended with the aim of filling this gap by studying the *Dangerous Minds* movie pragmatically.

According to May (2001), pragmatics considers the use of language in human interactional communication as being strong-minded through the condition of community. It is that branch of knowledge that is concerned with the speaker's meaning, i.e., it is related to the study of meaning the way it is conveyed by a speaker (or writer) and inferred by a listener (or reader). In other words, it revolves around the relevant meaning, i.e. it is concerned with the translation of what individuals mean in a particular context and how the context impacts what is said. To Hung (2007), it is the systematic study of meaning labeled for the use of language. To Yule (2010), pragmatics is the study of the implied meaning, or how the researchers recognize what is hidden indeed on the off chance that it is not really said or written. In this manner, speakers (or writers) must be able to hang on a lot of shared presumptions and desires when they interconnect. When arranging to get the messages expected to pass on, the researchers must utilize the implications of the words, the context in which they happen and a few pre-existing information of what is expected to be carried out. Furthermore, pragmatics, as a field of study, comprises the study of some theories and models including the speech act theory, lexis, presupposition, conversational implicature and (im)politeness. With regard to the latter, Culpeper (2005) argues that impoliteness is the very much parasite of politeness.

2. Theoretical background

2.1 What is politeness?

Politeness hypothesis was schematized by Brown and Levinson in (1978) when they clarified the nature of politeness and its capacities in interaction. Most respectful hypotheses were established to account for face to face communication by Brown and Levinson (1987). Besides, Leech (1983, p.15) approved the notion of 'pragmatic strategy', since its main focus is "on a goal-oriented discourse circumstance, in which the speaker uses language as arranged to deliver a real impact within the intellect of the hearer". In any case, and in spite of the truth that Leech's model is exceptionally much adjusted to linguistics that is implied by which certain objectives are accomplished, much of it is based on practical standards as communicative limitations, not on elaborating pragmatic methodologies, and typically more genuine aspects of his account of politeness (Culpeper, 1996). Furthermore, Abbas (2013) argues that politeness is one of the prevailing theories incorporated in the analysis of discourse [literary and nonliterary] so as bring what is called 'social harmony' that is regulated via a number of super and sub strategies.

2.2 What is impoliteness?

Impoliteness could be considered as a negative aspect toward particular behaviors happening in specific contexts (Culpeper, 2011, p. 254). In general, impoliteness comes approximately when: (1) the speaker confronts an assault intentionally, (2) the listener perceives behavior as intentional face-attack, or a recombination of (1) and (2) (Culpeper, 2005). The point behind the later intrigue in impoliteness is the failure of respectfulness appertains to clarify the argumentative communication in impoliteness discourse (Bousfield, 2008, p.71). While on the theory of impoliteness and emotional argument, Kienpointer (2008, p.245) states that impoliteness is "a prototype call for non-cooperative or competitive communicative behavior."

Furthermore, Culpeper (2011, p. 57) states that "sometimes it is not what is said that is impolite but how it is said". This implies that prosody has its own impact on an expression; an expression, that would something else be legitimately respectful, can be made impolite by changing the intention (Culpeper,

2011). Unlike other scholars, such as Bousfield (2008), Wieczorek (2013) and Bassis (2014), Leech states “the best way to start theorizing about impoliteness is to build on a theory of politeness, which is clearly a closely related phenomenon, in fact, the polar opposite of politeness” (2014, p. 219). Besides, the anatomy of gestures has also been studied in the sense that some gestures are seen as impolite in different ways (Kendon, 2004). In this regard, many ways can be regarded so as to allude to somebody or something with the person’s finger. For example, sometimes, people might use their index finger to strengthen the impact of the threat, in any case, indicating that it is not fundamentally continuously an inconsiderate signal. Verbal and nonverbal communications as well as association with the lack of consideration are considered within the following section.

2.3 Strategies of impoliteness

Culpeper (1996) introduces the most dominant model of impoliteness which is used by many researchers. This model is similar to that of Latency (1980). He states that impoliteness is the use of aggravating linguistic behavior intentionally (Culpeper, 1996, p. 349). He also introduces five impoliteness super-strategies which are the counter part of Brown & Levinson’s politeness super-strategies. Furthermore, Culpeper in his article (1996, p. 8) says that “Instead of enhancing or supporting face, impoliteness super-strategies are a means of attacking face.” Culpeper's five super-strategies are stated below:

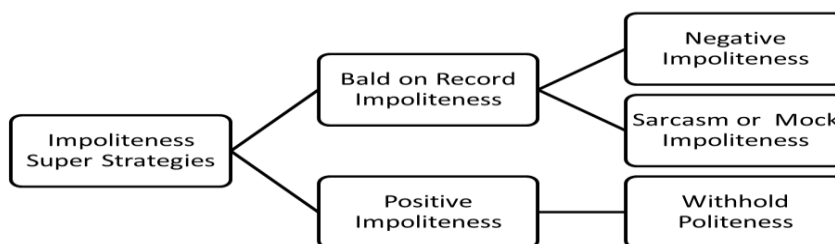


Figure (1) Impoliteness super strategies proposed by Culpeper (1996, p.8)

1. Bald on record impoliteness

It is performed within the most coordinate, clear, unambiguous and brief way as conceivable. It is the most extreme compelling way for interlocutors to urge their meaning, but they overlook the other party's confront and their needs (Brown & Levinson, 1987, p. 94).

Bald on record in Brown and Levinson’s theory (1987) differs from this strategy; this strategy is needed without the lack of face, for example, when the risk to the hearer's confront is exceptionally little, e.g. “Come in”, “Do sit down”, or when the speaker is much more capable than the listener, e.g. “Stop talking”. Wieczorek (as cited in Muhammed and Abbas 2016, p.76) explains the distinction between the bald on record impoliteness of Brown and Levinson and that of Culpeper. The former is connected to specific circumstances where the hazard to confront is negligible without any consideration to assault the hearer's confront.

2. Positive impoliteness

Positive impoliteness comprises the use of procedures conveyed to destruct the hearer's positive confront needs. This super-strategy consists of the following sub-strategies:

- Ignore, snub the other-fail to acknowledge the other's presence.
- Dismiss the other from an activity.
- Disassociate from the other-for example, deny association or common ground with others, avoid sitting together.
- Be disinterested, unconcerned, and unsympathetic.
- Use inappropriate identity markers- for example, use titles and surnames when a close relationship pertains, or a nickname when a distant relationship pertains.
- Use obscure or secretive language-for example, mystify the other with jargon or use a code known to others in the group, but not the target.
- Seek disagreement- select a sensitive topic.
- Make the other feel uncomfortable-for example, do not avoid silence, joke or use small talks.
- Use taboo words –swear or use abusive or profane language.
- Call the other names –use derogatory nominations. (Culpeper, 2005, p. 40).

3. Negative impoliteness

According to Culpeper (2005, p. 41), negative impoliteness includes “the use of strategies developed to damage the recipient's negative face wants”. Additionally, he accepts that this technique covers “the association rights to some extent”. This super-strategy consists of the following sub-strategies:

- Invade the other's space, frighten, instill a belief that action detrimental to the other will occur.
- Condescend, scorn or ridicule - emphasize your relative power.
- Be contemptuous; do not treat the other seriously.
- Belittle the other (e.g., use diminutives), literally (e.g., position yourself closer to the other than the relationship permits) or metaphorically (e.g., ask for or speak about information which is too intimate given the relationship).
- Explicitly associate the other with a negative aspect – personalize.
- Use the pronouns 'I' and 'you', and put the other's indebtedness on record etc.

4. Sarcasm or mock impoliteness

It sets up the use of a person, some connected techniques and remains. From the other side, the expressions are seen polite but when it comes to the inner meaning, they turn to be something else. Agreeing with Culpeper, mockery is taunt respectfulness for social disharmony and it is the differentiation of exchange which implies mock impoliteness for social concordance. Here, the confront

undermining acts are accomplished with the use of courteousness procedures that are clearly undependable. Culpeper (2005, p. 49) has explained this strategy in the following example:

- I once turned up late for a party and upon explaining to the host that I had mistaken 17:00 hours 7 o'clock, I was greeted with a smile and the words 'you silly bugger' I knew that the impoliteness was superficial, it was not really and that I had been accepted into the party.

5. Withhold impoliteness

Culpeper (1996, p.357) points out that impoliteness is accomplished through the nonappearance of politeness work where it would be anticipated. For occurrence, falling flat to thank someone for a blessing may be taken as considerable lack of consideration (Curlpaper, 2006, p. 42). In this procedure, the speaker does not do the polite act where the listener would anticipate one. Being calm is additionally withholding politeness.

2.4. Functions of impoliteness

Culpeper (2011) proposes three functions of impoliteness in his up-to-date book, *Impoliteness: Using Language to Cause Offense* (as cited in Muhammed and Abbas, 2015). These sorts share the work of negating interpersonal connections, personalities, and social standards. They are:

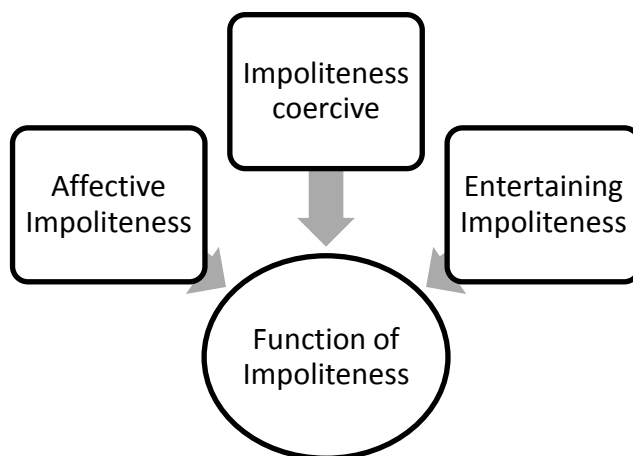


Figure (2) Functions of impoliteness proposed by Culpeper (2011)

1. Affective Impoliteness

According to Culpeper, affective impoliteness is the direct display of heightened anger, with the implication that the target is to blame for making the negative emotional state. An example of this can be found in the following:

- You have insulted me for the last time.

This utterance conventionalizes impoliteness insults, and this is clarified with a negative value. Here, the speaker reveals his anger towards the hearer and this leads to produce a negative emotional atmosphere between the speaker and the hearer (Hung, 2014, p. 150). For instance, in making someone crazy, the addressee expresses his annoyance by using impolite utterance to tell the addresser that he is unwanted any more.

2. Coercive Impoliteness

It is a means of achieving power through the use of language (Culpeper, 2011, p. 252). Culpeper claims that this type of impoliteness occurs to a more prominent degree, within the circumstances where the speaker has a place to more capable and higher social status than the hearer's level and, thus, the speaker acquires a profile at the cost of the hearer's face needs. Here, the speaker informs the hearer not to speak and puts a conclusion to the addressee's attitude by using an authoritative form.

3. Entertaining Impoliteness

Here, in entertaining impoliteness, the addressee amuses of the hearer and enjoys the feeling of obtaining amusement. Johanson (1994, p. 25) uses the following example to show this type of impoliteness which is taken from Dickens' novel in reaction to Miss Havisham to play cards with Bib: (in response to Miss Havisham's invitation to play cards with Pip).

- You Estella: with this boy! Why, he is a common laboring boy.

In the above example, the function of entertaining impoliteness is used when the speaker makes fun at the listener and uses her feelings to obtain amusement.

2.5 Verbal and nonverbal Communication

The foremost vital pragmatic notion regarding the present study on the lack of consideration is the roundabout discourse act since it is ordinarily connected with the idea of courteousness; the more backhanded, the more respectful it is. Verbal communication is single-channeled and moderately controlled, while nonverbal communication is multi-channeled and moderately genuine. Another distinction, concurring to Andersen (1999), is that verbal communication could be a socially based framework, while most of the nonverbal communication may be a naturally based framework. He outlines that a few nonverbal incidents, such as certain signals and part of touching, are not the same thing in each country, as it is culture specific (cited in Hung, 2007, pp. 115-117).

Nonverbal communication can be termed 'analogic' (or nonlinguistic). It is controlled by the right brain hemisphere (Anderson, 1999). Moreover, he makes reference to the message that has a "direct, non-arbitrary, intrinsic relationship to the thing they represent" (Andersen, 1999, p.3). It means the messages sound precisely as what they represent. On the other hand, Knapp (2002) has noted that certain issues concerning the concept of nonverbal communication, as being communicated, are affected by implied means rather than by words.

In expansion to age, both sex and culture also influence nonverbal communication. Here, men are considered to be louder, grin and look less, to precise their feelings than women (Hall, 2006, pp. 202-207). While Anderson (1999) contends that in spite of the fact that nonverbal communication is generally naturally based, there are numerous social contrasts concerning nonverbal communication, a crucial perspective in a few other societies (Matsumoto, 2006).

3. Method and procedures

To achieve the aims of the study, the researchers adopt a qualitative method. Having a qualitative analysis enables researchers to expand the scope of their analysis so as to examine the examples with more depth. According to Merriam (2009), the qualitative research regards the researcher as the main instrument that collects and analyzes the data of the study.

The present study focuses on the application of Culpeper's (2005) impoliteness strategies. In the *Dangerous Minds* movie, the researchers have selected five scenes to analyze the participants' impoliteness utterances in different ways. The first three scenes are about the relationship between the students and their teacher. The first scene is about Mrs. Louanne and Emilio. Their relationship is getting closer. Mrs. Louanne comes to Emilio's house to discuss his life problem. She tries to help him in getting the solution. The second scene is about Mrs. Louanne who decides to get back to the school, although the students try all the ways to dismiss her from the school, she insists on teaching those struggling students. The third scene is about Nikki who misbehaves with her teacher by showing racism by calling Mrs. Louanne as *white bread*. The fourth scene is about Emilio Ramirez, when Mrs. Louanne decides to go to Mr. Grandey's office before the lesson activity. Mrs. Louanne asks Emilio to meet the principal in order to get a solution for his problem because he is threatened by a person who wants to kill him. For that reason, Mrs. Louanne suggests for Emilio to meet Mr. Grandey. The third scene is between Mrs. Louanne and Dianna. Their relationship is not that close.

To carry out the study, there are certain procedures to follow so as to do the analysis: watching the movie more than one time, applying the proposed model by identifying the super and sub-strategies of impoliteness, examining the identified strategy and showing the context in which it occurs. It should be highly remembered that the nonverbal interaction is not a dialect, despite that its capacities can be comparable. Nonverbal interaction happens close to dialect, and nonverbal and verbal communications as a rule exist at the same time. Most of the lack of consideration includes moreover nonverbal components, such as diverse expressions of the face and tones of voices. A few occasions of the lack of consideration are made through the nonverbal interaction.

4. Analysis and Discussion

In the *Dangerous Minds*, the researchers analyze the ways participants employ impoliteness utterances. The selected extracts which all reflect the speaker's and the hearer's face-attacks are shown in the following:

Extract 1

The conversation takes place in one of the empty classes. Mrs. Louanne is an ex-marine who is working as a high school teacher. Emilio is a student who suffers from different individual problems. Mrs. Louanne comes to Emilio's house to discuss his life problems and to help him get the solution.

Louanne: Nasty cut.

Emilio: keeps silent

Louanne: You mind telling me what the fight was about in the first place?

Emilio: yeah.

Louanne: I really would like to know what happened. I'm not gonna make any trouble for you. I just wanna know, was it worth it?

Emilio: Yeah, it was worth it.

Louanne: Why?

Emilio: Because it felt good hittin' him in the face. I got him good, man

Louanne: Yeah, you like to hit people?

Emilio: Yeah, I like to hit people

Louanne: Why? You feel angry a lot of the time?

Emilio: So now you're gonna try and psychologize me? You're gonna try and figure me out? I'll help you. I come from a broken home, and we're poor. Okay? I see the same fuckin' movies you do, man.

Louanne: I would like to help you, Emilio

Emilio: Thank you very much. (With shouting and angry facial expressions) And how would you like to do that? You gonna give me some good advice? "Just say no"? You gonna get me off the streets? Well, forget it! How the fuck you gonna save me from my life, huh?

Emilio uses the impolite word *fuckin* in a high voice and an angry face. Emilio does not believe that Mrs. Louanne could help him out of his trouble. Emilio feels that his trouble is so complicated; he comes from a poor and broken home family. Emilio feels that he is so helpless at that time and he does not need any piece of advice from Mrs. Louanne. His condition triggers him to use taboo words. He uses both words *fuckin* and *fuckto* Mrs. Louanne's face. Emilio feels angry with Mrs. Louanne because Mrs. Louanne thinks that she can solve Emilio's entire problem. The reason behind the character's use of swearing words is to show anger. Emilio informs Mrs. Louanne to stop giving him such pieces of advices. He begins tapping on the table and shouting with a high voice with anger gestures through saying the taboo word *fuck you* which appears in this scene. Tapping is considered one of the non-verbal impoliteness signs which can be clearly seen in Emilio's behavior. Nonverbal communication has an essential role in creating impoliteness in a positive impoliteness strategy. Besides, such a word shows a positive impoliteness strategy. The function of impoliteness in this situation is that of 'effective' because Emilio expresses his frustration towards his teacher; this causes a hostile interpersonal environment between the two.

Table 1: Impoliteness strategies and sub-strategies

No.	Impoliteness	Producer	Impoliteness strategies	Impoliteness sub-strategies
1.	<i>Emilio's reaction is keeping silent.</i>	Emilio	Withhold politeness	x
2.	<i>I see the same fuckin' movies you do, man.</i>	Emilio	Positive impoliteness	Use taboo words
3.	<i>How the fuck you gonna save me from my life, huh?</i>	Emilio	Positive impoliteness	Use taboo words

Extract 2

A Pragmatic Study of the Student-Teacher Relationship in the *Dangerous Minds*

This scene takes place in the classroom. The participants are the students and Mrs. Louanne. In this scene, Mrs. Louanne decides not to give up and she insists on teaching those struggling students in spite of the difficulties she faces:

Nikki: you didn't get enough yesterday? [Laughing] [Laughing, Noisy Chatting]

Kareem: How you doin'? Yeah

Roul: Hey, everybody, everybody, look! A cowboy!

Durrell: (takes his trousers off).

Louanne: (she is shocked and kept silent).

In this scene, Mrs. Louanne decides to follow a new technique in getting her students' attention. In the next day, she wears a black jacket and boots, and then she takes a seat and puts her legs on the desk. Here, the reason behind the way of her sitting is to show herself powerful. The students make fun at her presence because they were dismissed in the previous lesson. Nikki starts teasing Mrs. Louanne and belittling her in front of the students. This is one of the sub-strategies of negative impoliteness for being "Belittle the other". Mrs. Louanne Furthermore, the students address her as a *cowboy* because of the way of her dressing as well as her sitting that let the students make fun of her. Durrell misbehaves toward his teacher by taking his trousers off. Durrell's behavior of taking his trousers off reflects a bad attitude from a student for doing such a thing in front of his teacher. *Call the other names* is one of the sub-strategies of positive impoliteness when Raul address Mrs. Louanne of being as *cowboy*. The function of such an instance of impoliteness is that of entertainment when the students make fun of their teacher by describing her as *cowboy*. Here, the students make fun of their teacher and to tease her. They try to let her feel bothered in order to leave the class and not to teach them anymore.

Table 2:Impoliteness strategies and sub-strategies

No.	Impoliteness	Producer	Impoliteness strategies	Impoliteness sub-strategies
1.	<i>you didn't get enough yesterday?</i>	Nikki	Negative impoliteness	Belittle the other
2.	<i>Hey, everybody, everybody, look! A cowboy!</i>	Roul	Positive impoliteness	Call the other names

Extract 3

The participants in this scene are Mrs. Carla Nichols (the principal's assistance), Mrs. Louanne (the teacher), and Nikki (the student). Mrs. Carla Nichols knocks at the door to tell Mrs. Louanne that Mr. Grandey wants her in his office after finishing her class.

Carla Nichols: E-Excuse me. Excuse me, Mrs. Johnson.

Louanne: Uh-Oh, yes.

Carla Nichols: Would you stop by the principal's office before your next class, please? Mr. Grandey would like to speak to you

Class: Whoa! The principal! The principal!

Nikki: Oooh, White Bread in trouble!

In this extract, when Mrs. Louanne has just started teaching the students some verbs, Mrs. Carla enters the class to inform her that Mr. Grandey wants to talk to her. Then, Durrell throws some papers on his teacher while she is talking to Mrs. Carla Nichols. Durrell's behavior denotes impoliteness by throwing a paper on Mrs. Carla without showing any respect to their teachers. When the students know that Mr. Grandey wants to speak to Mrs. Louanne, they start shouting in a high voice with happiness since they think they will get rid of her from the school soon. In addition, Nikki gives her back to the teacher while the teacher is explaining the subject, but when she hears that the headmaster wants Mrs. Louanne to come to his office, she becomes so glad for such great news. Nikki turns her head and says that Mrs. Louanne is in a big trouble by referring to her as "White Bread". Nikki's utterance is due to the racial discrimination since Mrs. Louanne's color is white unlike them, black people do not feel comfortable with the white people. Prejudice is the conviction that bunches of people have diverse behavioral characteristics comparing physical appearance and can be separated based on the prevalence of one race over another. This is a positive impoliteness strategy by calling Mrs. Louanne another name. The function here is that of entertainment because the students shout to make fun of her.

Table 3: Impoliteness strategies and sub-strategies

No.	Impoliteness	Producer	Impoliteness strategies	Impoliteness sub-strategies
1.	<i>white bread.</i>	Nikki	Positive impoliteness	Use inappropriate identity markers

Extract 4

There is only 1 datum occurring in this part. The reason of the characters' employment of impoliteness is to show anger.

Louanne: Oh, Mr. Grandey

Grandey: Is there a problem, Miss Johnson? Shouldn't you be in?class?

Louanne: Yes, I'm late. Um, I just wanted to ask. Did Emilio Ramirez come to your office this morning?

Grandey: Yes.

Louanne: Oh, God. Oh, thank God. Did you talk to him?

Grandey: No, I sent him away.

Louanne: You-What do you mean?

Grandey: I mean I sent him away.

Louanne: Why?

Grandey: Because he didn't knock, Miss Johnson.

Louanne: Here we are. Because he didn't knock?

Grandey: Yes, Miss Johnson. I'm trying to teach these children how to live in the world. And in the world, you just don't burs into someone's office.

Louanne: Because he didn't knock? Damn it!

The conversation is conducted by the principal, Mr. Grandey as a superordinate, and Mrs. Louanne, the teacher, as a subordinate. The relationship between them is not close at all. The conversation takes place in Mr. Grandey's office. Mrs. Louanne goes to his office before the lesson activity. The topic of conversation is about Emilio Ramirez. Mrs. Louanne asks Emilio to meet the principal in order to get a solution because he gets a threat from someone who wants to kill him. For that reason, Mrs. Louanne suggests for him to meet Mr. Grandey.

At first, Mrs. Louanne is glad to see Mr. Grandey. She asks whether this morning Emilio has come to him or not. She believes that Mr. Grandey can solve Emilio's problem. But unfortunately, Mr. Grandey does not welcome him just because the student does not knock at the door before entering the office. Mrs. Louanne gets anger when she hears Mr. Grandey's words about Emilio. In the conversation above, Mrs. Louanne employs impolite word, *damn it*. Mrs. Louanne is very frustrated by Mr. Grandey because he sends Emilio away only because he does not knock at the door even though Emilio is in danger. Mrs. Louanne utters this taboo word in a loud voice. Therefore, the reason of the character's use of impoliteness is to show anger. This is referred to as a a positive impoliteness strategy while the function is of affective because Mrs. Louanne shows anger and frustration towards her principal. This causes a hostile negative atmosphere in this scene.

Table 4:Impoliteness strategies and sub-strategies

No .	Impoliteness	Producer	Impoliteness strategies	Impoliteness sub-strategies
1.	<i>Because he didn't knock? Damn it!</i>	Mrs. Louanne	Positive impoliteness	Taboo word

Extract 5

In this extract, a conversation is conducted by Dianna, Durrell's grandmother and Mrs. Louanne, the teacher. The participants' scale can be subordinate to superordinate (sub-super), superordinate to subordinate (super-sub). Their relationship is not close. The conversation takes place in front of Durrell's house in an informal situation.

Louanne: Hi. I'm Louanne Johnson. I'm the boys' teacher

Dianna : I know who you are. You're that white-bread bitch messin' with my babies' minds.

Louanne: I beg your pardon.

Dianna: My boys don't go to your school no more, and that's gonna be it.

Louanne: You took 'em out of school.

Dianna : You're damn right I did. I saw what they were bringing home-poetry and shit.

A waste of time. They got more important things to worry about.

Louanne: Don't you think that finishing high school will be valuable to their future

Dianna: That's not in their future. I ain't raising no doctors and lawyers here. They got bills to pay

Dianna: Why don't you just get on outta here? Go find yourself some other poor boys to save

Dianna misbehaves by stating impolite taboo words specifically *bitch*, *damn* and *shit*. Such words reflect Dianna's lack of respect to Mrs. Louanne. Dianna expresses her anger towards Mrs. Louanne by shouting and reflecting anger facial expressions which can be analyzed as nonverbal communication of kinesics: body movements and her shouting with a high tone can be vocalists: pitch and rhythm. Dianna tries to show racism by calling Mrs. Louanne as *white bread* and this is a positive impoliteness strategy, "call the others names". Besides, the word *damn* is used to strengthen Dianna's choice in taking her grandchildren from the school. Finally, the word *shit* is used to refer to anything has to do with school or education. Here, Dianna considers that there will be no use and no advantages if her grandchildren attended the classes. Therefore, it is clear that the taboo words used in this dialogue are intended to show anger. This utterance is referred to as a positive impoliteness strategy, while the function of uttering impolite words is that of affective when Dianna expresses her anger and frustration towards Mrs. Louanne. This causes a hostile negative atmosphere in this scene.

Table 5: Impoliteness strategies and sub-strategies

No.	Impoliteness	Producer	Impoliteness strategies	Impoliteness sub-strategies
1.	<i>I know who you are. You're that white-bread</i>	Dianna	Positive impoliteness	Use inappropriate identity markers
2.	<i>bitch messin' with my babies' minds.</i>	Dianna	Positive impoliteness	Use taboo words
3.	<i>You're damn right I did.</i>	Dianna	Positive impoliteness	Use taboo words
4.	<i>I saw what they were bringing home-poetry and shit. A waste of time. They got more important things to worry about.</i>	Dianna	Positive impoliteness	Use taboo words
5.	<i>Why don't you just get on outta here. Go find yourself some other poor boys to save.</i>	Dianna	Positive impoliteness	Dismiss the other from an activity

5. Conclusion

The concept of impoliteness is realized in an unexpected way depending on the setting of the circumstance. It can be analyzed from the speaker's and the hearer's viewpoint since it depends on the speaker's deliberate conduct and the hearer's gathering of interpretation. Culpeper's model has been outlined so as to show how the procedures of the lack of consideration methodologies are controlled by the characters within the chosen five diverse recordings and to state their capacities since any expression that contains a lack of consideration also features a work. In a similar manner, the part of self-insulting in a few settings may be deciphered as a kind of assaulting the other's face. According to Culpeper's model (2005), there are three functions of impoliteness: affective, coercive, and entertaining. Each of the impoliteness strategies has its own realizations. In the first example, when Emilio uses the taboo words *fuckin* and *fuck* to Mrs. Louanne, Emilio feels angry with Mrs. Louanne because Mrs. Louanne thinks that she can solve his entire problem. He begins tapping on the table and shouting with a high tone and anger gestures through saying the taboo word *fuck you*. In the second example, when Mrs. Louanne asserts to keep on attending the classes in spite of the difficulties she faces with the struggling students. The students try to get rid of her in one way or another and they start addressing her as a *cowboy* because of the way of dressing as well as the way of her setting. In the third example, Nikki misbehaves with her teacher by addressing her as *White Bread*. Nikki's words of calling her teacher other name refer to racism since Mrs. Louanne's color is white unlike them. In the fourth example, the topic of conversation is about Emilio Ramirez. Mrs. Louanne asks Emilio to meet the principal in order to get a solution because he gets a threat from someone who wants to kill him. For that reason, Mrs. Louanne suggests for Emilio to meet Mr. Grandey. But Mr. Grandey sends Emilio away, just because he does not knock at the door before he enters the room instead of accepting Emilio and hearing the problem. Mrs. Louanne employs the impolite word, *damn it*. The words of Mr. Grandey make Mrs. Louanne very angry and trigger her to utter impolite words. In the fifth example, Dianna employs many impolite words, such as, *bitch*, *damn* and *shit*. Even though Dianna utters in a low tone and normal face, it is clear that these words are intended to show her hatred to Mrs. Louanne. 'Bitch' is used to strengthen her previous word, *white-bread*. It is known that white people are stereotyped by the term *whitebread*. The use of procedures planned to attack the addressee's positive confront needs and the capacities of both techniques are those of the affective impoliteness. The researchers show how this movie reveals the status of the teacher. Besides, positive impoliteness is the most prominent among the other type of impoliteness strategies through which the affective function is revealed.

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