

HUMOUR AND IMPOLITENESS INTERACTION
IN IMPROVISED TV DISCOURSE

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ABSTRACT

Impoliteness and Humour Interaction in Improvised TV Discourse

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Although impoliteness and humour are not two terms that sound related anyhow, this thesis focuses on impoliteness and humour interaction. The conversations from the TV show ‘Arkadaşım Hoşgeldin’ are extracted based on the idea that each conversation involves impoliteness and humour in itself. The analysis involves how such conversations are initiated and closed, how humour and/or impoliteness is triggered in conversations, and some remarks about the conventional strategies and formulae used as well as the length of laughter as a reliability check in these conversations.

Impoliteness and power phenomena are a particular area of interest in research on impoliteness. According to Bousfield (2008b), for a face-attack to be successful, the interactant should be offended. Although Arkadaşım does not seem to be offended, his sarcastic jokes invoke more laughter and applause.

Arkadaşım, the butt, not being offended and the audience being amused by his humiliation by the Director are suggested to be related to the genre of such TV talk (see Uçar & Yıldız, 2015), namely: *Entertaining Impoliteness* (Culpeper, 2011b) or *Disaffiliative Humour* (Dynel, 2013b). However, neither of these terms fully explains the nature of the talk on this show. In order for these terms to prevail, the audience should be safe and superior. Yet, the audience in the hall is neither safe nor superior.

The Director sounds superior to them as well, and they might be humiliated or they are being told what to do, which is an infringement on their personal spaces. Thus, their enjoyment by the show can be related to two concepts of social psychology: *authority* and *obedience*.

Keywords: Impoliteness, Humour, Improvised TV shows

ÖZ

Doğaçlama TV Söyleminde Kabalık ve Komedi

Karatepe, Çağla

Yüksek Lisans, İngiliz Dili Öğretimi Bölümü

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Kabalık ve komedi birbirleri ile herhangi bir şekilde ilişkili kavramlar gibi görünmese de, bu tezin temel konusu kabalık ve komedi unsurlarının etkileşimidir. ‘Arkadaşım Hoşgeldin’ TV programından alınan diyalogların her biri kabalık ve komedi unsurlarını içerecek şekilde seçilmiştir. Analiz, bu diyalogların nasıl başlatıldığı ve sonlandırıldığını, komedi ve kabalığın nasıl tetiklendiğini, kullanılan kabalık stratejileri ve formülleri hakkında görüşler ile gülme sürelerinin bir güvenilirlik kontrol unsuru olarak nasıl yer aldığını içerir.

Kabalık ve güç olgularına ilişkin son bölüm ise kabalık araştırmaları için özel bir ilgi alanıdır. Bousfield’e (2008b) göre, bir yüz saldırısının başarılı olabilmesi için karşıdaki kişinin bundan rencide olması gerekir. Arkadaşım rencide olmuş gibi görünmese de, yaptığı iğneleyici espriler seyirciden daha çok gülme ve alkış dönütü almaktadır.

Hedef kişi olan Arkadaşım’ın bu espriler karşısında rencide olmaması ve Yönetmenin aşağılamaları karşısında seyircinin bu durumdan keyifalmasının bu TV programının doğası gereği olduğu öne sürülebilir (bkz.Uçar & Yıldız, 2015), yani: *Eğlendirici Kabalık* (Culpeper, 2011b) veya *Ayırıcı Komedi* (Dyner, 2013b). Ancak bu terimlerin ikisi de bu programdaki konuşmaların doğasını tam olarak açıklamamaktadır. Bu kavramların her ikisine göre de izleyicinin güvende veya üstün

konumda olması gerekir. Ancak salonda bulunan izleyiciler güvende veya üstün konumda değildirler. Yönetmen onlara karşıda üstünlük taslamaktadır ve onlar da aşağılanabilmekte veya onlara da ne yapacakları söylenmektedir. Her ikisi de bu izleyicilerin kişisel alanlarının ihlalidir. Dolayısıyla, seyircinin bu programda eğlenmesi daha çok iki sosyal psikoloji terimi ile açıklanabilir: *otorite* ve *itaat*.

Anahtar Kelimeler: Kabalık, Komedi, Doğaçlama TV Söylemi

To My Husband

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I would have never been able to finish this thesis without the guidance of my committee members and great support from my friends, family and husband.

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CHAPTER 1

INTRODUCTION

Today politeness is a deeply rooted concept in linguistic research while impoliteness is relatively a newer focus of research and a very controversial one. Although impolite utterances are ‘rather marginal to human linguistic behaviour’ as Leech (1983) points out, they can also be ‘rather more central’ in certain contexts (Culpeper et al., 2003) such as army training discourse (Culpeper, 1996), and exploitative TV discourse (Culpeper, 2005).

As a hard-to-define concept, impoliteness is mostly defined as a notion that is at the negative end of the politeness – impoliteness continuum, with an opposite and distinct meaning from the everyday term ‘politeness’ (Eelen, 2001). As a notion that has received quite a different number of definitions and interpretations, ‘impoliteness’ fundamentally revolves around certain concepts such as *face* (Brown and Levinson, 1987), *self-image*, *social identity* (Spencer-Oatey, 2008) and *intentionality* (Locher and Bousfield, 2008; Culpeper, 2005). Some definitions also focus on its central role as a cause of ‘social conflict and disharmony’ (Culpeper, 2005), and a violation of ‘socially sanctioned norm of interaction’ (Beebe, 1995). Yet, how can a concept that attacks face and hence that can cause social disharmony cause humour, as well? Among the numerous theories related to humour and laughter, the superiority theory involves a target (a.k.a. a butt, a victim) who is disparaged. He/she never seems to be offended at all. However, it is not that the target is aware of the impoliteness, but that the audience is always aware who the target is – which is also in line with the notion of ‘*entertaining impoliteness*’ proposed by Culpeper (2011b) or of ‘*disaffiliative humour*’ proposed by Dynel (2013a). It is hardly surprising that the audience is amused by such disparagement of the target as there are five sources of pleasure that might be involved in entertaining impoliteness: 1) emotional pleasure, 2) aesthetic pleasure, 3) voyeuristic pleasure, 4)

the pleasure of being superior, and 5) the pleasure of feeling secure (Culpeper, 2011b, pp. 234-235). Likewise, using different terminology but covering Culpeper's notion of entertaining impoliteness (Dynel, 2012), in her definition of the concept disaffiliative humour, Dynel (2013b) emphasises that such humour is generated fundamentally for the sake of the hearer: i.e. Disaffiliative humour covers genuinely aggressive utterances coinciding with *disparagement/putdown humour* and *sarcasm*, which carry no humour to be enjoyed by the butt/target, at whose expense other participants are meant to be amused (ibid. p. 36) (original emphasis).

There are few studies that combine impoliteness and humour (e.g. Culpeper, 2005; Uçar & Koca, 2011; Uçar & Yıldız, 2015; and Dynel, 2013a). Similar studies investigate how impoliteness is produced and the role of prosody, and how laughter and comedy elements take part in this discourse. Yet, as a researcher, I believe a study covering impoliteness in different angles, focusing on its intentionality, its production, its management within conversations within which impoliteness and humour are triggered in various ways is also required. Considering there is not much research focusing on Turkish data, the present thesis involves verbal creativity of humorous nature resulting in more humour (i.e. receiving humour support) and Turkish prosodic features. Thus, this study aims to investigate the TV comedy show: Arkadaşım Hoşgeldin (Welcome my Friend; formerly known as 'Komedi Dükkanı' (Comedy Shop)) within the framework of how impoliteness occurs in a humorous discourse and how prosody appears to make a linguistically unmarked expression sound impolite. Furthermore, the study hypothesizes that (1) impoliteness can be entertaining within TV discourse, (2) prosody can be effective in making an expression (that is not necessarily - inherently impolite) sound less polite, and (3) participation of audience can add more humour to the performance on stage, and perhaps add more impolite elements.

Looking at impoliteness from a perspective of humour might provide other researchers a deeper insight regarding its functionality as 'entertaining' and evaluation/conceptualisation within the framework of first order (im)politeness ((im)politeness₁) and second order (im)politeness ((im)politeness₂), and its use in

media discourse. Thus, the purpose of this study can be summarised as follows: Studying how impoliteness is produced and managed within a TV discourse where comedy, thus the audience amusement is the fundamental aim. Management of such impoliteness on the stage involves puns, i.e. verbal creativity, audience reaction to impoliteness and humour through laughter and applause. Furthermore, the audience role, which changes as the context evolves, plays a significant part in labelling the genre of the discourse at hand.



Figure 1: Scope of the study

As Figure 1 illustrates, the data analysis involves 1) how conversation which include humour and impoliteness in itself are opened and closed, 2) how humour and/or impoliteness is triggered by ‘*change of footing*’ (Goffman, 1981, p. 128) (the term implies ‘a change in the alignment we take up to ourselves and the others present as expressed in the way we manage the *production* or *reception* of an utterance –which is revealed as hyper- and misunderstandings within the corpus), multimodal elements (i.e. gesture and prosody in this study), and ‘*humour support*’ (Hay, 2001) (the term refers to the ‘*appreciation of humour*’ – only the audible forms of which (i.e. laughter and applause) are considered applicable), 3) which

conventional impoliteness strategies and formulae (as listed in Culpeper, 2011b) are employed most frequently within the data and what strategies and formulae and what humour triggers trigger laughter and applause by the audience, and finally 4) improvised TV talk from a critical perspective to impoliteness and power phenomena.

As mentioned before, there are quite a number of studies that analyse impoliteness from different perspectives such as humour (e.g. Dynel, 2012), prosody (e.g. Culpeper, Bousefield, & Wichmann, 2003; Culpeper, 2011a) and power (e.g. Culpeper, 2008; Bousfield D., 2008b), etc. The significance of this study lies in its effort to bring different aspects of impoliteness and various phenomena that can be related to impoliteness together while analysing the data both from the eyes of the lay person (the audience – through their humour support) (impoliteness₁) and from the perspective of the researcher (impoliteness₂). The study is also beneficial as it focuses on the realisations of a traditional genre of Turkish literature whose examples cannot be seen in the global literature as well as on Turkish language use within that unique genre and the audience response to such verbal creativity (see aesthetic pleasure).

There are certain limitations of the study at hand. First, even though the data is extracted from improvised talk on TV, it still has the characteristics of highly scripted TV shows. Thus, the language used in the show is not totally representative of mundane talk in Turkish. Second, the approach adopted for the analysis of the data is neither conversational nor critical discursive. The study is not a real fit into critical discursive or conversational analytical approaches. It can be said to be a micro analysis of the improvised talk on stage from a pragmatic perspective. Third, as for the data analysis tools, Praat cannot really account for the attitudinal aspect of Turkish prosody – in an area where there is more research is needed.

This thesis begins with an outline of the theoretical and methodological framework of the study, whose aims have been explained above. Chapter 2 presents an overview on the theoretical framework of politeness theories and impoliteness as a novice concept, and humour in our social lives. Chapter 3 provides a brief

overview of the pragmatic analysis, multimodal approach to analysis of talk and critical discourse analytical approach to media discourse as well as the research rationale and sets forth the research questions, and the data analysis tools to be used in this thesis. Chapter 4 illustrates samples of how entertaining impoliteness is revealed in improvised TV discourse with a micro analysis. Finally, Chapter 5 provides a conclusion of the research rationale and data analysis.

CHAPTER 2

THEORETICAL BACKGROUND

2.1. Grice's Cooperative Principle (CP)

Grice's Cooperative Principle (CP), basically describing how people interact with each other linguistically, has been one of the hallmarks of politeness research in the 20th century. Based on the concept of implicature in an effort to answer how people mean more than the propositional content of their messages, Grice's principle of cooperation has been fundamental to many 'traditional' approaches to (im)politeness such as Lakoff's(1973) politeness maxims and Brown and Levinson's(1978, 1987) politeness theory (see section 2.3 for detailed explanations). This conversational cooperation manifests itself in a number of conversational maxims which we generally expect our interlocutors to abide by. These maxims are (Grice, 1975, cited in Bousfield, 2008):

- *Maxim of Quantity*
Make your contribution as informative as required without providing information more than required.
- *Maxim of Quality*
Do not say what you believe to be false. Try to be truthful.
- *Maxim of Relation*
Be relevant.
- *Maxim of Manner*
Avoid obscurity. Be briefly and orderly.

However, these maxims could be violated, flouted, and opted out or maxims could simply clash. Thus, one must accept that decisions regarding whether acting in compliance with or not observing the maxims are all relative terms. They are relative to the context itself, the interactants in the conversation, and their interpretations regarding the situational context at a specific space and time (Bousfield, 2008).

2.2. Face, Facework, Relational Work and Rapport Management

The notion of face can be intuitively meaningful to people, but it might be difficult to define precisely. As an early but an influential conceptualisation of ‘face’, Goffman (1967) defines it as “... the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact” (p. 5). The concept of ‘*face*’ as something that can be maintained, lost, or enhanced is at the core of Brown and Levinson’s (1987) approach to politeness. They define face as a concept with two aspects: *negative face* and *positive face*. Negative face represents a desire for autonomy and being unimpeded by others while positive face represents a desire for approval in terms of behaviours and values, etc. However, Brown and Levinson (1987) are criticised as (i) they have ignored the interpersonal or social perspective on face, and (ii) they have overemphasized the notion of individual freedom and autonomy (Matsumoto, 1988 and Gu, 1998). Watts (2003) also states that “On the surface, Grice’s CP almost reads like a set of rational injunctions on how to be a good rhetorician, and although it might have validity for *western cultures*, there is no guarantee that the maxims are equally valid in different cultural settings” (p. 208)(emphasis added).

Considering Brown and Levinson’s theory focus only face-mitigating behaviour, Locher and Watts (2008) proposed the notion of ‘*relational work*’ which is the “work invested by individuals in the construction, maintenance, reproduction and transformation of interpersonal relationships among those engaged in social practice” (p. 96). In contrast to ‘*facework*’ that is mostly related to Brown and Levinson’s theory based on face-mitigation, relational work aims to cover “face-enhancing and face-mitigating behaviour as well as face-damaging, face-aggressive or face-challenging behaviour” (Locher, 2012, p. 9). Locher (2012) summarises the overall research goals of relational work as “the wish to better understand how people create relational effects by means of language, comprehend how this process is embedded in its cultural and situated context, and recognise how this is interrelated with social and cognitive processes” (p. 9).

Taking the criticisms levelled for Brown and Levinson's framework as well as the focus on interpersonal elements in conversation into account, Spencer-Oatey (2008) proposed a modified framework for the concept of 'face'. However, she prefers the term '*rapport*' instead of 'face' and 'politeness' since it is much broader in scope. Following Goffman, she suggests face is associated with personal/relational/social *value*, and is concerned with people's sense of worth, dignity, honour, reputation, competence, and so on – entirely disregarding negative face concerns. On the other hand, she puts forward the concept of 'sociality rights and obligations' – as a response to the criticisms – which are concerned with social *entitlements*, and reflect people's concerns over fairness, consideration, and behavioural appropriateness during interaction (p. 13).

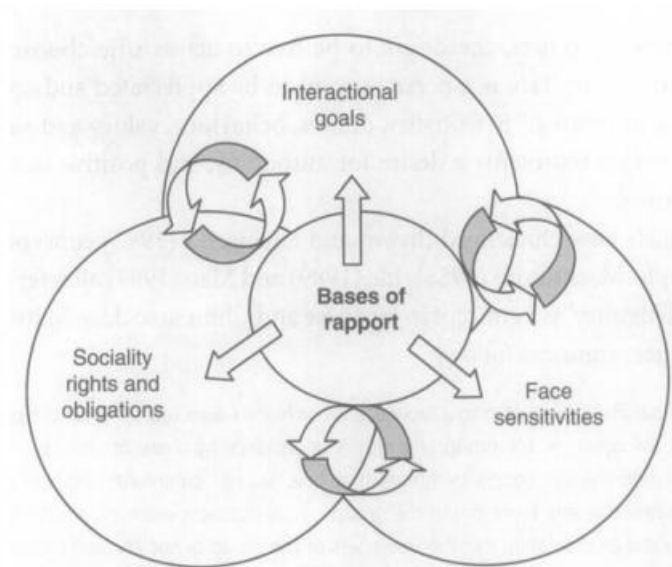


Figure 2: The bases of rapport (Spencer-Oatey, 2008, p. 14).

Spencer-Oatey (2002) suggests that face has two interrelated aspects: *quality face* and *social identity face*. The former is concerned with “the value that we effectively claim for ourselves in terms of such personal qualities” as our competence, abilities, appearance, etc. while the latter is concerned with “the value that we effectively claim for ourselves in terms of social or group roles” (p. 540).

Table 1: Components of Rapport Management (Spencer-Oatey, 2002, p. 541)

Rapport Management		
	Face management	Sociality rights management
Personal/independent perspective	Quality face (cf. B&L's positive face)	Equity rights (cf. B&L's negative face)
Social/interdependent perspective	Social identity face	Association rights

She further suggests that *sociality rights*, too, have two interrelated aspects: *equity rights* and *association rights*. The former is based on the idea that we all are entitled to be “treated fairly” and not to be “taken advantage of or exploited”. Thus this equity entitlement seems to have two components: the notion of *cost benefit* (the “belief that costs and benefits should be kept roughly in balance through the principle of reciprocity”) and the issue of *autonomy – imposition* (“the extent to which people control us or impose on us”) (ibid.,p. 540). The latter one, association rights, can partly relate to *interactional association/dissociation* (as ‘interactional involvement – detachment’ in Spencer-Oatey, 2008, p.16) (based on the idea that “we are entitled to an appropriate amount of conversational interaction”, i.e. neither being ignored nor being too overwhelmed) and partly to *affective association/dissociation* (as ‘affective involvement – detachment’ in Spencer-Oatey, 2008, p.16) (“the extent to which we share concerns, feelings and interests”, which might range from “sociocultural norms to personal preferences”) (Spencer-Oatey, 2002, p. 541). In brief, equity rights can be linked with individualism and independent self-construal while association rights can be linked with collectivism and interdependent self-construal (Spencer-Oatey, 2008).

The third factor that can influence interpersonal rapport in her framework is the interactional goals. Spencer-Oatey (2008) states that people usually have specific goals in mind when they interact with others. Some interactions can be more goal-driven or some people can be more face-sensitive. Thus, any failure to achieve these ‘wants’ can cause frustration and annoyance.

One final remark I deem necessary to make in terms of “face” is that, as Culpeper (2011b) highlights, B&L’s politeness theory is based on the idea of *potential* face-threat (because ‘any interaction is potentially face-threatening’ (Tracy, 1990)). The word ‘threat’ semantically entails future damage – which is not entirely appropriate for impoliteness contexts. Therefore, the expression *‘face-attack’* is preferred.

2.3. Politeness Theories and Criticisms

Although the exact definition and role of politeness in discourse is still a controversial issue, Lakoff (1973), Leech (1983), and Brown and Levinson (1978, 1987) were the linguists putting forward the earliest but the most influential politeness theories. All three of them were influenced by the concept of “communicative competence” introduced by Hymes (1972) as well as the Cooperative Principle by Grice (1975) (Locher, 2012).

Lakoff (1973) was the first linguist to link pragmatic knowledge with the concept of politeness. Lakoff’s theory of politeness proposes two rules of pragmatic competence which she suggests govern all conversations and are universal: 1) Be clear and 2) Be polite (Lakoff 1973, p. 296 cited in Locher, 2012). The first rule is based on Gricean maxims (i.e. Maxim of Quantity, Maxim of Quality, Maxim of Relations, and Maxim of Manner) whereas the second one could be differentiated as: 1) Don’t impose; 2) Give options; and 3) Make others feel good (Lakoff 1973, p. 298 cited in (Locher, 2012). These subsets of the latter rule can also be referred to as the *maxim of formality* or *distance*, the *maxim of hesitancy* or *deference* and the *maxim of equality* or *camaraderie* (Theories of Politeness). Lakoff further emphasizes that “what is polite for me may be rude for you” and “if two cultures differ in their interpretation of politeness of an action or an utterance is that they have the same three rules, but different orders of precedence for these rules” (Lakoff, 1973, cited in Locher, 2012).

As mentioned before, expanding Lakoff’s understanding of politeness, Brown and Levinson (1987) put forward their Politeness Theory based on Goffman’s (1967) concept of *face* and Gricean *maxims*. Building on the idea of a “Model Person” which is “constructed” (Eelen, 2001, p. 50) with a “means-ends behaviour” (Locher,

2012, p. 4), B&L distinguish the notion of face as *positive* and *negative face*. The former refers to every individual's desire to "be desirable to at least some others" while the latter refers to every "adult's" desire to "be unimpeded by others" (Brown & Levinson, 1987, p. 62). As a vulnerable concept, face can be *lost*, *maintained* or *enhanced* in conversation. In this regard, in order to maintain social harmony, social actors have an interest to "maintain each other's face" (Brown & Levinson, 1987, cited in Locher, 2012). Thus, the speaker must minimise the face threat of a face-threatening act (FTA). According to Brown and Levinson (1978), when performing an FTA, one must consider the best politeness strategy possible. The politeness strategies they determined in this regard can be grouped into five super-strategies. The higher the number of the strategy, the more polite it is (see below: Figure 2).

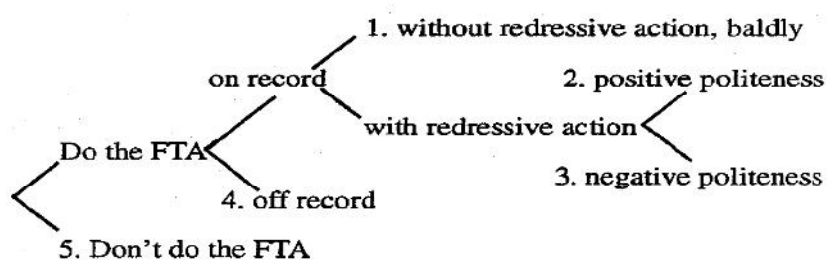


Figure 3: Five Politeness Strategies (Brown and Levinson, 1978, p. 74)

The first decision should be made on whether one would prefer doing the FTA on record (strategies 1, 2 and 3) or doing it off record (strategy 4). Bald-on record strategies (doing an act without redressive action) aim to be direct and effective but they do nothing to minimise the threats to the addressee's face (e.g. 'Lend me your car tomorrow') whereas off-record strategies aim to mitigate the effect of FTAs and take the pressure off of the speaker by giving hints rather than making explicit requests (e.g. 'I'll have to pick up a friend from the airport tomorrow, but I don't have a car') but violating Gricean maxims at the same time. On the other hand, in on-record strategies with redressive action, the act is relatively clear. Positive politeness strategies care about the addressee's desire to be respected. To fulfil this, the speaker might show that he or she is interested in something that the addressee presumably finds desirable (e.g. "Hey, that's a great suit you have on! Is it new? (...) By the way, may I borrow your car tomorrow?"). Negative politeness strategies recognise the

addressee's face as the speaker tries to satisfy the addressee's desire not to be imposed upon (e.g. "You couldn't by any chance lend me your car tomorrow, could you?")(Brown & Levinson, 1978, pp. 74-141).

The speaker must decide which strategy to use – which depends on the weightiness of the FTA. This decision is based on three factors (Brown and Levinson, 1978):

- 1) The *social distance (SD)* between the speaker and the hearer. Distance refers to the degree of social familiarity of the two people. For example, there is not such a great social distance with a friend whereas there is with a stranger.
- 2) The *relative power (P)* of the speaker and the hearer. Politeness refers to the ranking, status or social stance of the two people. For example, a teacher hierarchically stands lower than a supervisor; thus, one would expect that the teacher to be more polite and the supervisor less.
- 3) The *degree of imposition (WI)*. This is closely related to what is being requested. For example, asking someone to borrow a quarter would not be as great an imposition as asking the same person to borrow a hundred dollars.

Based on the above mentioned fundamentals of their Politeness Theory, Brown and Levinson (1987) suggest a detailed list of linguistic strategies based on their observations in three languages. For instance, the FTA strategy of 'positive politeness' is supported by other super-strategies, namely: "Claim common ground", "Convey that S and H are cooperators", "Fulfil H's want". These strategies are further divided into 15 different strategies such as "Seek agreement". Likewise, the other FTA strategies of 'negative politeness', 'off record' strategies are also divided into 10 and 15 strategies, respectively. According to Locher (2012), no other theory of politeness has gone to this decriptive detail.

Another classical work tackling pragmatic competence and based on Gricean maxims is Leech's (1983) Politeness Principle (PP) (Locher, 2012). He begins by establishing two pragmatic systems: pragmalinguistic and sociopragmatics. He further introduces two rhetorics for conversation: textual and interpersonal. Within

the framework of ‘Interpersonal Rhetorics’, Leech argues that his Politeness Principle (PP) is in close connection with Gricean maxims but PP explains why CP is not followed during conversation (Locher, 2012). That is, this principle addresses the relationship between the speaker and the hearer where both interlocutors negotiate the meaning by using the knowledge about the principles they both have. The PP is comprised of six maxims:

1. Tact Maxim
2. Generosity Maxim
3. Approbation/Praise Maxim
4. Modesty Maxim
5. Agreement Maxim
6. Sympathy Maxim

Similar to Brown and Levinson’s detailed Politeness Theory, Leech’s theory of politeness establishes five scales, which are used for determining how the maxims should be used and balanced (Theories of Politeness).

1. The Cost Benefit Scale
2. Optionality Scale
3. Indirectness Scale
4. Strength of Socially-defined Rights and Obligations (Leech, 2007)
5. Self-territory and other-territory

In his latter version, on the other hand, he identifies PP as a ‘constraint’ (Leech, 2007): “The Principle of Politeness (PP) – analogous to Grice’s CP – is a constraint observed in human communicative behaviour, influencing us to avoid communicative discord or offence, and maintain communicative concord” (p. 6).

In brief, Grice’s CP was the cornerstone of these early but influential Politeness Theories that explain politeness as a method of achieving social cooperation. However, these models also accept that such polite utterances appear to violate one or more of the Gricean maxims. “So there is an inherent contradiction in their work”

asserts Watts (2003). Although polite language is a form of cooperative behaviour, it does not seem to abide by Grice's CP.

According to Watts (2003), Grice, too, did not believe that interactants would always stick to the maxims. "The central insight provided by Grice is that we repeatedly violate the CP and that we do so for different reasons" (p. 204). Sometimes one of the maxims might clash with another; sometimes the interactant would prefer not to stick to a maxim or deliberately 'flout' one. In order for the co-interactants to reinstate the CP, they must fill in the communicative 'gap' for themselves while violating a maxim. This is what Grice calls an 'implicature' which is an inference by means the CP may be restored. However, the problem here is that "if we follow the Gricean CP, there is no way of knowing not only *how* the addressee will drive the implicature, but even *what* implicature or implicatures s/he is likely to derive" (Watts, 2003, p. 219). Therefore, developed as a reaction to Grice's Cooperative Principle, Sperber & Wilson (1995) put the concept of 'implicature' on a more cognitive basis. Their theory incorporates all the maxims under one super-maxim, i.e. the Maxim of Relevance (Bousfield, 2008).

2.3.1. Relevance Theory

What is missing in semiotic accounts of communication by Lakoff, Leech, Brown and Levinson based on Grice's ideology is the importance of cognition (knowledge) and the process of inferring. Sperber and Wilson (1995) suggest that "successful communication is a question of degrees of success rather than a binary distinction between success or lack of success" (Watts, 2003). In this regard, Sperber and Wilson (ibid.) consider an utterance within a discourse as a stimulus altering the cognitive environment of the hearer(s). In making the utterance, the addressee is supposed to assume that the speaker has done everything to produce an utterance which alters the context within which the speaker and the hearer(s) are interacting socially – i.e. 'contextual effects' as Sperber and Wilson put it. Based on their 'mutual cognitive context' or shared knowledge, it is up to the hearer to infer the most relevant information.

Thus, relevance is not a clear-cut issue for utterances. The degree of relevance can change from speaker to hearer, from one hearer to the next, or from one context to the other. Nevertheless, both the speaker and hearer(s) are socially constrained to react to utterances in one way or another. The greater the contextual effects are for the hearer to make less cognitive effort to infer, the greater will be the relevance of the utterance. It is, hence, up to the speaker to make the utterance in a manner to expect little effort from the addressee to be able to infer the most relevant information. In brief, according to Watts (2003), RT allows a constant negotiation of meaning and indicates that politeness is not simply a matter of face-threat avoidance while not abandoning the notion of ‘face’ either)¹.

2.4. Impoliteness

Culpeper (2005) defines what impoliteness is not and proposes four things in this regard (pp. 36-37):

1. Impoliteness is not incidental face-threat.
2. Impoliteness is not unintentional.
3. Impoliteness is not banter or “mock politeness”.
4. Impoliteness is not bald on record politeness.

Then, what is impoliteness? Culpeper (2005, p.38) proposes a definition²: “Impoliteness comes about when: (1) the speaker communicates face-attack

¹Watts also notes that relevance theory rarely or never concerns itself with stretches of natural verbal interaction (Watts, 2003, p. 212). And all theories of (im)politeness should be able to account for how (im)polite discourse develops and culminates as Watts himself claims “it is impossible to evaluate (im)polite behaviour out of context of real, ongoing verbal interaction” (Watts 2003, p. 23, cited in Bousfield, 2008, p.47). In this respect, relevance theory is conceptually incoherent (see Bousfield, 2008a).

²Culpeper (2011b) reviewed his definition of impoliteness various times with the latest one being: “My definition of impoliteness, (...), is as follows: Impoliteness is a negative attitude towards specific behaviours occurring in specific contexts. It is sustained by expectations, desires and /or beliefs about social organisation, including, in particular, how one person's or group's identities are mediated by others in interaction. Situated behaviours are viewed negatively when they conflict with how one expects them to be, how one wants them to be and/or how one thinks they ought to be. Such behaviours always have or are presumed to have emotional consequences for at least one participant, that is, they cause or are presumed to cause offence. Various factors can exacerbate how offensive an impolite behaviour is taken to be, including for example whether one understands a behaviour to be strongly intentional or not.” (Impoliteness: Using and Understanding the Language of Offence)

intentionally, or (2) the hearer perceives and/or constructs behaviour as intentionally face-attacking, or a combination of (1) and (2).”

Nevertheless, the definition of (im)politeness is not a simple one since all researchers tend to define it differently based on their different perspectives. In other words, (im)politeness is a widely disputed term due to the difficulty faced in defining and conceptualising it. Avoidance from being too direct or using language displaying respect can be used to characterise polite language. One might even encounter people talking about others’ language use as “polite or rude” (i.e. the meta-language).

In his efforts to understand and define ‘politeness’ and ‘polite’ language, Watts (2003) states it became clear that each individual’s subjective perception of ‘politeness’ could be different from that of another one. Strictly speaking, not everyone agrees about what ‘politeness’ actually is. He asserts: “(Im)politeness, therefore, is a disputed term in the English language over which participants in verbal interaction may struggle” (Watts, 2003, p. 253). This struggle paved the way for the need to make a distinction between first-order politeness (politeness₁) and second-order politeness (politeness₂), with the former referring to the commonsense notion of politeness (Eelen, 2001) as a lay concept (Watts, 1992), and the latter referring to its scientific conceptualisation (Eelen, 2001) as a more technical notion (Watts, 1992). However, the notion of politeness does not constitute a solid base for analysing impoliteness (Culpeper, 2008). Is it the opposite of the concept of politeness as the lay person would perceive it or is it the opposite of politeness as academics would perceive it? Eelen (2001) suggests that an adequate politeness₂ theory would suffice to capture both phenomena at the same time. This is also the case with preferring both a semantic and pragmatic approach to analysing impoliteness within talk, because as Palmer (1981) points out, ‘it is not possible to draw a clear theoretical division between what is in the world and what is in the language’ (p. 51).

Although existing politeness theories (Brown and Levinson, 1978, 1987; Lakoff, 1973; Leech, 1983) could be a good point of departure to capture impoliteness phenomena as they are ‘designed to analyse social interaction’ (Culpeper,

2008), empirical data so far have shown the assumption that speakers use either positive or negative politeness strategies when they are faced with an FTA. However, the strategies seem to be quite heterogeneous, i.e. they are not 'inherently polite'. When the speaker is forced to damage the face of the hearer, the researcher can classify the act to avoid, mitigate or soften the effect of the FTA as 'polite' behaviour (Watts, 2003).

Watts (ibid.) also states that:

But what about the interlocutor (hearer)? If s/he is still offended, was the utterance 'polite'? And what about a situation in which the speaker would be quite within her/his rights to be absolutely blunt towards the interlocutor, i.e. to commit a 'bald-on-record FTA', but chooses instead to 'soften' it in some way, intending the interlocutor to infer that this was a deliberate strategy? Is the utterance then 'polite' and if the speaker chooses a linguistic expression that might be interpreted as 'polite' but aggressive, is it aggressive because the expression itself is out of place in the situation, i.e. it is perceptually salient? (p. 251)

Watts alleges these questions are never asked in most empirical work and the principal problem of current theories of politeness, especially the B&L's model, is their claim to be "objective". Thus, he asserts: "Not only are the qualifications of social acts as 'polite' or 'impolite' highly subjective and a matter for discursive dispute, but the acts themselves may be evaluated negatively, positively, neutrally, etc." (Watts, 2003, p. 252). However, he further suggests that we generally agree what sort of behaviour is appropriate. Hence he calls this behaviour '*politic behaviour*', which can either be linguistic or non-linguistic, during social interaction based on individuals' different face needs, i.e. requiring 'negotiating' facework.

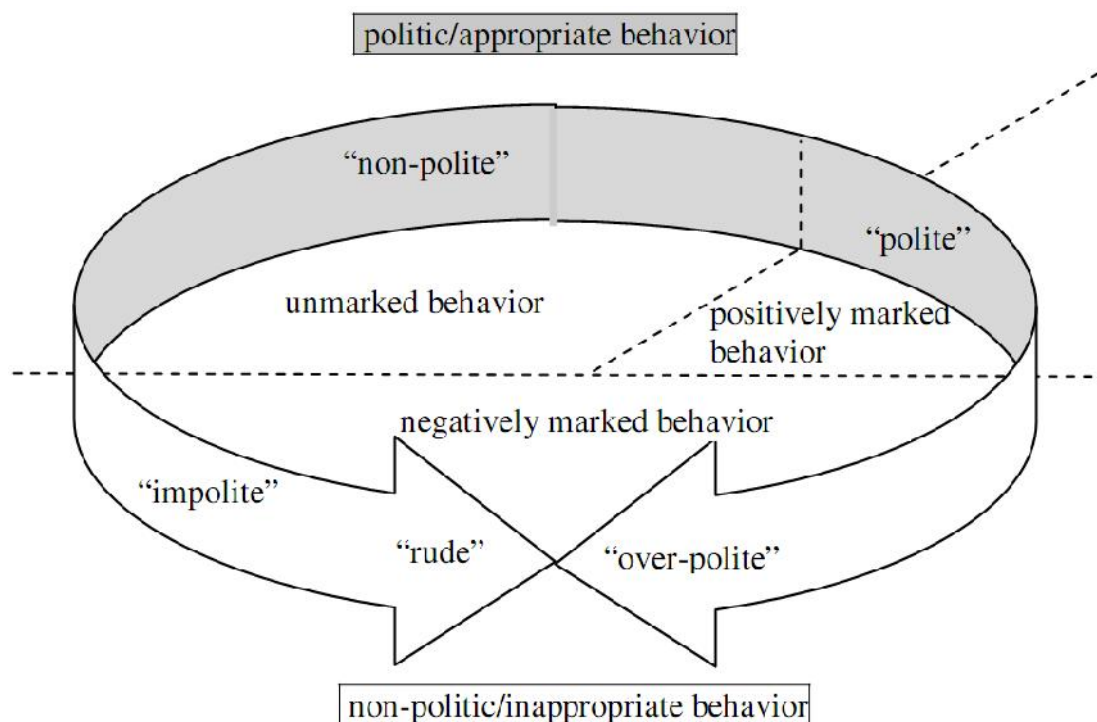


Figure 4: Relational work(Watts, 2005, as cited in Culpeper, 2008, p.22)

Watts (2005) offers a diagram which attempts to capture the entire scope of relational work (see Figure 3 above). Within the framework of the relational work, markedness is related to appropriateness. If the behaviour is inappropriate, then it will be marked and it is possibly noticed. However, if behaviour is unmarked, then it is labelled as ‘politic behaviour’. Politeness here is considered as a positively marked behaviour. What goes beyond what is expected should be called ‘polite’ or ‘impolite’ (Watts, 2003).

Similar to what Watts suggests as ‘politic’ behaviour, Terkourafi (2005)proposes a frame-based approach to politeness, based on the idea that politeness is then expected because it is ‘rational’ and polite forms, thus, go ‘unnoticed’ (p.109). Contrary to Brown and Levinson’s (1978, 1987) view that politeness must be recognised as intended, Terkourafi (ibid.) suggests neither a polite nor a face-threatening intention is attributed *a priori*. Therefore, she argues that “politeness is construed as a broader notion, in which face is constituted as a ‘by-product’”.

As for the argument that the term ‘politeness’ is inadequate, given the variety of phenomena, Culpeper, Bousefield, & Wichmann (2003, p.1548) also claim existing politeness theory of Brown & Levinson (1987) fail to cover the ‘impoliteness’ phenomena despite their category of ‘bald-on record’ strategies (for further discussions see Thomas, 1995). In this respect, the context is crucial as Brown and Levinson (1987) noticed. For instance, taboo words can be used in non-face attacking contexts and to show solidarity; however if they are used with certain linguistic expressions such as to fit in the frame “You X” with a falling intonation and with a stress on X, then it is highly unlikely that the expressions is neutral (Culpeper, 2011b). According to Culpeper, et al. (2003), “a key difference between politeness and impoliteness is *intention*: whether it is the speaker’s intention to support face (politeness) or to attack it (impoliteness)”(pp. 1549 – 1550).

Based on his notion of face, Goffman (1967) suggests *three* types of action that constitute a threat to face: 1) ‘The offending person may appear to have acted maliciously and spitefully, with the intention of causing open insult’; 2) ‘There are incidental offences; these arise as an unplanned but sometimes anticipated by-product of action – action the offender performs in spite of its offensive consequences, though not out of spite’(such as an act of disagreeing); 3) The offending person ‘may appear to have acted innocently; his offence seems to be unintended and unwitting’ (i.e. faux pas, gaffes, boners or bricks) (cited in Culpeper et al., 2003).

Inspired by Brown and Levinson’s (1987) model of politeness, Lachenicht (1980), Austin (1990), and Culpeper (1996) each suggested an impoliteness framework. Lachenicht (1990) mentions ‘aggravating language’, ‘a rational and intentional attempt to hurt or damage the addressee’, as an extension to Brown and Levinson’s politeness framework:

- 1) *Off record*: ‘ambiguous insults, hints, and irony
- 2) *Bald on record*: directly produced FTAs and impositions
- 3) *Positive aggravation*: a strategy to show the addressee that he is not approved of, is not esteemed, does not belong, and will not receive cooperation

- 4) *Negative aggravation*: a strategy to impose on the addressee, to interfere with his freedom of action, and to attack his social position and the basis of his social action³

(cited in Culpeper et al., 2003).

Although both Austin (1990) and Culpeper (1996) mention ‘face attack’ and provide a framework based on Brown and Levinson’s (1987) model, there is a fundamental difference: Austin (1990) provides a hearer-based account of utterances. Despite taking a stance similar to Watts (2003)⁴, Austin overlooks the role of the speaker. However, Culpeper et al. (2003) criticises Austin (1990) since her paper is not about the *communication* of impoliteness, but the interpretation and perception of it. And her interpretations of offence are untested.

Finally, Culpeper (1996) provides a parallel structure to Brown and Levinson’s (1987) work. His super-strategies are as follows:

- 1) *Bald on record impoliteness*: ‘...is typically deployed where there is much face at stake, and where there is an intention on the part of the speaker to attack the face of the hearer.’
- 2) *Positive impoliteness*: strategies ‘designed to damage the addressee’s positive face wants, e.g. ignore the other, exclude the other from an activity, be disinterested, unconcerned, unsympathetic, use inappropriate identity markers, use obscure or secretive language, seek disagreement, use taboo words, call the other names.’
- 3) *Negative impoliteness*: strategies ‘designed to damage the addressee’s negative face wants, e.g. frighten, condescend, scorn or ridicule, be contemptuous, do not treat the other seriously, belittle the other, invade the other’s space (such as shouting), explicitly associate the other with a negative aspect (such as using the pronouns “I” and “You”), put the other’s indebtedness on record.’

³According to Culpeper (2003), Lachenicht’s concepts of ‘positive’ and ‘negative aggravation’ fundamentally fail to relate to positive and negative face notions as defined by Brown and Levinson (1987). The paper does not provide ‘real life’ conversational data, either.

⁴According to Watts (2003), labelling social acts as ‘polite’ or ‘impolite’ is highly subjective.

- 4) *Sarcasm or mock politeness*: strategies ‘that are obviously insincere, and thus remain surface realizations.’
- 5) *Withhold politeness*: ‘Keep silent or fail to act where politeness work is expected.’
- 6) *Off-record impoliteness*: ‘the FTA is performed by means of an implicature but in such a way that one attributable intention clearly outweighs the others.’

(Culpeper, 2005, pp. 41-44).

According to Culpeper et al. (2003), however, since the above-mentioned frameworks are fundamentally inspired by Brown and Levinson’s model, ‘little is said about matters to do with sequencing in discourse or prosodic aspects’ (for detailed information, see the following sections).

Seeing that Brown and Levinson’s concept of positive and negative face fails to capture the entire positive and negative impoliteness phenomena, Culpeper (2011b) based his later impoliteness model on Spencer-Oatey’s model of rapport management. Although expressing and understanding impoliteness is not restricted to the use of conventionalised impoliteness formulae, he still summarised the relatively conventionalised strategies and formulae for performing impoliteness in his book ‘Impoliteness: Using Language to Cause Offense’.

Table 2: Conventionalised impoliteness strategies and formulae (Culpeper, 2011b, p. 256):

Conceptual orientation	Some impoliteness strategies	Some impoliteness formulae
Face (any type: <i>quality face, social identity face or positive face</i>)	<p><i>Insults:</i> Producing or perceiving a display of low values for some target</p> <p><i>Pointed criticism/complaint:</i> Producing or perceiving a display of low values for some target</p>	<ul style="list-style-type: none"> • Insults (personalised negative vocatives, personalised negative assertions, personalised negative references, personalised third-person negative references in the hearing of the target) • Pointed criticisms/complaints • Negative expressives (e.g. curses, ill-wishes) • Unpalatable questions and/or presuppositions
Association rights	<p><i>Exclusion</i> (including failure to include and disassociation): Producing or perceiving a display of infringement of inclusion</p>	
Equity rights (<i>negative face</i>)	<p><i>Patronising behaviour:</i> Producing or perceiving a display of power that infringes an understood power hierarchy</p> <p><i>Failure to reciprocate:</i> Producing or perceiving a display of infringement of the reciprocity norm</p> <p><i>Encroachment:</i> Producing or perceiving a display of infringement of personal space (literal or metaphorical)</p> <p><i>Taboo behaviours:</i> Producing or perceiving a display of behaviours considered emotionally repugnant</p>	<ul style="list-style-type: none"> • Condescensions • Message enforcers • Dismissals • Silencers • Threats

Despite mentioning Leech's (1983, p. 105) statement that impoliteness is 'rather marginal to human linguistic behaviour in normal circumstances', Culpeper (2011b) also noted that 'it is central to particular discourses (e.g. army training, exploitative TV shows)' (p. 133). Studying those discourses, he provides a list of conventionalised impoliteness formulae with which 'context-specific impoliteness effects are conventionalised' (Culpeper, 2010, p. 3243). Following Culpeper's (2010, 2011b) list of conventionalised impoliteness formulae⁵; Uçar & Yıldız(2015) provides the alternative uses of such formulae in Turkish, based on their corpus of the TV show *Komedi Dükkanı*(pp. 68-74):

Insults

1. Personalized negative vocatives
 - (lan) [salak / manyak / öküz / gerizekalı / hödük / beyinsiz vs.!]
'Idiot / lunatic / oaf / moron / rube / rattlebrained / etc.!'
2. Personalized negative assertions / negative assertions in the form of question
 - (Arkadaşım) [sen] [hakkaten] [salak-sın / gerizekalı-sın]
'My friend, you are really an idiot / moron!'
 - [Arkadaşım / sen / siz] [salak / manyak / öküz / gerizekalı / hödük / sapık / vs. [mIsIn(Iz)?]
'My friend, are you a/an idiot / lunatic /oaf / moron / rube / pervert / etc.?'
3. Personalized third-person negative references
 - [salak / manyak] [işte]
 - 'He is a/an idiot / lunatic, you see.'
 - [salağın / gerizekalının] [biri / teki]
 - 'He is just a/some idiot/moron.'
 - [salak / manyak] [bi] [adam]
 - 'He is a/an idiot / lunatic man.'

Pointed criticisms / complaints

- [çok / ne] [saçma] [bi şey] [ol-du] (bu) (ya)
- '(Ah!) This thing is utter nonsense / What nonsense this thing is.'
- (ya) (bu) [çok / ne] [saçma] (bi şey) [ol-du]
- '(Ah!) Thing is utter nonsense / What nonsense this thing is.'
- (ya) (bu) [çok] [saçma] (bi şey) [ol-ma-dı mı?]
- '(Ah!) Isn't this thing [utter] nonsense?'
- [çok / ne] [saçma] [bi] [şey / soru / isim / mekan/ eşek / durum / klip / orman / vs.] (bu) (ya)

⁵ For the original list, see Culpeper, *Impoliteness: Using Language to Cause Offense*, 2011, pp. 135-136.

- ‘(Ah!) This thing / question / nsmr / place / donkey / situation/ video clip / forest is utter nonsense / what nonsense this thing / question / name / place / donkey / situation / video clip / forest is nonsense.’

- (ya) [çok / ne] [kötü / çirkin / acayip / biçim] [bi] [ses-I / el yazı-sı / vs.]

- ‘(Ah!) He has such (a) bad /ugly / weird / kind of / voice / handwriting. / What (a) bad / ugly / weird / kind of / voice / handwriting he has.’

- [bu / cümle / kıyafet] [ne/ çok] [kötü / çirkin / acayip]

- ‘This / sentence / clothing is very bad / ugly / weird. / What (a) bad / ugly / weird sentence / clothing.’

- [bu] [nasıl] [bi] [eşek / hareket / obje / vs.] (ya)

- ‘(Ah!) What kind of a donkey / movement / object is that?’

- [çok] [sıkıl-dı-m / sıkıl-ıyor-um] (ben) (ya)

- ‘(Ah!) I am very bored.’

Challenging or unpalatable questions

- (arkadaşım) [ne] [önemi] [var?]

- ‘(My friend) what does it matter?’

- (arkadaşım) [kim-e] [di-yor-um?]

- ‘(My friend) Who am I talking to?’

- [ne] [di-yor-sun / konuş-uyor-sun] [sen] [ya?]

- ‘(Ah!) What are you talking about?’

- [sana] [ayağını indir / ayağa kalk / vs.] [diy-en] [ol-du mu?]

- ‘Is there anyone who told you to take your foot off / stand-up?’

Dismissals

- [çık] [dışarı]

- ‘Get out!’

- [dışarı] [çık]

- ‘Get out!’

Silencers

- [kapa] [çene-n-i]

- ‘Shut up!’

- [dur] (arkadaşım)

- ‘Stop! (my friend)’

- [konuş-ma]

- ‘Don’t talk!’

- [sus]

- ‘Shut up!’

- [kes-ti-k / kes]

- ‘Cut!’

Threats

- [ağzını burnunu] [kır-ar-ım / kır-ı-cam] (ha / vallaha / senin) (bak)

- ‘(Look!) I will smash your mouth / nose in (seriously).’

- [valla] [tep-er-im]

- ‘I will kick (you).’

- [dağıt-ır-ım / dağıt-ıca-m] [burayı]

- ‘I will tear this place apart.’
- (arkadaşım) [kov-ar-ım] [seni / size / ikinizi] (de)
- ‘(My friend), I will fire you / both of you.’

Negative expressives (e.g. curses, ill-wishes)

- [Allah] (da) [beni / seni / bizi] [kahret-sin / kahret-me-sin]
- ‘God damn me / you / us!’
- [şeytan] [gör-sün] [yüz-ü-nü]
- ‘May the devil take him!’

Being disinterested / unconcerned

- [umr-um-da] [değil]
- ‘I don’t care.’
- [bu-nu] [ne kadar] [umursa-dığ-ım-ı] [bir] [bil-se-n]
- ‘You know how much I (don’t) care about this.’
- (arkadaşım / beyfendi) [ne] [yap-ar-sa-nız] [yap-ın]
- ‘My friend / Sir, do whatever you want!’
- [bana] [ne]
- ‘What’s it to me?’
- [ama:n! / öff! / off!] (be / ya)
- ‘Oh! / Aww! Pfff!’
- [oho:]
- ‘Oh, no!’
- [ee]
- ‘Aye! (What then?)’

Seeking disagreement

- (ben) [hiç] [bilmi-yor-um / anlamı-yor-um / anla-ma-dı-m / anla-ya-ma-dı-m] (ki / ya)
- ‘I have (absolutely) no idea.’
- [ne] [bil-e-yim] [ben]
- ‘How can I know that?’

Directives

- (arkadaşım / beyfendi) [kazan / komşu / Peter / Noel Baba / vs.] [ol] (gel)
- ‘(My friend / Sir) Be a cauldron / neighbour / Peter / Santa Claus / etc. and come!’
- (Arkadaşım) [kalk-sana / yat-sana / gel-sene / dur-ma-sana / konuş-ma-sana / vs.]
- ‘(My friend) do stand up / do lie down / do come here / don’t stop / don’t talk!’
- (arkadaşım) (bi) [yat / dur / sus / vs.]
- ‘(My friend, (why don’t you) lie down / stop / shut up, etc.!’
- [3, 2, 1] [kayıt] (başla)
- ‘3, 2, 1 record and start!’
- [3, 2, 1] [yallah]
- ‘3, 2, 1 go for it!’

Sarcastic expressions directed at the target

- [daha çok] [ceviz] [gibi] [gel-di] [bana]

- ‘It seems more like a walnut to me.’
- [tabii] (tabii)
- ‘Sure.’
- [bu] [mu] [dalga / karşılık / at / vs.] (yani)
- ‘So is this a wave / response / horse / etc.?’
- [müzik / ada sahillerinde bekliyorum] [bu] [mu]
- ‘Is this music / a song etc.?’
- [ne kadar / çok] [yaratıcı / süper / doğru / bilge] (bir) (cümle / deyiş / fikir / insan) (bence /gerçekten)
- ‘How creative / super / true / wise this sentence / saying / idea / person is. / It is a very creative / super / true / wise this sentence / saying / idea / person.’

2.4.1. Impoliteness in discourse

As both Fraser & Nolen (1981) and Locher & Watts (2008) point out no sentence or linguistic behaviour is inherently polite or impolite. Furthermore, Leech (1981) argues that a theory for ‘an ideal semantic description’ ‘must relate meaning to pragmatics’ in interaction (p. 86). Similarly, Palmer (1981) states that semantics should not be more central to the analysis of language, because ‘only a small part of meaning will ever be captured’ (p.50). In other words, language and context are not two separate entities. Instead, they are in a mutually dependent relationship. As for (im)politeness phenomena, Culpeper (2011b) concludes that ‘(im)politeness can be more determined by a linguistic expression or can be more determined by context, but neither the expression nor the context guarantee an interpretation of (im)politeness: it is the interaction between the two that counts (p. 125).

In their influential paper analysing the discourse in the BBC’s documentary television series, *The Clampers*, Culpeper et al. (2003) emphasise the need to go beyond the single speaker’s utterance, lexically and grammatically defined. Combinations of impoliteness strategies are prevalent in their data. They identified two ways in this regard: 1) A particular strategy can be used *repeatedly* to form a parallelism (i.e. repetition of words, grammatical structures, intonational contours, etc. constituting a pragmatic strategy in order to ‘increase the force of the repeated speech act’); and 2) A particular strategy can be used *incombination* with other strategies (e.g. ‘ask a challenging question’ (negative impoliteness) with the strategy of ‘use taboo words’ (positive impoliteness) as in *what the fuck you doing* (Culpeper

et al., 2003, p. 1561). With regard to the latter pattern, Holmes (1984, p. 363) comments: ‘devices may reinforce one another as when strong stress, lexical boosters and repetition co-occur in one utterance (cited in Culpeper et al., 2003, p. 1561). Culpeper (1996) asserts that the ‘use taboo words’ strategy seems to be the one most likely to combine with others.

According to Culpeper et al. (2003), theoretically, when a recipient of an utterance perceives a strategic impoliteness act, they can either *respond* or *not respond* (i.e. stay silent). “The [latter] option presents particular problems for both the other participants in the original speech event and the researcher, who must depend solely on contextual factors in interpreting the meaning of the silence.” If participants choose to respond, then they can either *accept* the face attack or they can *counter* it. The latter option involves a set of strategies which can be considered in terms of whether they are *offensive* or *defensive*. Offensive strategies mainly counter face attack with a face attack whereas defensive ones mainly counter face attack by defending one’s own face (see Figure 4 below). They also note that these strategic groupings are not mutually exclusive by adding “Offensive strategies have, to some degree, the secondary goal of defending the face of the responder; defensive strategies may, to some degree, the secondary goal of offending the speaker of the original impoliteness act. As a consequence, the distinction is best conceived of as a scale”(Culpeper et al. 2003, pp. 1562 – 1563).

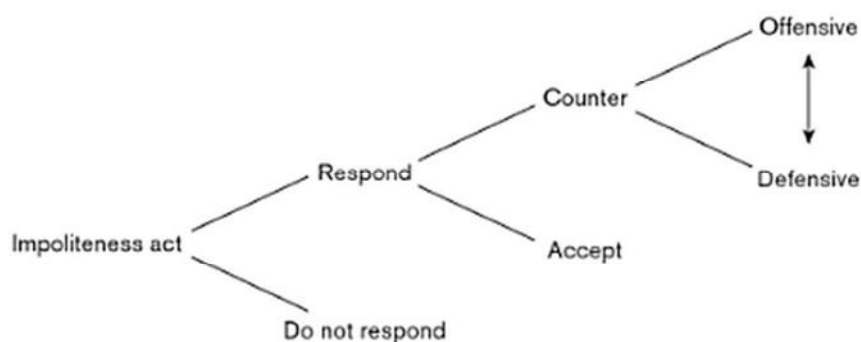


Figure 5: A summary of response options (Culpeper et al., 2003, p. 1563)

In their article, Culpeper et al. (2003) identified four possible defence strategies based on the observations they made in their data: 1) abrogation ('don't shoot the messenger'); 2) opt out on record; 3) insincere agreement, 4) ignoring the implied face attack through mock impoliteness or ritualistic banter (for more examples see Culpeper et al. 2003, pp. 1563 – 1568).

As Bousfield (2007) highlights, Culpeper et al.'s (2003) research does not account for how conflicts are actually resolved. He himself adopts Vulchinich's (1990) set of options for the conclusion of conflictive arguments, namely: (1) Submission to Opponent, (2) Dominant Third Party Intervention, (3) Compromise, (4) Stand-Off, and (5) Withdrawal. In addition to providing examples to each type of conflict termination from his data set of impolite exchanges, Bousfield (2007) shortly defines them:

(1) Submission is the type of resolution in which one participant 'gives in', (2) An on-going conflict can be 'broken-up' by a third party with some power over the participants, (3) 'Compromise occurs where the participants negotiate (a) concession(s) – a position between the opposing positions that define the dispute', (4) Stand-off occurs when neither party submits, but 'when the topic changes, usually after both parties realise the opponent is not going to submit or compromise', and finally (5) Withdrawal occurs 'when one opponent withdraws from communicative conversational activity, or physically leaves the area' (pp. 2203-2210).

2.5. Humour

Humour is a part of day-to-day speech. It has been a field of research since Plato and Aristotle (Uçar & Koca, 2011). Bergson (1911), one of the most prominent theorists of humour, emphasises the social dimension of humour and states that repetition, inversion, reciprocal interference of series of events are the basic elements of jokes whereas rigidity, automatism, absent-mindedness, individualism are the basic elements of funny characters (Uçar & Koca, 2011). Another prominent theorist, Freud (1960), emphasises the psychological aspects of comedy and claims that perception of humour is related to the superiority of the observer.

Table 3: Modern Theories of Humour (Attardo, 2008)

Incongruity	Hostility	Release
Contrast	Aggression	Sublimation
Incongruity/resolution	Superiority	Liberation
	Triumph	Economy
	Derision	
	Disparagement	

As for the modern theories of humour, incongruity (a.k.a. contrast), hostility/disparagement (a.k.a. aggression, superiority, triumph, derision), and release (a.k.a. sublimation, liberation) theories can be listed (Attardo, 1994). Within the scope of “incongruity-based” issues, Kant’s famous definition reads: “Laughter is an affection arising from sudden transformation of a strained expectation into nothing” (Kant, *Critique of Judgement*, 1790, p. 177, cited in Attardo, 1994, p. 48). Sudden transformation and expectation turning into nothing is emphasised here. Schopenhauer defines laughter by mentioning incongruity: “The cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation, and laughter itself is just the expression of this incongruity.” (Schopenhauer, *The World as Will and Idea*, 1819, cited in Attardo 1994, p. 48). In brief, incongruity theories claim that the perception of incongruity between what is expected and what is actually perceived give rise to humour itself (Attardo, 2008). The roots of hostility theories (hereafter: Superiority Theories), the second type of modern humour theories, indeed date back to the earliest humour theories (e.g. Plato, Aristotle) as they all mention the negative element of humour, i.e. its aggressive side (Attardo, 2008). According to Thomas Hobbes (1588 – 1679), laughter arises from a sense of superiority of laughter towards some object. Bergson (1911), the most influential proponent of the superiority theory, claims that humour is a social corrective, i.e. society forces a deviant behaviour to be corrected this way. In other words, superiority theories claim that one finds something humorous with ‘a feeling of superiority over something, of

overcoming something, or aggressing a target’ (Attardo, 2008, p. 103). And finally, release theories claim that “humour releases tensions, psychic energy, or that humour releases one from inhibitions, conventions, and laws” (Attardo, 1994, p. 50). When applied to linguistic behaviour, release theories may account for the “liberation” from the rules of language, such as typical puns and other word-plays as well as for the infractions to the Grice’s CP. To put it differently, release theories allegedly release some form of psychic energy and/or liberates the individual from some constraints (Attardo, 2008).

Although almost each study of humour creates its own taxonomy, and apart from Raskin’s (1985) four general categories of humour, namely ridicule, self-disparaging, riddle, and suppression/repression, Hay (1995) developed a new taxonomy of humour based on two layers.

Table 4: Types of conversational humour (Hay, 1995, pp. 64-65)

<i>Layer 1</i>		<i>Layer 2</i>
1. In-group Humour	1a. Jocular abuse	Anecdote
	1b. Self-depreciation	Fantasy
2. Out-group Humour		Irony
		Joke
		Observation
3. Other Humour		Quote
		Role-play
		Vulgarity
		Wordplay
		Other

1. In-group Humour includes humour which targets one or more of the group members, who are present, including the speaker, as well as jocular abuse where participants tease each other but without malice.

2. Out-group Humour is targeted at someone or a social group other than those present at the interaction.
3. Other Humour covers humour that does not fit either of the above.

As for wordplays, puns are one of the most widespread ways of making jokes in a funny and clever manner (Uçar & Koca, 2011). Comedians can make use of homonyms, homographs, homophones and paronyms. Two words are considered homonyms when their phonemic or graphic representation is identical and two words are considered homographs when their graphic representation is identical. Two words are considered homophones when their phonemic representation is identical. Two words are considered paronyms when their phonemic representations are similar but not identical (Attardo, 1994, p. 111). Additionally, linguistically ambiguous expressions can also be used by the comedians to buy some time to prepare the next joke.

Apart from the taxonomies of puns, structuralist research developed a model that brings incongruity-based theory of humour and semantic research and narratology together – namely the Isotopy – Disjunction Model (IDM) (Attardo, 2008). The model “conceptualises humour as a disjunction (switch, passage) from one isotopy (sense) to another” (p. 107). Isotopy, here, is a sense or an interpretation of a text. Such semantic components of the text are basically polysemous, and hence, ambiguous. According to Attardo (2008, p. 107), the IDM is significant in that “it introduced the distinction between disjunctive and connector and opened the way to the possibility of investigating their positions within the text”.

Having originated within the field of transformational generative grammar in the late seventies, Raskin’s (1985) Semantic-Script Theory of Humour (SSTH) (modelling the humorous competence of an idealised speaker/hearer), was based on scripts – with the argument that the central aspect of humour was semantic/pragmatic.

Raskin’s theory of humour claims that a text can be characterised as a single-joke-carrying-text if both of the following conditions are satisfied:

- 1) The text is compatible, fully or in part, with two different scripts (i.e. the scripts *overlap* over the joke) as in a text describing someone getting up, fixing breakfast leaving the house, etc. – which can fit both for “going to work” and for “go on a fishing trip” contexts. Thus the joke should be compatible with both scripts (cited in Attardo, 1994, pp. 197 & 203).
- 2) The two scripts with which the text is compatible are *opposite* (i.e. they are local antonyms) with the three main classes of script oppositions: actual vs. non-actual, normal vs. abnormal, and possible vs. impossible (cited in Attardo, 1994, pp. 197 & 204).

With an interest in pragmatics, SSTH also incorporates a significant pragmatic component. Raskin observed humour violated the maxims of Grice’s Cooperative Principle (1975). He argues that humorous discourse has its own way of realising cooperative principle, i.e. what he calls the non-bona-fide (humorous) communication differs from bona-fide (“earnest, serious, information-conveying”) type of conversation. Thus, Raskin points out that the violation of these maxims can be either intentional or unintentional on the part of the speaker. In the former case, the speaker is aware of the semantic ambiguity he or she has created while in the latter he or she is unaware of the semantic ambiguity created.

However, it should be noted that SSTH deals only with jokes, “the simplest and least complicated type of humorous texts” according to Attardo (2008, p. 108). Therefore, Attardo and Raskin extended the SSTH under the title of General Theory of Verbal Humour (GTVH) in 1991 so that it can account for any type of humorous text. Broadening the scope of SSTH, GTVH, a linguistic theory, is intended to include textual linguistics, the theory of narrativity, and pragmatics. Thus, six knowledge resources (KRs) have been introduced: 1) the script opposition (SO), 2) the logical mechanism (LM), 3) the situation (SI), 4) the target (TA), 5) the narrative strategy (NS), and 6) the language (LA) (Attardo, 1994, p. 223)⁶. In his article in

⁶ In addition to the SO that stems from SSTH, GTVH involves: LM which corresponds to the resolution phase of the incongruity/resolution models; SI which refers to the textual materials of the scripts of the joke that are not funny; TA which is what is known to be the butt of the joke; NS which is the “genre” of the joke; and LA which is the linguistic choices of the text (Attardo, 2008).

2008, Attardo emphasises that there is a strong hierarchical dependence across KRs which were tested empirically.

Attardo (2008) points out the main aspects of application of the GTVH to longer texts:

- The analysis of the text as a vector, with each humorous instance coded as per the GTVH;
- The distinction between punch lines (indicating the occurrence of a humorous instance at the end of the text) and jab lines (occurrence of a humorous instance anywhere else), and LA is responsible for the position of the punch line;
- The importance accorded to the relative distribution of the lines in the text;
- A taxonomy and analysis of humorous plots.

(Attardo, 2008, p. 110)

Cataloging of all the lines of the text according to the GTVH involves identifying connections among them and the patterns of occurrence of them. Related lines constitute a strand. A strand of strands is called a stack – which is common in large corpora such as a sitcom. In addition, when two related lines occur far from each other, it is called a bridge while a comb refers to the occurrence of several lines in close proximity. According to Attardo (2008), occurrence of humour in the text cannot be random, otherwise jab/punch lines would not cluster together. And the occurrence of humour cannot be uniform either because otherwise the entire text would have the same amount of humour.

From an audience-side perspective to humour, laughter seems to play a significant role. According to Attardo (2008), laughter after a joke means that hearer agrees with the speaker that the occasion was appropriate for joking. Withholding laughter, on the other hand, may be interpreted as disapproval. However, it should be noted that the hearer might fail to notice or understand the humour, among other options.

Laughter does not always follow jokes though. Giles & Oxford (1970) list seven causes of laughter: humorous, social, ignorance, anxiety, derision, apologetic, and laughter as a reaction to tickling (Attardo, 2008, p. 117).

In general, discourse analysis has focused on the functions of humour. The general primary functions of humour listed in Attardo (1994, p. 323) are: social management, de-commitment, mediation and defunctionalisation. Yet in addition to its affiliative role, its aggressive and *disaffiliative* role to disparage a butt/target should also be remembered (cf. Martin (Martin, Patricia, Gwen, Jeanette, & Kelly, 2003, Dynel 2013a).

2.5.1. Humour (and Impoliteness) Triggers

This thesis involves certain phenomena that trigger humour and/or impoliteness in interaction. These phenomena are explained below:

1. Change of Footing (Goffman(1981))

Goffman introduced the concept of “footing” in communication – which became rather influential in discourse analysis. He summarises the concept as:

- (i) Participant’s alignment, or set, or stance, or posture, or projected self is somehow at issue.
- (ii) The projection can be held across a strip of behaviour that is less long than a grammatical sentence, or longer, so sentence grammar won’t help us all that much, although it seems clear that a cognitive unit of some kind is involved, minimally, perhaps, a “phonemic clause.” Prosodic, not syntactic, segments are implied.
- (iii) A continuum must be considered, from gross changes in stance to the most subtle shift in tone that can be perceived.
- (iv) For speakers, code switching is usually involved, and if not this then at least the sound markers that linguists study: pitch, volume, rhythm, stress, tonal quality.
- (v) The bracketing of a “higher level” phase or episode of interaction is commonly involved, the new footing having a liminal role, serving as a buffer between two more substantially sustained episodes (ibid, p. 128).

Although he himself did not provide a clear definition, the following quote is the closest one to a definition:

‘A change in footing implies a change in the alignment we take up to ourselves and the others present as expressed in the way we manage the production or reception of an utterance. A change in our footing is another way of talking about a change in our frame for events (ibid, p. 128).’
(emphasis added).

A change in footing may be taken in the sense of one frame taking the place of another one, just as might be the case with knowledge frames. This, thus, may result in humour as it is not the one that comes to mind first – which is in line with *Incongruity Theories* of Humour.

The corpus in this thesis provides many examples of change in footing mostly through hyper-understanding and misunderstanding phenomena⁷. ‘Hyper-understanding revolves around a speaker’s ability to exploit potential weak spots in a previous speaker’s utterance by playfully echoing that utterance while simultaneously reversing the initially intended interpretation. Misunderstanding, on the other hand, involves a genuine misinterpretation of a previous utterance by a character in the fictional world’ (Brône, 2008). However, it should be noted that both cases rest on differentiation in viewpoints – providing us with different layers of analysis. In order for Clark’s layering model to be applicable, the joke should have a dual nature. Layer 1 refers to the meaning in actual conversation while Layer 2 is the interpreted meaning within the context, only for the purpose of humour. As the data of this thesis shows, Turkish provides a good number of samples of teases with such a dual nature.

⁷ Only the hyper-understanding and misunderstanding phenomena resulting in humour and/or impoliteness were chosen as subject to analysis.

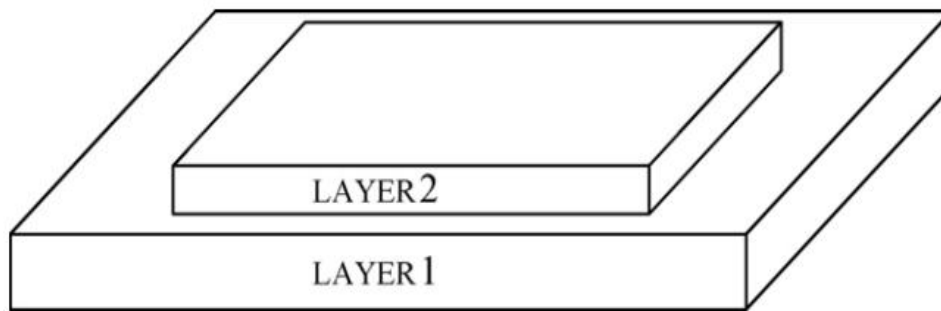


Figure 6: Model of layering in discourse (Clark, 1996)

Another significant theory in cognitive linguistics which has a primary role in understanding humour is Fauconnier’s mental spaces theory. With a view to explain the interpretation of humour with dual (maybe more) meanings in an utterance, cognitive linguistics highlights the link between two or more different mental spaces or domains (Brône, 2008). According to Fauconnier, mental spaces are conceptual structures that “proliferate when we think and talk, allowing a fine-grained partitioning of our discourse and knowledge structures” (Fauconnier, 1997, p. 11 cited in Brône, 2008, p. 2031). Since we can create links between different objects, events, or abstract concepts, etc., the cognitive models set up through the initial interpretation within the discourse is manipulated to create a different interpretation, ‘allowing a clash between two different layers or mental spaces’(Tabacaru & Lemmens, 2014).

2. Multimodal Elements (Gesture and Prosody)

All communication is multimodal at heart. Apart from the linguistic resources we utilise during speech, we make use of other ‘multimodal resources’ at the same time to communicate. Multimodal analysis includes the analysis of such communication that involves more than one ‘*mode*’– which means more than one mode of semiotic resources. Such resources includes speech aspects, namely intonation and other prosodic features, other bodily resources such as gesture (mimicry, hand and body movements), and other proxemics, in addition to other sources of human product such as painting, images, writing, sound recordings, etc., and today, interactive computer tools (e.g. digital media). Foremost among those multimodal resources for communication come gesture and prosody.

As mentioned above, a gesture is a form of non-verbal communication with which particular messages can be communicated in conversation. Gestures include the movement of hands, face, or other body parts. In addition to allowing individuals to communicate a wide range feelings or thoughts, gestures can also cultivate humour (and/or impoliteness). This is the case in the data of this thesis. Although different gestural triggers are available, the data provides unique samples for gestural expressions (accompanying humorous utterances or mostly resulting in humour), particularly pertaining to sarcasm or hyper-understanding. Clark’s layering model mentioned in the section above can provide a background for the interpretation of such analysis.

Prosody is an indispensable part of spoken verbal communication. ‘Tone of voice is an elusive aspect of spoken communication and yet *it has the power to tell us not only much about the speaker but also about what aspeaker is doing in a particular communicative context* (Wichmann, 2012, p. 181)’ (emphasis added). This thesis provides a study of prosody as a part of impoliteness phenomena. Thus, the analysis involves context-specific variables such as the psychological mode of the speaker, the social distance between the interlocutors as well as the power relations between them. The phonological choices of the speaker in a particular utterance, such as his/her voice of a final rising contour instead of a final falling contour, –

leading to impoliteness – are taken into account in the study (for further information about prosody, see Section 2.7).

3. *Humour Support (Hay, 2001)*

Humour support can be defined as ‘the conversational strategies used to acknowledge and support humorous utterances’ (Attardo, Pickering, & Baker, 2011, p. 226). In order to acknowledge a humorous utterance, Hay proposes a three-part cognitive model in which Element 2 (understanding) entails Element 1 (recognition), and Element 3 (appreciation) entails both Elements 1&2.

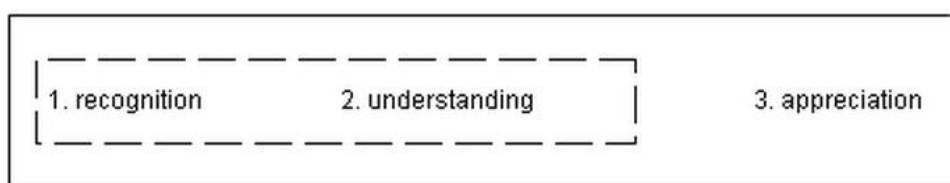


Figure 7: Hay’s humour support model

Hay (2001) suggests that humour support predominantly brings along the production of more humour and/or laughter. Hay listed the following strategies for humour support:

- Laughter (ibid., p. 57-60)
- Contribute more humour (mode adoption; ibid., pp. 60-62)
- Echo (repeat part of the previous turn; ibid., p. 63)
- Offer sympathy or contradict self-deprecating humour (ibid., pp.63-64)
- Overlap and heightened involvement in conversation (ibid., p. 65).

She further notes that humour support is not needed in two particular cases: for humour support itself and for irony. Nevertheless, the hearer may display understanding but not provide support, or withhold reaction – and these two cases do not count as humour support.

Attardo et al.'s (2011) study investigating whether there are any prosodic differences (i.e. volume, pitch, stress) between any serious text and texts involving conversational humour inventory fails to find any significant prosodic differences.

Therefore, for the present thesis, only the non-prosodic elements of humour (i.e. laughter and applause) are taken as the markers of humour. Although there might be inaudible humour support strategies such as body movements, laughter is a type of audible humour support. It should be noted that laughter predominantly comprises audible humour support strategies.

2.6. Entertaining Impoliteness/Disaffiliative Humour in Improvised Media Discourse

Impoliteness is a significant part of social behaviour like laughter (Uçar & Koca, 2011). However, as opposed to laughter, impoliteness is obnoxious, people might be offended or get angry. Entertainment does not seem to fit into the picture. According to Culpeper (2011) entertaining impoliteness has an exploitative nature – which involves a victim or at least a potential victim. So why might impoliteness be entertaining? Culpeper (2011) proposes five sources of pleasure as what makes impoliteness entertaining in today's world where comedies is the TV genre that involves the most verbal aggression (Chory, 2010), cited in Culpeper 2011b, p.233):

1. Emotional pleasure: 'Observing impoliteness creates a state of arousal in the observer, and that state of arousal can be pleasurable.'
2. Aesthetic pleasure: '(...) if one is attacked, one responds in kind or with a superior attack. And to achieve a superior attack requires creative skills.'
3. Voyeuristic pleasure: 'Observing people reacting to impoliteness often involves the public exposure of private selves, particularly aspects that are emotionally sensitive, and this can lead to voyeuristic pleasure.'
4. The pleasure of (audience) being superior: 'Superiority theories developed within humour theory, articulate the idea that there is self-reflexive pleasure in observing someone in a worse state than oneself.'

5. The pleasure of (audience) feeling secure: ‘Compare, for example, witnessing an actual fight in a pub, in which case you might feel insecure and wish to make hasty exit, with a pub fight represented in a film.’

In brief, impoliteness in ‘exploitative’ TV shows (Culpeper, 2005, p. 46) can be seen as a function of the discourse, not a personal goal. Both the effect of the dominant group and the type of the show can be important in the perception of impoliteness.

In line with the concept of entertaining impoliteness by Culpeper, Dynel (2013a) suggests the concept of ‘*disaffiliative humour*’. Although impoliteness as a source of humour could seem implausible, it serves as a source of entertainment and ‘humour experience’ for viewers in media discourse (p.106). She suggests that the notion of disaffiliative humour is not associated with the ‘playfully aggressive forms’ as in superiority and disparagement humour. Rather, it is a concept in which the speaker ‘antagonises some individuals and manifests his/her victory over them’ instead of being ‘playful/jocular/pretended aggression, as in friendly teasing’. The concept focuses on the hearer. Dynel (2013) states that “the hearer takes pleasure in humour by means of which the speaker displays his/her superiority over, and disaffiliates himself/herself from, the butt (target)” (p. 112). In other words, *disaffiliative* humour is appreciated by the hearer, who is not attacked and thus who is not the *butt/target* (Dynel, 2012, p. 174) (original emphasis).

It is necessary to make a note about the *improvised* media discourse here. The talk in the real time of such TV shows is not planned beforehand, i.e. not pre-scripted as ‘in news bulletins, in documentaries, in drama or in situation comedy’ (Hutchby, 2005, p. 1). It is unscripted talk that Goffman (1981) called ‘fresh talk’. Such broadcasting talk is mostly ‘live talk’ or ‘preserves a sense of liveness in its very editing’ (Hutchby, 2005, pp. 1-2). In this sense, this thesis addresses the latter type of media talk – in which the talk seems to have been taken only once (a single take) although it has been pre-recorded. What is more, ‘laypersons from the mundane sphere of everyday life’ (ibid, p.2) as audiences can have a say or role in such unscripted media talk. This thesis explores a corpus of such ‘fresh talk’ with

audience involvement (either as a guest actor/actress on stage or as the audience that provide humour support to the act on stage) and thus, studies the public role of such interaction in the media discourse. As Hutchby (2005) states, 'broadcast talk is a form of talk in public that is oriented towards an approximation of the conditions of interpersonal communication in everyday face-to-face conversation' (p. 12). However, broadcast talk is inevitably quite different from everyday face-to-face conversation as it is institutional talk in essence. This is because all broadcast output is intentionally designed in every bit of detail (Scannell, 1991). The corpus of the present study involves a specific kind of institutional talk which is produced in the co-presence of audience who are both addressed and often invited to the interaction on the stage. The co-present audience in the studio has the right to take a position during the performance. They show their appraisal or condemnation through a single but an effective device, i.e. the audience applause. Thanks to the applause, 'the speaker overtly and unequivocally praises or condemns the state of affairs described' towards which 'he or she could be expected to take a strongly evaluative stance' (Heritage & Greatbatch, 1986, p. 131).

Because "their roles have a significant bearing on the issuing of utterances which communicate impoliteness" (Bousfield, 2008a, p. 67), the audience's role in the media talk should also be mentioned. As interactions recruiting impoliteness may involve more than one hearer, Dynel (2012) provides a detailed analysis of participant roles in a single turn.

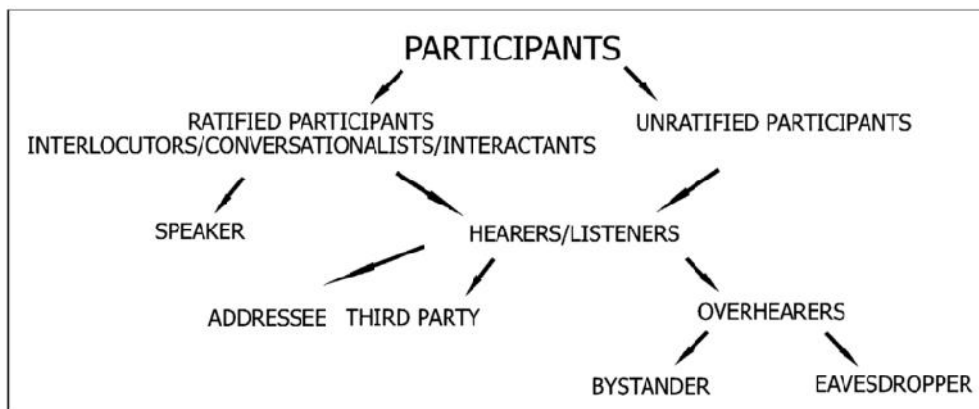


Figure 8: Participants in a single turn within an interaction (Dynel, 2012, p. 168)

She first groups participants as ratified participants and unrated participants. The former refers to the terms *interlocutors*, *conversationalists*, or *interactants*, who embrace both the *speaker* and *ratified hearers/listeners* (ibid., p. 169) (original emphasis). Ratified hearers/listeners are also divided into two: the *addressee* and the *third party*. According to Dynel (2012), the third party can listen and draw inferences but he/she is not the party that is addressed. On the other hand, unrated hearers, i.e. *over-hearers*, are defined as participants who can hear and listen but without the speaker's and also ratified hearer's authorization (ibid., p. 169). Over-hearers are also divided into two: *bystanders* and *eavesdroppers*. The division is contingent on the criterion whether the speaker is aware of their presence or not. In other words, the speaker is aware of the presence of bystanders while he/she is not aware of the presence of eavesdroppers.

While researchers claim that TV viewers of broadcast/media talk are “over-hearers” (e.g. Hutchby, 2005 and Heritage & Greatbatch, 1991 cited in Dynel, 2012), TV viewers are actually considered as the ratified recipients of broadcast talk (e.g. Goffman, 1981 cited in Dynel, 2012). Dynel (2013a) hence points out that another hearer category comes into play in media talk, i.e. ‘the *recipient*, who listens to the impolite utterances performed by the speakers on the screen’ (p. 109) (emphasis added).

It should be noted again that the role of the audience in the TV show, Arkadaşım Hoşgeldin, which constitutes the data of this thesis, is various: (1) They are *therecipents* of impoliteness, as TV viewers; (2) They are the *bystanders*, of whom the speakers are aware, but who are not entitled to take turns in general, although (3) They are the *addressees* of impolite utterances from time to time; and finally (4) They are *ratified participants* of the performance on the stage (as some members of the audience are occasionally invited to the stage).

2.6.1. Entertaining impoliteness in Media Discourse in the Literature

In his analyses of the TV chat show “The Weakest Link”, Culpeper(2005) focuses on generic aspects and strategies that are predominant in the programme. Revising the data based on his existing model, he proposed a new super-strategy of “off-record impoliteness”, a definition of mimicry and adopted Spencer-Oatey’s (2002) rapport management categories. He also mentioned prosodic aspects that play a central role in conveying impoliteness. Although the prevalent view in the literature is that prosody is just a “contextual aid”, Culpeper (ibid.) suggests that it is highly likely that potential instances of impoliteness would be vaguer without prosody. He also suggested that “impoliteness” can be done in a creative manner, hence, becoming entertaining by providing ‘voyeuristic pleasure’ (ibid., p. 68). Finally, he emphasised that even though the role of the presenter in the show (i.e. Anne Robinson) is a fiction, genuine impoliteness could occur in case the hearer “takes” certain behaviour as intentional face-attack.

The most relevant study to this one is that of Uçar & Koca’s (2011), exploring linguistic humour and impoliteness strategies in Komedi Dükkanı (‘Comedy Shop’) (the previous version of ‘Arkadaşım Hoşgeldin’) on the basis of a comparison between the traditional theatre genre (i.e. Ortaoyunu) and the TV show itself. Showing the similarities between Ortaoyunu and Komedi Dükkanı such as the power relations between the characters, presence of a musician(s) on the stage, and use of simple decors and costumes, Uçar & Koca (ibid.) conclude that Komedi Dükkanı is a modern version of Ortaoyunu. From a linguistic point of view,

Ortaoyunu and Komedi Dükkanı have similar properties such as puns, ambiguities and impoliteness to cause humour. Among the mostly used impoliteness strategies, there comes the bald-on-record impoliteness. Nevertheless, one can find positive and negative impoliteness strategies as well as sarcasm and mock politeness. They also note that these strategies can be found solely or together with the others in the data.

Another study worth noting is Dynel's (2013a) chapter on "impoliteness as disaffiliative humour in film talk". The chapter focuses on impoliteness as a source of humour in films, series and serials designed for their viewers. Based on the relevant literature, the author suggests that the superiority theory of humour indicates how the disaffiliative potential of humour contributes to the amusement of the viewer/audience although it was previously suggested in the literature that incongruity theory could best express the workings of humorous impoliteness from a linguistic perspective. She proposed the concept of 'disaffiliative humour' in a context where the speaker does not mean to produce humour at all, especially in interactions held by two characters, where the addressee is the butt/target of impoliteness. Such impoliteness cannot be classified as speaker-intended conversational humour, but as 'disaffiliative humour' with which the audience recognise the fictional speaker's intention to cause offence and may be amused by the 'boosted and usually superfluous impoliteness' (ibid., p.135).

Focusing on humour categories based on the examples she collected from the TV series 'House', Dynel (2013b) argues that conversational humour is widespread in dramatic discourse whose workings are presented in the light of incongruity-resolution and superiority theories. In the study, the incongruity-resolution model is argued to be applicable to all humour categories (which are categorised based on two criteria: stylistic figures and pragmatic categories), as it represents the deviation from an appropriate cognitive model within the discourse with a simple or complex stimulus in mind. What is more, the study shows that many humour types involve aggression. Yet all forms of humour which involve aggressions, such as disparaging conversational humour and impoliteness, or irony and deception, on condition that each type involves a target as well, are labelled as disaffiliative humour, which is

mostly related to the superiority theory of humour. Dynel (2013b) suggests that “the enhancement of one individual over another is the driving force of disparaging humour in film talk, where the focus is on the speaker’s wit and intellectual victory over other interactants” (p. 53). She further notes that on the one hand the target’s response is not given in some cases, which paves the way for the audience not being interested in the target’s feelings, while on the other, the target reciprocates, which boosts the humorous potential (p. 54).

With a focus on the partly neglected role of prosody in impoliteness studies, Culpeper (2011a) chose the exploitative TV show ‘Pop Idol’ as his data set. In his guiding paper, he first stresses the fact that prosodic features are an integrative part of meaning and that ‘context must always be factored in when analysing the role of prosody in communication’ (p.79). He later checks the metapragmatic comments to support his idea that prosody plays a key role in ‘lay person’s understandings of impoliteness’ (p. 79). He further points out that particular prosodies (e.g. high pitched ‘whines’) in particular contexts (e.g. children asking something from their parents) could evoke impoliteness and that prosody could be a useful way of conveying off-record impoliteness in public contexts. Finally, he examines the use of prosody in evoking impoliteness in the TV show ‘Pop Idol’. Culpeper (2011a) explains how one of the judges, Pete, exacerbates the effect of impoliteness which is apparent in his already impolite utterance through prosody: (a) Pete prefers a slower speech with long pauses and monotonous rhythm, lower pitch range and sharp falls and more creaks in his voice – apparently contrasting with the other judge’s (Nicki’s) previous prosody; (b) clearly shows his attitude of boredom and condemnation – which was in parallel with his words; and (c) stresses certain parts of his verbal message (e.g. using a prominent accent on ‘NOTHING about it’). Culpeper (2011a) concludes that prosody could contribute to evoking impoliteness on several levels.

Delving into entertaining impoliteness in media discourse with a genre approach, Uçar and Yıldız (2015) worked on a large corpus of 713.000 words derived from the TV show ‘Komedya Dükkanı’ (Comedy Shop). They analysed the impoliteness strategies employed in the data (according to Culpeper’s (1996, 2005)

scale) as well as the responses to them. Apart from mentioning politeness strategies prevalent in their data, although not frequent (only 0.34% of the total concordance lines), they provide examples to the bald-on-record impoliteness, positive impoliteness, negative impoliteness, and off-record impoliteness strategies; and they further stress that impoliteness is frequently used in combination with other strategies – which is called ‘multiple strategies’ – such as using bald-on-record and positive impoliteness strategies together. In quantitative terms, sarcasm as an off-record impoliteness strategy is found to be the most frequently used strategy (5,643 instances, 34.34%) while withhold impoliteness is the least. In their data, bald-on-record, positive and negative politeness strategies are prevalent in 19.60%, 15.59%, and 24.61% of all impolite utterances, respectively. What is more, off-record impoliteness resulted most frequently in humour support as 5,489 instances of sarcasm triggered laughter and 154 others resulted in both laughter and applause. On the other hand, out of 87 instances of withholding impoliteness, 86 resulted in laughter while the remaining 1 resulted in both laughter and applause. Their paper further provides examples of responses to impoliteness. One of their most interesting findings in that sense is that silence, as an option for not responding to an impolite expression, is accompanied by gestures and other facial expressions – which is actually a way of responding as they state. Finally, the examples that Uçar and Yıldız (2015) provide for lexical chunks and formulaic sequences from their existing corpus as an extension/ translation to the samples in Culpeper’s (2010, 2011b) list could prove useful for other studies using Turkish National Corpus as well as the Spoken Turkish Corpus to identify impoliteness.

2.7. Prosody

According to Culpeper (2011a), it is not unusual when people take offence at *how* someone says something rather than at *what* was said. In this sense, prosody guarantees the right interpretation by disambiguating messages. The definition of prosody⁸, for this thesis proposal, involves:

⁸ There is also the term ‘paralanguage’, proposed by Trager(1958), referring to more general vocal characteristics such as voice quality, characteristics such as whining, laughing, whispering, etc., in addition to vocalisations such as ‘uh-huh’ or ‘mhm’. The term also refers anything that is beyond the

1. Timing: speech rate, duration, rhythm, pauses.
2. Loudness: measurable in decibels.
3. Pitch: the F0 (the fundamental frequency) measurable in hertz. The pitch range, pitch contour direction (e.g. rise-fall, fall, rise, etc.)
4. Nucleus: the most important accented syllable(s) in the tone group, usually louder, longer and of higher pitch.
5. Voice quality: the harmonic overtones or auditory colouring that accompanies F0, e.g. whispery, harsh, etc. (Culpeper, 2011a, pp. 60-61).

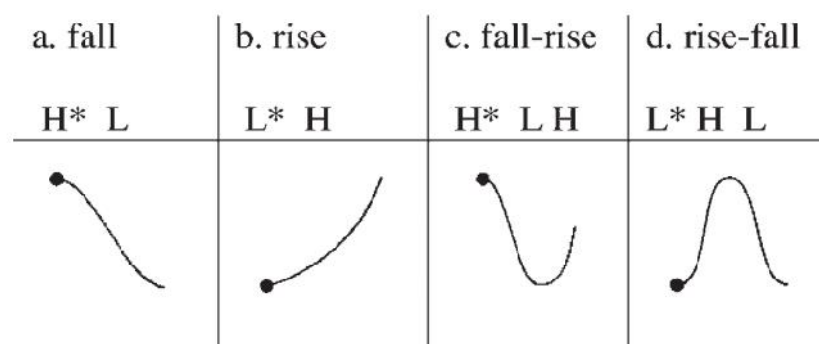


Figure 9: Nuclear tones in British tradition and American autosegmental system (Wichmann, 2012, p. 183).

According to the British tradition of intonation analysis, the only obligatory element is the ‘*nucleus*’ which is normally the last prominent syllable in a tone group. It might be preceded by the *prehead* (any unstressed syllables preceding the head), the *head* (the first accented syllable in the tone group), and followed by the *tail* (any unstressed syllables following the nucleus up to the end of the intonation domain). The major patterns of pitch movement in the British tradition are: the *fall* (see Figure 7a), *rise* (see Figure 7b), *fall-rise* (see Figure 7c), and *rise-fall* (see Figure 7d) (for their equivalents in American system see Wichmann, 2012).

Turkish, on the other hand, does not make distinctive use of pitch. Pitch is linked to stress (Kornfilt, 2013). The second or last syllable of a word – except for

language, including gestures, mimics, gaze direction, and posture (Culpeper, 2011a, p.60). In this thesis proposal, however, prosody will be used to refer to any vocal effect.

the proper nouns – mostly carries the stress. For example, the second syllable of the word ‘*çiçek*’ (‘flower’ in English) is stressed. Nevertheless, there are certain exceptions that should be noted here. First of all, the negating suffix added to the root of a verb causes the stressable syllable of the verb to be stressed. For example, in the word ‘*okuma*’ (‘don’t read’ in English) the second syllable is stressed while in the word ‘*olmaz*’ (‘no way’ in English) the first syllable, i.e. the verb root carries the stress. Secondly, interjections (vocative forms) are stressed on the penultimate syllable – as in ‘*Kadın!*’ (‘Hey woman!’) (Göksel & Kerslake, 2005), while if used like a proper noun, then the stress is put on the first syllable – as in *Anneciğim!* (‘oh mummy’ in English), or in *Arkadaşlar!* (‘hey friends’ in English) (Gencan, 2001). Thirdly, adverbs are mostly stressable on the first syllable, as in ‘*Öyle değil*’ (‘not like that’ in English) and finally compounds are stressed on the first element as in *bu+gün* (‘this day/today’ in English) (Göksel & Kerslake, 2005).

As for the sentence stress, the stressable syllable of the most significant word – that carries the fundamental content of the sentence – is stressed. It is, therefore, located as the closest word to the predicate (Gencan, 2001)(which is the preverbal position). For instance,

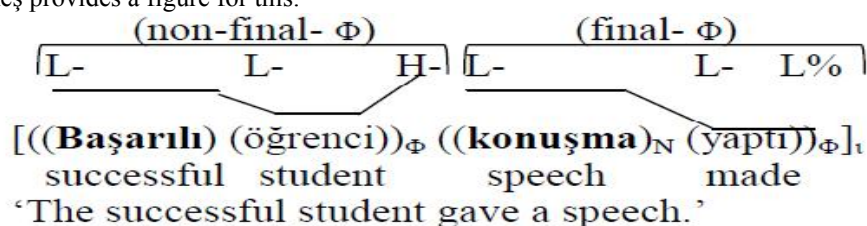
e.g. Ben o kitabı *dayıma* verdim. (ibid., p. 89)

(I that book uncle-my-to give-Past)

(I gave that book to my uncle)

It should also be noted that, there is a terminal rise at the right edge of the (non-final constituent) first part of the sentence (*kitabı*). This results in a less steep terminal rise in the (nucleus) penultimate word (i.e. ‘*dayıma*’) (Güneş, 2013)⁹. What

⁹Güneş provides a figure for this:



is more, Ergenç (1989) particularly emphasises that what changes here in highlighting specific information within the sentence is the *tone*¹⁰ of it but without any deviations happening in the word stress (p. 50). In other words, in terms of sentence stress in Turkish, the tone changes throughout the sentence while word stress does not change.

According to Vardar et al. (1998), prosody is the pitch movements in a sentence or a word (p. 102). The most subtle function of pitch both in English and in Turkish is its ‘attitudinal’ function (e.g. to express speaker emotions) (Culpeper et al., 2003, p. 1568) which is clearly related to impoliteness phenomena because impoliteness provides data with ‘attitude’. Arndt and Janney (1987, pp. 273-274 cited in Culpeper, 2011a, p. 67) define attitudinally marked intonation contours as those that are not clearly motivated by syntactic considerations. They suggest four possibilities in this regard:

1. *Rising pitch* together with declarative, imperative or wh- interrogative utterance types would be considered attitudinally marked;
2. *Falling pitch* together with all other interrogative utterance types would be considered attitudinally marked;
3. *Falling-rising pitch*, as a mixed contour, would be considered attitudinally relevant, regardless of the utterance type with which it is combined;
4. *All remaining combinations* of pitch direction and utterance type – i.e., the so-called ‘normal’ ones, grammatically speaking, would be considered attitudinally relevant only in conjunction with other types of cues or cue combinations.

(Arndt & Janney, 1987, p. 275)

However, prosodic features can be marked for various reasons other than syntactic ones. What counts as fast or slow, high pitch or low pitch, etc. (i.e. what

¹⁰While the intonation of an utterance is determined, basically three decisions are made by the speaker (Demircan, 1996, p. 163)

- a. Segmenting the sentence into information units (tonality),
- b. Selecting the focus and determining the place of the focus within the information unit (tonacity),
- c. Selecting the tone that will extend on the focus or the rises /falls of the pitch (tone).

can be regarded as ‘attitudinal’) could be relative to the local context, e.g. within the sequence of speaker’s utterances, or to the general context, such as what is usual for that type of speaker (Culpeper, 2011a, p. 62) (e.g. the average pitch for women is around 200 Hz and for men around 100 – 150 Hz (Wichmann, 2012, p.188)). The attitudinal correlations are usually based on intuition, as it is in this work. Relevance Theory (Sperber & Wilson, 1995) can account for how an expression is perceived and interpreted as ‘impolite attitude’ in conjunction with the prosody, as the theory itself accounts for the context which maximise cognitive rewards (e.g. new information) for the least (processing) effort (Culpeper, 2011a, p. 63).

Based on their data, Culpeper et al. (2003) identified two main types of prosodic strategies for impoliteness: 1) Negative impoliteness which is realised by hindering the illocutor linguistically, threatening the hearer with a high onset and a markedly low final fall, and invading the hearer’s auditory space with a speech louder than physical distance warrants; and 2) Positive impoliteness by denying common ground or disassociating from the other with absolute pitch making (i.e. imitating the pitch of the other exactly – coupled with mimicry – as an attempt to disassociate oneself from the other).

Culpeper et al. (2003) conclude that there are 3 main ways in which the speakers use the ‘attitudinal’ role of prosody to express impoliteness: 1) ‘the force of a speech act is related to the choice of pitch contour’ as in uttering a command, reinforcing one, or turning it into a threat; 2) ‘there are related discursual issues’ such as signalling whether an expression is open (non-final) or closed (final) – so that a conversation can be brought to an end; and 3) ‘there are global prosodic parameters’ such as high pitch and extreme loudness which can be deemed as an invasion of auditory space, or the denial of pitch concord which can be deemed as increasing the distance between interlocutors (p. 1575).

CHAPTER 3

METHODOLOGY

3.1. Corpus and Research Questions

This thesis attempts to investigate the relationship between humour and impoliteness and what triggers humour within the scope of asymmetrical power relations in media discourse as the broader context. The theoretical framework adopted covers the notions of (im)politeness₁ and (im)politeness₂, Culpeper's (2011b) scale of conventional impoliteness strategies and formulae which is an extension of Brown and Levinson's (1978, 1987) Politeness Theory and Spencer-Oatey's (2002) rapport management, Superiority Theory of Humour interwoven with the Incongruity Theory of Humour, as well as the concepts of 'disaffiliative humour' (2013a) and 'humour support' (2001). The data was analysed by both utilising the insights that Critical Discourse Analysis and Conversational Analysis with a multimodal approach provide. As a prominent example of improvised performance on television, a comedy programme *Arkadaşım Hoşgeldin* (Welcome my Friend) – previously called as 'Komedi Dükkanı – Comedy Shop' – was chosen as the corpus of this thesis.

Arkadaşım Hoşgeldin (Welcome my Friend) started to be featured on a nationally broadcasting channel – Kanal D in New Year's Eve of 2014. The programme is now broadcasted on every Saturday night at 23.15. Improvised skits are performed based on topics determined beforehand. Characters involved in the chosen episodes of the show are comprised of an actor, Tolga Çevik, an actress, Ezgi Mola, a pianist playing melodies in the background (who is a well-built man but called as 'Minik' – which means 'tiny' in English), a director (whose voice can only be heard), and a guest actor/actress; and audience can be additionally invited to the stage in certain scenes. Although every episode has a certain topic, characters are always within a holistic story. Incidents occurring between the actors/actresses and the director himself while a film is produced for the TV are expressed on the stage

with a humorous discourse. Audience participation as well as decor-costume conceptions, comic elements in movements, and linguistic elements of humour make the programme more interesting. According to Uçar & Koca (2011), the previous version of the programme, is quite similar to Ortaoyunu (literally ‘performance in the middle’) – which is a conventional performance type in Turkish theatre play tradition. Similar to this conventional performance style, the programme has a simple decoration on the stage. In addition to the musician and his piano, small items are brought to the stage depending on the theme of the scene. Actors and actresses can have different costumes as well. Items and costumes can be sometimes brought to the stage by the production crew.

As mentioned in theoretical framework before, audience participation is of utmost importance in the show. The role of the audience is various: (1) They are the *recipients* of impoliteness, as TV viewers, i.e. they are the ones that regard impoliteness as being humorous and entertaining, distancing themselves from the target (Dyrel, 2012, p. 167); (2) They are the *bystanders*, of whom the speakers are aware, but who are not entitled to take turns in general, although (3) They are the *addressees* of impolite utterances from time to time; and finally (4) They are *ratified participants* of the performance on the stage.

Being among the top 10 most watched programmes, Arkadaşım Hoşgeldin is one of the most popular programmes broadcasted nationwide. The first five episodes of the programme constitute the corpus of this study.

The following research questions are posed in this study to analyse the above mentioned discourse:

- 1- How are openings (initiations) and closings made in conversations where humour and impoliteness are enacted together?
- 2- How are humour and impoliteness triggered
 - a) by ‘change of footing’ (Goffman, 1967) (mostly in instances of *hyper* – and *mis – understanding*);

- b) by multimodal elements (i.e. by gesture and prosody mostly in *catchphrases*);
- c) by humour support (Hay, 2001)?

3- What conventional impoliteness strategies and formulae, according to Culpeper's (2011b) scale, are frequently employed in the data?

4- What is the length of laughter and applause after impoliteness formulae and humour triggers within the discourse?

5- How are the asymmetrical power relations situated within the improvised TV discourse (both in terms of actors and the audience)?

3.2. Research Methodology and Rationale

3.2.1. Pragmatic Analysis, Multimodality, and Critical Discourse Analysis

According to Habermas (1967, p. 259), 'language is also a medium of domination and social force. It serves to legitimize relations of organized power. Insofar as the legitimizations of power relations ... are not articulated ... language is also ideological'¹¹. Language/discourse is not only a social practice through which the world is represented, but also a constitution of other social practices such as the exercise of power, domination, prejudice, resistance, etc. Power and domination are produced, exercised, and reproduced in and through discourse. Without communication, power in society could hardly be exercised and legitimated. Power surmises ideologies to sustain and reproduce it. Since the principles of legitimacy (norms, rules, values, goals, etc.) are embedded in an ideology, the processes of legitimation will also appear as discursive processes.

However, 'for CDA, language is not powerful on its own – it gains power by the use powerful people make of it' (Weiss & Wodak, 2003, p. 14). According to

¹¹According to Van Dijk (1989), 'an ideology is a complex cognitive framework that controls the formation, transformation, and application of other social cognitions, such as knowledge, opinions, and attitudes, and social representations, including social prejudices.

Van Dijk(1999), ‘the less powerful people are, the less they have access to various forms of text or talk.’ (p. 21). In other words, the powerless have almost ‘nothing to say’ or ‘must remain silent’ when the more powerful are speaking (ibid. p. 21). This is why CDA often chooses to support the perspective of those who suffer, and critically analyses the language use of those in power, ‘those who are responsible for the existence of inequalities and who also have the means and the opportunity to improve conditions’ (ibid. p. 14).

The social power, which is characteristically manifested in interaction, operates through the minds of people. The more powerful has mental control over the wishes, plans, beliefs, desires of the less powerful (van Dijk, 1989). One of the power agents that control social cognition is the media itself. Probably the most widely adopted approach to the study of media talk other than CA is CDA. Fairclough and Wodak (1997, p. 259) argued ‘what is distinctive about CDA is both that it intervenes on the side of dominated and oppressed groups (...), and that it openly declares emancipatory interests that motivate it’ (cited in Woffitt 2005, p. 139). In other words, CDA adopts an overt political stance regarding its research areas as well as its results (Wooffitt, 2005).

There are, of course, other approaches to the study of discourse and communication – one of which is discourse analysis (DA). During 1970s, a number of sociologists began to adopt a relativist approach as they wanted to explore the social dimensions which underpinned scientific knowledge. At the outset of their project, Gilbert and Mulkay (1984) wanted to produce a single, definitive sociological account of social processes, only to find out variability is a fundamental problem in this regard. Thus, discourse analysis proposes that language is used variably. Accounts are constructed from a range of descriptive possibilities, and are tied to the context and the functions. In other words, DA takes the contextual environment where the discourse occurs for granted whereas CA considers the analysis should begin ‘without any a priori assumptions about the data at hand’ (Wooffitt, 2005, p. 171), rather seeks for contextual clues from within the interaction. However, it could be reasonable to take the characterisations of the setting (such as

the power relations between the participants) into account when analysing talk. I agree with the idea that “discursive constitution of the world comes to be located within a wider social theory, often largely implicit, that provides the background in terms of which discursive strategies gain their significance”(Hammersley, 2003, p. 757). Thus, it is necessary, or at least useful, to have some understanding of the participants: their history, their relationship to each other, their personality, the topic of their talk or the context in which they are speaking since all these factors would influence the way people speak (Wooffitt 2005). According to Rehbein, (1984), the analysis of speech aims at exploring the activity of speaking as a social activity. Thus, we cannot start with any ‘speech act’ taken in isolation. On the other hand, it is not clear from the literature as to how to identify a discourse; or ‘what constitutes evidence of the presence of a discourse in any stretch of talk’ (Wooffitt, 2005, p. 184). What is more, Foucauldian discourse analyses is claimed to ‘largely disattend to the detail of talk in favour of the ascription of discourses and subject positions’ (Wooffitt, 2005, p. 184).

WHAT DISCOURSE ANALYSIS studies at macro level, PRAGMATIC ANALYSIS does it in micro level. Pragmatic analysis studies what the speaker intended (speaker meaning) and how utterances are interpreted (utterance comprehension). Pragmatics is a subfield of linguistics and semiotics which studies the ways in which context contributes to meaning. Pragmatics encompasses speech act theory, conversational implicature, talk in interaction and other approaches to language behavior in philosophy, sociology, linguistics and anthropology. Unlike semantics, which examines meaning that is conventional or "coded" in a given language, pragmatics studies how the transmission of meaning depends not only on structural and linguistic knowledge (e.g., grammar, lexicon, etc.) of the speaker and listener, but also on the context of the utterance, any pre-existing knowledge about those involved, the inferred intent of the speaker, and other factors. In this respect, pragmatics explains how language users are able to overcome apparent ambiguity,

since meaning relies on the manner, place, time etc. of an utterance.¹² “Research in Pragmatics has attempted to distinguish important features of the immediate context (speakers, hearers, settings, expectations, intentions, etc.)” (Paul Chilton, *Analysing Political Discourse*, 2004, cited in (Wodak, 2007).

According to Hammersley (2003), there are always a number of ways to interpret a scene. “We ‘read’ the *behaviour* of others for what it tells us about how they understand a situation and we act on the basis of those ‘readings’” (p. 754). Such behaviour is produced through different local ‘media’ such as gaze, speech, gesture, prosody, etc. (and are called ‘modes’). Hence, the terms ‘multimodal interaction analysis’ or ‘multimodality’ comes to the fore. ‘Multimodal analysis includes the analysis of communication in all its forms, but is particularly concerned with texts which contain the interaction and integration of two or more semiotic resources – or ‘modes’ of communication – in order to achieve the communicative functions of the text’ (O’Halloran & Smith, 2012, p. 2). Such resources include certain characteristics of speech such as intonation and gesture as well as other products of human development such as painting, writing, etc. The term ‘multimodality’ suggests that ‘interaction as the primordial site for human sociality is *always* multimodal’, and it is applied as related to the ‘research *focus*, rather than the *object* of research’ (Hazel et al., 2014, p.3). Consequently, a multimodal approach would offer more than the wider fields such as talk-oriented CA disregarding the modalities in social interaction (see e.g. Sert & Jacknick, 2015).

To sum up, it is clear that neither politeness nor impoliteness phenomena can be regarded without context. First of all, as critical discourse analysts such as Fairclough (1995) emphasised, the significance of social forces and culture, its explicit socio-political stance against the exertion of power, social dominance, and inequalities could provide a good perspective to the study at hand. Secondly, as O’Halloran and Smith (2012, p. 2) puts it, ‘the applications and value of multimodal text analysis are immense. Multimodal communication is central to human existence,

¹² For discussions in this regard, see http://www.researchgate.net/post/What_are_the_differences_between_pragmatics_and_discourse_analysis

and yet such is the nature of multimodality'. Therefore, I believe it would be quite useful to utilise both approaches in my data analysis. Yet, the main method of analysis here in this thesis takes its roots from some notions of pragmatic analysis – which is the investigation into that aspect of meaning which was derived not from the formal properties of words and constructions, but from the way in which utterances were used and how they are related to the context in which they were uttered (Akinyele) and the context around the utterances. The analysis involves a genre approach to the discourse at hand as well as the *setting*, *co-text*, and certain *linguistic pragmatic features* of some verbal expressions in the discourse.

In other words, the analysis made in this thesis is mainly a micro-analysis of conversations utilising pragmatic analysis – the branch of linguistics which studies language use (Wooffitt, 2005, p. 34) with a hint of CDA and taking multimodality into account.

3.2.2. Research Rationale

Instead of a simple reliance on the politeness framework proposed by Brown and Levinson (1987), this thesis aims to adopt Eelen's (2001) suggestion to theorists as to focus their analyses on (im)politeness₁ based on his approach to distinguish between (im)politeness₁ (politeness perceived by participants in interaction) and (im)politeness₂ (theorists' understanding of politeness and impoliteness as well as their academic generalisations). However, one should not overlook impoliteness₂. As Fraser and Nolen (1981) state that ordinary people's intuitions cannot be trusted or it (politeness in their framework) might simply go unnoticed by interactants. If it goes unnoticed by the hearer¹³, it is nevertheless claimed to be there, and should be captured by the researcher's theoretical framework.

Although Brown and Levinson (1978, 1987) is not solely sufficient to analyse (im)politeness phenomena entirely which basically derives its roots from Gricean point of view in terms of implicature, I do not prefer a more recent theory of Sperber

¹³According to Locher & Watts (2008), "we cannot (...) expect that the relational work that we carry out in every instance of social interaction that involves us as participants is always at a level of personal consciousness, and where it is not (...), we suggest that it is socially unmarked" (p. 96).

and Wilson's relevance theory due to its 'conceptual incoherence' (Bousfield, 2008, p. 31)¹⁴. Instead, I prefer the revised version of conventionalised impoliteness strategies and formulae (Culpeper, 2010, 2011b) to analyse impoliteness phenomena with a view to the 'parallel structure' to Brown and Levinson's politeness strategies proposed by Culpeper (1996) (cited in Culpeper et al., 2003, p. 1554). I believe it will be useful to adopt a wider approach to the notion of face. Thus, both Brown and Levinson's (1978, 1987) positive and negative face notions and Spencer-Oatey's (2002) rapport management are taken into account while analysing the data. Contrary to B & L's fairly static conception of positive and negative face, she conceptualises face as closely related to social values that one claims for himself/herself, i.e. to self-attributes. Therefore, Culpeper (2005) suggests a shift from the 5-point model of superstrategies based on Brown and Levinson's Politeness Theory (Bald-on Record, Positive Impoliteness, Negative Impoliteness, Sarcasm/Mock Politeness, Withhold Politeness). He suggests that Spencer-Oatey's (2002) rapport management as a 'more contextually and culturally sensitive model of face' should be adopted (Bousfield, 2008).

Despite stating that Culpeper's relating Spencer-Oatey's approach to the existing model based on Brown and Levinson's approach is an 'evolutionary development', Bousfield (2008) still argues that such evolutionary steps 'have not yet gone far enough to solve the issues facing the model' (ibid. p. 134). He further argues given that (a) face is an issue negotiated in interaction, and (b) 'positive' and 'negative' face strategies are regularly combined in interaction, 'it would appear that the positive/negative face distinction is simply superfluous' (ibid., p. 137). Thus, he suggests Culpeper et al.'s (2003) model for impoliteness can be restructured with simpler lines and two overarching 'tactics' (ibid. p. 138):

- (1) On-record impoliteness: The use of strategies to explicitly attack face,
- (2) Off-record impoliteness: The use of strategies where a threat/damage to face is conveyed indirectly.

¹⁴ However, Relevance Theory might still prove useful in analysing impoliteness conveyed and perceived through 'prosody' as mentioned in Section 2.7.

Under the heading of off-record impoliteness strategies come the two tactics: *sarcasm* and *withheld politeness*. Although the latter tactic is not frequent in Arkadaşım Hoşgeldin data, the prior one, namely sarcasm is quite common. Therefore, it would appear useful to provide a detailed description of ‘sarcasm’:

“Sarcasm constitutes the use of individual or combined strategies which, on the surface, appear to be appropriate but which are meant to be taken as meaning the opposite in terms of face-management. The utterance that appears, on the surface, to positively constitute, maintain, or enhance the face of the intended recipient(s) actually threatens, attacks and/or damages the face of the recipient(s) (see Culpeper 2005) given the *context* in which it occurs” (Bousfield, 2008, p. 138) (emphasis added).

Another issue that should be mentioned is the significance of context in analysis. In our current understanding of (im)politeness, utterances are no longer considered as inherently (im)polite. Instead, they are assessed within a context – depending on which different qualities are assessed differently. Spencer-Oatey (2005) stresses the co-constructed nature of (im)politeness similar to Locher and Watts’ (2005) definition of politeness as “a discursive concept arising out of interactants’ perceptions”. Both Beebe (1995) and Culpeper et al. (2003) define rudeness and impoliteness as an FTA that causes social disharmony. On the other hand, Terkourafi (2008) makes a distinction between rudeness and impoliteness:

“...marked rudeness or rudeness proper occurs when the expression used is not conventionalised relative to the context of occurrence; following recognition of the *speaker’s face-threatening intention* by the hearer, marked rudeness threatens the addressee’s face ... impoliteness occurs when the expression used is not conventionalised relative to the context of occurrence; it threatens the addressee’s face ... but *no face-threatening intention is attributed to the speaker by the hearer.*” (Terkourafi, 2008, p. 70) (emphasis added)

Although Terkourafi's distinction could capture both intentional and non-intentional face-threatening acts, I believe Culpeper's (2005) and Bousfield's (2008) approaches to impoliteness as *intentional* could be more useful for the purposes of this study. What is more, the term 'impoliteness' is preferred over 'rudeness' and any other metalinguistic labels, as 1) it provides an obvious counterpoint to the field of politeness studies; and 2) it is generally accepted as a technical term as it has almost no real equivalent (Culpeper, 2011b).

Similar to impoliteness (or rudeness in Beebe's (1995) and Terkourafi's (2008) terms) being intentional, some theories deem humour as an aggressive concept with a social function of expressing hostility and criticism (e.g. the Superiority Theory of Humour and the notion of 'disaffiliative humour'). As Dynel (2013a) points out, humour is reflected through insults, humiliation and mishaps within drama and comedy contexts. On the other hand, some theories conceptualise humour as affiliative, in other words, as an "opportunity to establish and maintain intimacy" (Bell, 2009). As Bell indicates "humour is neither exclusively positive/mitigating nor aggressive" (p. 148). Various numbers of factors, including the genre in which humour is used, the context, factors related to interlocutors, such as gender, ethnicity, and social relationship, play a role in shaping the nature of humorous utterances. One can, thus, conclude that humour is, too, co-constructed with its functions that are locally negotiated. Working on the definition of (im)politeness by Spencer-Oatey, Bell (2009) suggests a discursive approach to humour "as the *subjective* judgements people make about the humorousness of verbal and non-verbal behaviour (emphasis added)" while working on the notion of (im)politeness (p. 160).

Apart from numerous theories of humour, some very compelling such as SSTH and GTVH, attention has recently shifted towards the audience reaction (Attardo, 2008). In a TV show, which is not based on a fixed script, but acted in an improvised manner, such as "Arkadaşım Hoşgeldin", audience reaction plays a far more significant role. Hay (2001) put forward the notion of "humour support", which can reveal itself as laughter (ibid. pp.57-60), mode adoption (ibid. pp.60-62), echoing

(ibid. p. 63), offering sympathy (pp. 63-64), and overlapping and heightened involvement in conversation (ibid. p.65). In other words, conversational strategies can cause more humour and/or laughter. In my case, the interaction between the actors/actresses and the audience (*hence the change of footing from one illocution to the other* (Goffman, 1967)) can cause more humour or more impoliteness strategies in discourse.

As mentioned before, humour can have an ‘affiliative’ role of which Politeness Theory (Brown & Levinson, 1978) provides an adequate account. Humour can thus be used by the less powerful to subvert the overt power structure. On the other hand, it can assume a ‘disaffiliative’ role in certain circumstances where face threatening behaviour is deliberate, especially in asymmetrical relationships. Humour can be used in repressive terms by more powerful interactants to make fun of those who are less powerful. As it is in the case of humour, impoliteness in essence is a matter of power. Culpeper (2008) points out that ‘the unequal distribution of conversation could reflect and unequal distribution of power behind the conversation’ (p. 38). In his work ‘Towards an anatomy of impoliteness’, Culpeper (1996) argued that ‘A powerful participant has more freedom to be impolite, because he or she can (a) reduce the ability of the less powerful participant to retaliate with impoliteness (e.g. through the denial of speaking rights), and (b) threaten more severe retaliation should the less powerful participant be impolite’ (ibid., p. 354). This leads to an inference that impoliteness is more likely to occur in certain situations – where there is an asymmetrical power relation – such as in exploitative TV shows ‘Arkadaşım Hoşgeldin’.

In brief, I examine both impoliteness and humour in interactional terms within the context of media discourse where asymmetrical power relations could be observed clearly while considered ‘humorous’. The study, thus, aims to analyse humour resulting in impoliteness, or vice versa by using the improvised TV show “Arkadaşım Hoşgeldin” as the corpus.

3.2.3. Data Analysis Programmes

In line with the aims of this study, the discourse annotation programme called EXMARaLDA 1.5.2 (Extensible Markup Language for Discourse Annotation) was used – a software toolbox for transcribing and analysing spoken language corpora. The programme is useful for annotating descriptive and analytic notations to the data. Gail Jefferson's transcription conventions were used for marking utterances¹⁵.

Other software, Praat, which is useful for the analysis of speech in phonetics was used to analyse the prosody (pitch and loudness) of certain expressions within context.

¹⁵For the transcription symbols that are used in this thesis, please see Appendix A.

CHAPTER 4

RESULTS AND DISCUSSION

This chapter illustrates a number of sample discourse units where humour overlaps with impoliteness based on the conversations in the improvised TV show: “Arkadaşım Hoşgeldin”. The first 5 episodes of the show, i.e. 7.5 hours recording in total, have been chosen for the analysis with a focus on *impoliteness as a source of humour* and *humour as a source of impoliteness* in TV comedy discourse although it might seem quite challenging that impoliteness, inherent in verbal aggression towards another individual could be found humorous. According to Culpeper (1998) however, impoliteness on TV “generates disharmony and conflict between characters which generates audience interest” – paving the way for ‘entertaining impoliteness’ (p. 83). Additionally, impoliteness usually co-occurs with ‘disaffiliative humour’ (Dynel, 2013a). Impoliteness conducive to disaffiliative humour can take the form of sarcasm, disparagement (as in hostility/superiority theories), putdowns, and mockery (Dynel, 2013b). Disparagement/superiority theory involves aggressive content and certain targets in humour (Zillmann, 1983). In this regard, entertaining impoliteness, disaffiliative humour and superiority theory are different terms with overlapping content (see Dynel, 2013b). From the perspective of superiority theory, the audience who is safe (as Culpeper mentioned in entertaining impoliteness) is entertained by watching the target’s being disparaged – as the Director does the same to “Arkadaşım” in our context. Interestingly, however, the target “Arkadaşım” rarely seems to be offended which facilitates the audience to be amused but not sympathise with him. Negatively disposed towards the target, the audience will be amused by the director’s manifestation of power and wit.

The impoliteness events/episodes are extracted among the conversations where impoliteness and humour co-occurs and this mostly results in the audience being amused. The overall analysis is threefold: 1) how conversations are initiated and

closed where impoliteness is conducive to humour and/or humour is conducive to impoliteness 2) how humour & impoliteness are triggered by hyper- or misunderstandings in the context, by multimodal elements (i.e. gesture and prosody), and by “humour support” (Hay, 2001), and 3) how asymmetrical power relations are situated within media talk.

4.1. Conversation Initiation


Conversation opening is a difficult task, especially in certain situations where there are no particular rules such as telephone conversations and where the audience expects humorous interactions. The comedy show ‘Arkadaşım Hoşgeldin’, the data of this thesis, shows various but similar patterns of conversation initiations involving humour and impoliteness interaction. The first of these patterns is conversation opening with small talk as in every-day life. What makes it humorous is mostly the absurdity of word choices. The following extract is an example to this:

4.1.1 Conversation Opening with Small Talk


Excerpt 1:

Context: At the beginning of the episode, the director asks Arkadaşım to fix himself at the centre of the stage and now that he is relieved he starts a conversation about Arkadaşım’s recent herniated disk surgery. However, he does this by picking rather odd words.

[1]

	0 [00:02.9]	1 [00:08.1]	2 [00:11.0]
Director [v]	Evet.(.) Belin↑den girmişler!		
Director [v]	<i>They have entered through your waist.</i>		
Arkadaşım [nv]	<i>[he nods with an amused look on his face</i>		
Audience [nv]	<i>[(laughter) (0.4)</i>		
			
Director [v]	↑Seyirci gülme↑ Bunda		
Director [nv]	<i>Audience, don't laugh! There is</i>		

[2]

	3 [00:11.1]	4 [00:14.0]
Audience [nv]		
Director [v]	gülünecekne var. Adamın beline giriyolar↑ gülüyorsunuz.	
Director [nv]	<i>nothing to laugh at, they have entered into his waist, and you laugh.</i>	
Arkadaşım [nv]	<i>looks down and up</i>	
		
Arkadaşım [v]	°Yani	
Arkadaşım [v]	<i>Well,</i>	
Audience [nv]		

[3]

5 [00:14.1]	
Arkadaşım	koça bi operasyonu beline [↑girmek diye...°
[v]	
Arkadaşım	defining an important surgery as 'entering into his waist..'
[v]	
Arkadaşım	nods again
[nv]	
Audience	[(laughter) (0.4)
[nv]	

The conversation above is an illustration of an impolite but humorous conversation between Arkadaşım – the target – and the Director through which the audience is amused. The episode begins with “Arkadaşım” coming into the hall behind the curtains, getting onto the stage. The Director sounds like he will have a small talk with Arkadaşım about his recent surgery. Thus, he brings up the topic. Instead of saying ‘you have had a disk surgery’, he says ‘*they have entered through your waist*’. His rather odd word choice¹⁶ creates an amusement on the part of Arkadaşım. His amused mimics are found funny by the audience and create laughter. The director is not pleased with their amusement and **reprimands** them by using a **silencer**–and **criticises** them for laughing – telling them not to laugh as there is nothing to laugh at (*Audience, don't laugh. There is nothing to laugh at. They have entered into his waist, and you laugh at it.*). Arkadaşım, this time, attracts the attention to his word choice (by saying ‘*Well, defining an important surgery as 'entering into his belly...'*’)¹⁷ – a **sarcastic** expression causing the audience to laugh again.

As can be seen in Excerpt 1, the Director usually initiates humorous conversations with his awkward word choice. His **patronising behaviour** in this conversation is an attack to Arkadaşım’s – the butt’s – **negative face** and **equity rights**. What is interesting, however, is that he displays patronising behaviour to the

¹⁶Words “waist” and “enter” have sexual connotation in Turkish. This also adds up to the amusement experienced by the audience.

¹⁷Yet, Arkadaşım makes use of a discourse particle – “yani” (translated as the filler “well” here) – a hedging device (uttered with a rising tone in turn-initial positions) which mitigates a face-attack (for further analysis of “yani”, refer to (Yılmaz, 2004)).

audience in the hall as well. They become a new target in conversation. Neither Arkadaşım nor the audience seems to be offended by such behaviour. This is therefore only partly in line with the **Superiority Theory of Humour** and the concept of **disaffiliative humour**.

In an offending situation as in the above, the target has two choices: he can either respond or not respond. Arkadaşım prefers to **respond** and **counter** what has been said by the Director instead of accepting it. However, his utterance (which actually trails off) *‘Well, defining an important surgery as ‘entering into his waist...’* can be regarded as a **defensive** one rather than offensive. Thereby, he gently **dismisses** the Director’s offensive utterance with a patronising prosody (*‘Audience, don’t laugh. There is nothing to laugh at. They have entered into his belly, and you laugh at it.’*) by using gesture and a cut off utterance attracting the attention to the Director’s awkward word choice *‘entering into his waist’*. It should be noted here that his response does not invoke more impoliteness or a verbal duelling, but amusement. This is in line with the concept of entertaining impoliteness.

Although almost all conversation initiations in this thesis are chosen among episode beginnings (as the conversations are tied to one another, it is hard to classify them as initiations), Excerpt 2 in the following is a conversation opening within an episode.

Excerpt 2:

Context: A scene begins with the director commanding the actor and the actress to come in to the stage again. They both come in with rather absurd costumes. The actress is wearing pink shoes and socks while the actor is dressed like a lady. He also has a blond wig with two tails (plaits) on both sides and a womanly make-up on his face with freckles added during the make-up. The actress, Ezgi, shoves her index finger through the actor’s arm with a passionate look on her face. This triggers laughter by the audience.

[1]

	0 [00:07.4]	1 [00:08.6]
Ezgi [v]	((laughing)) (.h)Çillerin çok tatlı:(h) ((short laugh))	
Ezgi [v]	<i>I like your freckles.</i>	
		
Audience [v]		((laughter))(0.3)
Arkadaşım [nv]		<i>gives a funny look at her and turns his head</i>

[2]

	2 [00:12.0]	3 [00:12.2]	4 [00:15.0]
Arkadaşım [nv]	((Pause)) (0.3)		
Director [v]	İçer((hhh))de halleşemediniz de ↑ <u>mi</u> buraya geldi[niz.		
Director [v]	<i>Couldn't you solve your things up in there and you came up here?</i>		
Audience [v]	[((laughter))(0.2)		
Ezgi [v]			((laughs))
Ezgi [v]			<i>What has he</i>

[3]

	5 [00:18.7]	6 [00:28.7]
Ezgi [v]	Neyiyle halleşiyim? ((laughs))=	
Ezgi [v]	<i>gotthat I can make out?</i>	
Director [v]	=Manyak mısı↑ <u>nız</u> ? Niye çilinle çi... (.)]	
Director [v]	<i>Are you both crazy? Your freck- freck...</i>	
Ezgi [v]	((short laugh)) .hhh]	
Arkadaşım [v]		(to
Arkadaşım [v]		<i>Can</i>
Audience [v]		

[4]

	..
Arkadaşım	Ezgi) Bu ka↑ <u>dar</u> basit kelimedede insan ↑ <u>boğulur mu</u> °ya°? (makes a choking sound)
[v]	
Arkadaşım	<i>anyone suffocate while saying such simple words? If we were to say 'orthostatic hypotension', he would just</i>
[v]	
Audience	
[v]	

[5]

	..
Arkadaşım	[Ortostatik hiposinir desek bitti demek ki... (moving his leg) °titriyecek.°
[v]	
Arkadaşım	<i>bedone ... he would tremble.</i>
[v]	
Audience	<i>(((laughter))) (2.2)</i>
[v]	

[6]

	7 [00:30.9]	8 [00:31.9]	9 [00:33.9*]	10 [00:36.0]
Director	Çilin <u>nerende</u> ?			
[v]				
Director	<i>Where is your freckle?</i>			
[v]				
Arkadaşım			((softly)) °°İçimde.°°	
[v]				
Arkadaşım			<i>Inside me.</i>	
[v]				
Audience			<i>(((laughter))(2.0)</i>	
[v]				
Director				(to the make-up artist from
[v]				
Director				<i>This make-up is not good, Suzan. I just don't like</i>
[v]				

[7]

	..	11 [00:38.6]
Director	thecrew) ↑ <u>Tam olmamış Suzan</u> , beğenmedim <u>bunuben</u> . =	
[v]		
Director	<i>it.</i>	
[v]		
Arkadaşım		=Konuya giricez ↑ <u>mi</u>
[v]		
Arkadaşım		<i>Are we going to get to the point,</i>
[v]		

[8]

12 [00:41.0]	
Arkadaşım	hocam? ↑Yoksa kamerayı kapayalım mı?= [v]
Arkadaşım	sir? Or, shall we just turn the camera off? [v]
Director	=↑Ben nasıl giriyim <u>ki</u> konuya [v]
Director	How can I get to the point with your ugliness, [v]

[9]

13[00:43.0]	
Director	senin bu ↑çirkinliğin, iğrençliğin... [v]
Director	disgustingness? [v]
Audience	°°°laughter °°° (2.0) [v]

With a gesture of shoving her hand through Arkadaşım's left arm, Ezgi, the actress makes fun of his funny make-up and added freckles. Laughing, she says 'I like your freckles'. After a short pause, the Director is annoyed with her expression and snaps at them ('Weren't you able to solve your things up in there and you came up here?'). He chooses an old-fashioned word 'halleşmek' with a reference to 'making love'. Trying to emphasise her point, Ezgi points at Arkadaşım and says 'Neyiyle halleşeyim?' ('What has he got that I can make out?' in English). The Director gets very angry at her response and asks them if they are both crazy. However, while trying to utter the word 'çil' (i.e. freckles), he stutters. Arkadaşım makes use of his being unable to pronounce the word 'freckles', he turns to Ezgi and asks if anyone can choke while trying to say such simple words. Imitating the Director, he makes a choking sound and continues his joke – saying 'If we were to say 'orthostatic hypotension', he would just be finished ... he would tremble'. Without paying any attention to the humour support (displayed by laughter) provided by the audience to his joke using a complicated-sounding medical term, the Director asks Arkadaşım where his freckles are. With a soft and sexy voice and a feminine gesture, he says 'it's in me'. Ignoring the audience's laughter once again, the

Director explains his dissatisfaction to the make-up artist from the production crew (*'This make-up is not good enough, Suzan. I just don't like it.'*). At that point, Arkadaşım emphasises the fact that they have not started anything at all (*'Are we going to get to the point, sir? Or, shall we just turn off the camera?'*). With a tone adding up his displeasure with Arkadaşım's appearance, the Director asks how he can ever get to the point with his *'ugliness and disgustingness'*.

One can easily expect a day-to-day conversation to begin with chit-chat, simply the silence being broken with a compliment. Although this is somewhat the case in Excerpt 2, the compliment invokes a sarcastic utterance by the Director (*'Weren't you able to solve your things up in there and you came up here?'*), particularly when uttered with a prosody which directly shows his impatience and intolerance – acting as a **pointed criticism**. In addition to his **patronising behaviour** – an attack to Arkadaşım and Ezgi's **negative face** and **equity rights**, he condescends them with personalised negative assertions in the form of a question such as *'Are you both crazy?'* or *'How can I ever get to the point with your ugliness and disgustingness...'* with a prosody exacerbating his message. Such **condescending behaviour** is again an attack to their **negative face** and **equity rights**, but **personalised negative assertions** such as *'your ugliness, disgustingness'* or *'are you both crazy?'* **in the form of question** are an attack to **any type of face** (i.e. positive and negative faces (Brown & Levinson, 1978, 1987) / quality and social identity faces (Spencer-Oatey, 2002, 2005 cited in Culpeper, 2011b)).

As a response to the Director's such condescending and patronising behaviour, Arkadaşım first tries to give a **sarcastic** response such as *'(my freckles are) in me'* and secondly directs a **pointed criticism** to the Director (*'If we were to say 'orthostatic hypotension', he would just be finished ... he would tremble.'*), and finally to **change the topic** by using **sarcasm** again (*'Are we going to get to the point, sir? Or, shall we just turn off the camera?'*), a kind of **dismissal** as a defence strategy (Culpeper et al., 2003). However, the Director insists on his offensive behaviour by emphasising his ugly and disgusting look (He even **complains** to the show crew about Arkadaşım's make-up (*'This make-up is not good enough, Suzan. I*

just don't like it.'). The conversation ends with Arkadaşım not responding to him, but the audience's being amused by the Director's impoliteness.

4.1.2 Conversation Opening with an Imperative (Bald-on-record Impoliteness)

In addition to the conversation openings with small talk as mentioned above, opening a conversation with an imperative is nearly a typical style for the director. He either demands something with an absurd word choice or demands something absurd itself. Excerpts 3 and 4 involve such conversation openings with absurd demands.

Excerpt 3:

Context: It is the first ever episode of the TV show 'Arkadaşım Hoşgeldin.' Arkadaşım comes into the hall and gets on the stage, bows and greets the audience nervously.

[1]

	0 [00:24.3]	1 [00:24.9]
Audience	<i>((XXX))</i>	
[nv]		
Arkadaşım	<i>((comes in smiling, gets onto the stage, smiles at and bows to the audience, acts like counting them))</i>	
[nv]		
Arkadaşım	°Hoşgeldiniz.	
[v]		
Arkadaşım	<i>Welcome. Good</i>	
[v]		

[2]

	2 [00:26.9]	3 [00:28.9]	4 [00:31.8]
Arkadaşım	İyi akşamlar°		
[v]			
Arkadaşım	<i>evening.</i>		
[v]			
Director	Alışığı.		
[v]			
Director	<i>Remove the lights.</i>		
[v]			
Arkadaşım		moves his legs as if electricity was going through his body	
[nv]			
			
)	
Director		Sen ↑diil gerizekalı! <i>((half-laughing))</i>	
[v]			
Director		<i>Not you, idiot!</i>	
[v]			
Audience		<i>((laughter and XXX)) (2.9)</i>	
[nv]			
Arkadaşım			Çok özür
[v]			
Arkadaşım			<i>I'm so sorry. I</i>
[v]			

[3]

Arkadaşım	diliyorum.>°Hâlâ alışamadım <u>ben</u> hocam.°<
[v]	
Arkadaşım	<i>haven't got used to it yet, sir.</i>
[v eng]	

Excerpt 3 is taken from the first episode of ‘Arkadaşım Hoşgeldin’. Arkadaşım comes into the hall, gets onto the stage, acts like counting them, and he seems pretty pleased. He welcomes the audience. Then the audience hears the Director’s voice. He orders the show crew to turn off the lights, but Arkadaşım **misunderstands** the orders and moves his body as if electricity was going through his body as a current – which is a sort of **change of footing** (Goffman, 1981) since Arkadaşım makes use of the possible double meaning in the Director’s previous utterance. The Director gets angry and snaps at him - uttering “*Not you, idiot!*”. “Arkadaşım”, then, says *sorry* and explains ‘*he has not got used to being on the stage yet*’, but he does not seem to be offended.

In the conversation above, the Director begins with a **bald-on-record impoliteness strategy** by using a **directive** to the show crew (*‘Turn off the lights’*). Using a **personalised negative vocative** (*‘idiot’*), the “Director” employs a **positive impoliteness strategy** (Culpeper et al.’s 2003) which is an attack to **any type of face** (i.e. positive and negative faces (Brown & Levinson, 1978, 1987) / quality and social identity faces (Spencer-Oatey, 2002, 2005)). Arkadaşım’s response to such offensive behaviour is **acceptance**.

Excerpt 4 below provides another example of absurd demand by the Director.

Excerpt 4:

Context: The third episode begins with Arkadaşım coming onto the Stage and the Director requesting from the audience not to listen to them – which can be abnormal in a setting where all individuals are ready to listen and watch what is being presented.

[1]

	0 [00:05.5]	1 [00:06.3]
Arkadaşım	(.hh) (hhhhhhh)	
[v]		
Director	↑Arkadaşım bi... (0.2) ↑Seyirci bi dakika bizi dinleme↑yin?= Arkadaşım just ... Audience, do not listen to us for a second.	
[v]		
Director		
[v]		
Arkadaşım		=°Evet bi
[v]		
Arkadaşım		Yes, could you
[v]		

[2]

	2 [00:06.9]	3 [00:08.5]
Arkadaşım	çıkarmısınız? °= please leave for a sec?	
[v]		
Arkadaşım		
[v]		
Director	=>↑↑Hayır hayır↑↑.<_(Bi şey ...) >Seyirci gülme he↑men.< No, no. Just a ... Audience, do not laugh immediately.	
[v]		
Director		
[v]		
Audience	((laughter))(1.6)	
[v]		

[3]

	4 [00:10.1]	5 [00:11.0]
Arkadaşım	>↑Gülmebe, mevlütteyiz yani [biraz...< Hey, don't laugh, we are in an Islamic memorial prayers.	
[v]		
Arkadaşım		
[v]		
Director	[↑↑Ar kada↑↑şım!]	
[v]		
Audience	[(laughter))(0.9)	
[v]		
Arkadaşım		>Hakkaten anlamıyorum]
[v]		
Arkadaşım		I can't understand the audience really, sir. I am
[v]		

[4]

	6 [00:12.8]	7 [00:14.0]
Director		
[v]		
Arkadaşım	seyirciyi ho↑cam, şu an çok [°gerginim°.<	
[v]		
Arkadaşım	<i>verytense right now.</i>	
[v]		
Director	[Ar:kada↑şım, bir̄inci	dakkadan kendine
[v]		
Director	<i>My friend, do not make me insult you from the very first minute!</i>	
[v]		
Arkadaşım		°°Evet.°°
[v]		
Arkadaşım		<i>Yes.</i>
[v]		

[5]

Director	hakaret ettirme!
[v]	
Arkadaşım	
[v]	
Arkadaşım	
[v]	

After a nervous outbreath by Arkadaşım, the Director starts talking. He asks the audience ‘*not to listen to them for a second*’. Arkadaşım responds to his absurd wish with a serious tone of voice: ‘*Could you please leave the room for a second?*’. The Director objects to Arkadaşım while at the same time audience bursts out laughing. The Director tells off to them (‘*Audience, do not laugh rightaway!*’). Trying to be supportive to the Director’s words with a **sarcastic** approach, Arkadaşım also tells off the audience, telling them that *they shouldn’t laugh as they are all in a serious Islamic prayer*. The Director gets angry at Arkadaşım and shouts at him (saying ‘Arkadaşım’). While Arkadaşım murmurs to himself (‘*I can’t understand the audience, really, sir. I am very tense right now.*’), the Director

threatens him saying (*'My friend, do not make me insult you from the very first minute.'*)¹⁸.

In Excerpt 4, the Director begins with an absurd **directive** to the audience, by requesting them not to listen to the conversation between Arkadaşım and himself. He, thus, realises a **bald-on-record impoliteness strategy**. The absurdity of his wish in a setting where the audience is there and ready to watch and listen is in line with the **Incongruity Theory of Humour**. His desire to exclude the audience from the conversation between them is also a **threat to the audience's association rights**. In addition to his **patronising behaviour** to both Arkadaşım and the audience, which is an attack to their **negative faces** and **equity rights**, the Director **reprimands** the audience for their support (*'Audience, do not laugh right away'*) to Arkadaşım's humorous utterance making fun of what the Director has just said (*'Yes, could you please leave for a sec?'*). The Director's almost **shouting** at the audience and Arkadaşım can be counted as an infringement to their personal space, hence, an **encroachment strategy**. What is more, the Director **threatens** Arkadaşım for insulting him (*'My friend, do not make me insult you from the very first minute.'*) can be considered as threat to his **equity rights**. Arkadaşım's the first two responses are jocular, thus can be counted as **dismissing** as a defence strategy (*'Could you please leave the room for a second?'* and *'Hey, don't laugh, we are in an Islamic memorial prayers.'*), (they can also be counted as **sarcastic** responses) but the final one is an **acceptance** – where the conversation ends and a new topic will be introduced.

4.1.3 Conversation Opening with a Reference to 'Impoliteness'

Impoliteness is a common phenomenon in 'Arkadaşım Hoşgeldin' corpus, but beginning a conversation with a reference to 'impoliteness' is not common, neither in our day-to-day conversations nor in Arkadaşım Hoşgeldin.

¹⁸ Although the genre is "improvised" TV talk, such an expression indicates there is some sort of scriptedness in the show.

Excerpt 5:

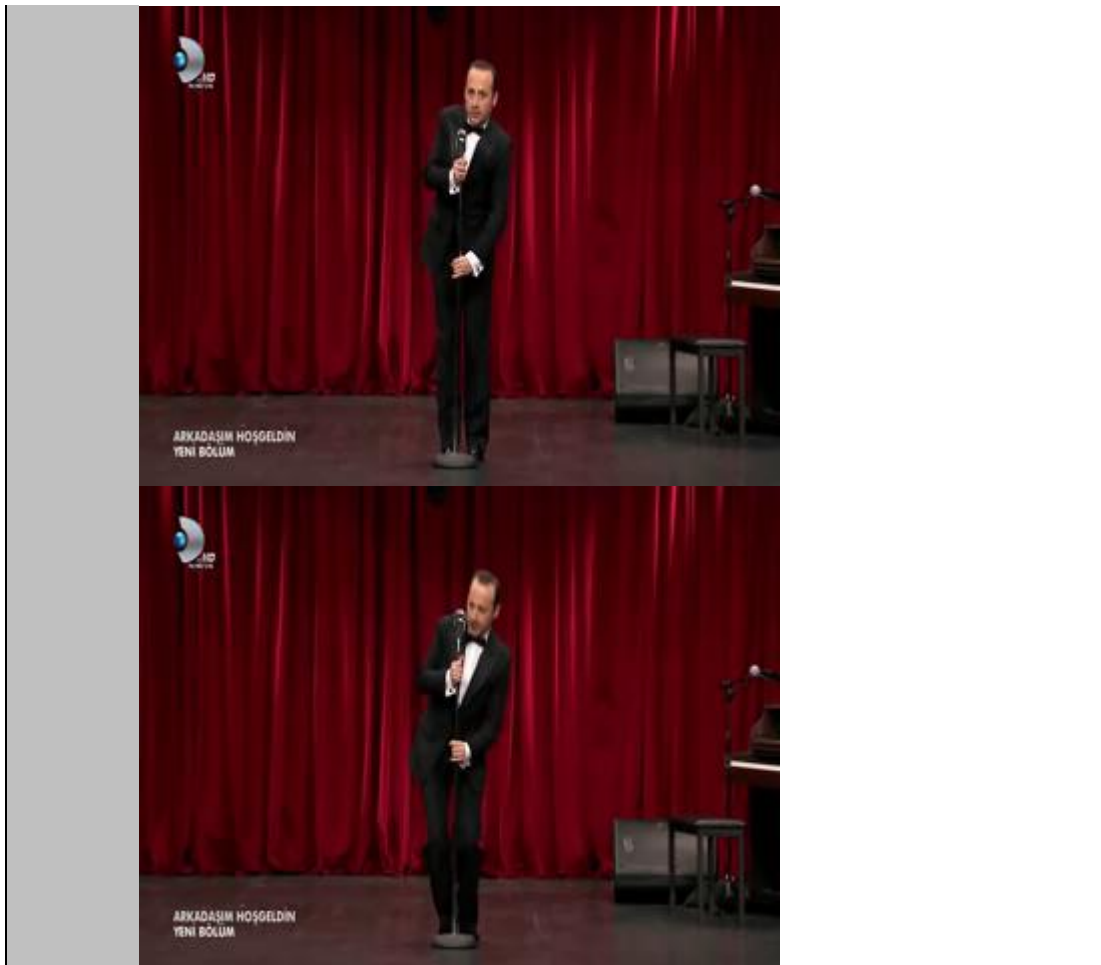
Context: Arkadaşım comes into the hall, gets onto the stage and adjusts the microphone, but not accordingly to his own height. The director is not pleased with it.

[1]

	0 [00:14.5]	1 [00:16.4]	2 [00:20.1]
Director [v]	°Bana diyorlar <u>ki</u> hakaret <u>etme</u> çocu:a,°		
Director [v]	<i>And they tell me that I shouldn't insult you.</i>		
Arkadaşım [v]		((3.7)) Dinle(.) <u>yin</u> onları bence,	
Arkadaşım [v]		<i>You should listen to them, I think.</i>	
Director [v]			>Nası
Director [v]			<i>But how</i>

[2]

	0 [00:14.5]	1 [00:16.4]	2 [00:20.1]
Director [v]	hakaretetmem sana? <u>Da</u> :a mikrofonu< boyu↑+na + göre ayarlıyamıyosun.		
Director [v]	<i>can I not insult you, you can't even adjust the microphone according to your own height.</i>		
Director [v]			



In Excerpt 5, the director gets angry with Arkadaşım's clumsiness. Arkadaşım has come onto the stage, tried to adjust his microphone only to fail to do so. With a low but authoritarian voice, the Director opens the conversation (*'And they tell me that I shouldn't insult you'*) which can be counted as a **complaint**. Surprised to hear that, Arkadaşım agrees with the people who say that (*'You should listen to them, I think'*). However, the Director gets even angrier, and asks an **unpalatable question** and directs a **pointed criticism** that he can't adjust the microphone accordingly (*'How can I ever not insult you. You can't even adjust the microphone according to your own height.'*). Such a formulae and a strategy as in this conversation are an attack to Arkadaşım's **face of all types** (Brown & Levinson, 1978, 1987) / quality and social identity faces (Spencer-Oatey, 2002, 2005) cited in Culpeper, 2011b)).

For impoliteness to occur, it should be triggered first. As Bousfield (2007) notes, ‘impoliteness does not exist in a vacuum and it does not in normal circumstances just spring from ‘out of the blue’ (p. 2190). Thus, the offending interactant who utters the impoliteness utterance(s) should be ‘sufficiently provoked’ before he actually delivered the impolite act. Although ‘what provokes anger can vary from person to person and from time to time’ (Jay, 1992, p. 98 cited in Bousfield, 2007), Jay (1992) lists the most salient elements of an offending event as being: *The Offender* (with the features of: *Age, Sex, Status, Ethnic group, Physical appearance, Social-physical setting, Non-human wrongdoer, and Self as wrongdoer*), and *The Event* (with the characteristics of: *Behaviour, Language, Intentionality, and Damage*) (ibid., pp. 98-100, cited in Bousfield, 2007, pp. 2191-2192) (emphasis added).

The Director in ‘Arkadaşım Hoşgeldin’, as the Offender in almost all cases, has certain qualities according to Jay’s (1992) list. As a man, he might be considered as having the right to use vulgar (‘*idiot*’) language. Besides, he is the employer. Therefore, he has **power** over the cast, Arkadaşım, Ezgi, and Minik (the musician). Finally, the **intentionality** of his impolite utterances acts as a message enforcer. As Bousfield (2007) points, Brown and Levinson’s (1987) formula $W_x = D(S, H) + P(S, H) + R_x$, indicating the weightiness of an imposition in Politeness Theory, can be helpful to discern the weightiness of such factors to see actually what triggers the onset of conversations that contain impoliteness.

Impoliteness in this data results in ‘**aggressive**’ humour according to Martin et al.’s (2003) definition as to use humour “to enhance self at the expense of others” whose scope coincides with Dynel’s (2013a) definition of ‘**disaffiliative humour**’ where speaker antagonises the target and manifests his/her victory over him/her. This is also in line with the **Superiority Theory of Humour** (Attardo, 1994) where one of the interlocutors has power over the other, hence disparaging him/her. Most of the humour prevalent in conversation initiations is **out-group humour** where **wordplays** and **vulgarity** are abundantly used (Hay, 1995).

4.2. Conversation Closing

Conversation closings within the TV show ‘Arkadaşım Hoşgeldin’ are most frequently interwoven within the dialogues. Although conversation initiations are less frequent and salient in episode beginnings only, conversation closings are less salient within episodes but more abundant. A topic starts and shifts through the end of an episode where the Director always asks the actor and actress to salute the audience. Each conversation closing acts as a topic shifter. The extracts below are closings to conversations while the episode continues.

The types of conflict termination identified by Vulchinich(1990) are used to annotate conversation closings: (1) Submission to Opponent, (2) Dominant Third Party Intervention, (3) Compromise, (4) Stand-Off, and (5) Withdrawal. It should be noted here that Bousfield (2007) adds another conversational strategy to these conflict terminations: an attempt to *threaten / frighten* (p. 2212).


4.2.1 Conversation Closing with the Strategy ‘Stand-Off’

One of the most common strategies of conversation closings is “leaving the conflict in stand-off”. Excerpts 6 and 7 are examples to conflict termination of such nature.


Excerpt 6:

Context: Arkadaşım makes a joke about the size of the musician – who is well-built. The director is not pleased with it. Although he warns him not to make such disgusting jokes, he can’t help uttering an ‘impolite’ word after taking a deep breath. Neither Arkadaşım nor the Musician understands to whom he uttered the word. Although the director tries to explain he addressed the bald one, the situation gets worse as both Arkadaşım and the musician are bald.

[1]

	0 [00:04.0]	1 [00:04.1]	2 [00:04.7]	3 [00:04.7]	4 [00:06.0]
Director [v]	<i>(. h h h h h)</i> PİS↑LİK				
Director [v]	<i>Douche!</i>				
Arkadaşım [nv]	<i>turns to the musician and points at him</i>				
					
Arkadaşım [v]	°Sana dedi.°				
Arkadaşım [v]	<i>He told that to you</i>				
Director [v]	↑Sana diyorum				
Director [v]	<i>I am telling that to you, the</i>				

[2]

	5 [00:06.6]	6 [00:11.2]	7 [00:12.0]
Director [v]	↑kel olan!		
Director [v]	<i>bald one.</i>		
Arkadaşım [nv]	<i>shows the musician</i>		
			
Audience [nv]	<i>((laughter)) ((XXX)) (0.4)</i>		
Director [v]	↑Neyse...		
Director [v]	<i>Whatever...</i>		

Excerpt 6 begins with the Director **shouting** Arkadaşım using an **insult, a personalised negative vocative** (*'Pislik'*, which can be translated as 'douche/jackass' into English). Arkadaşım does not accept the **insult** uttered by the Director and tells the musician that he said that to him. The Director's struggle to explain that he said that to Arkadaşım makes it only worse – once again – because of his word choice. Rather than saying 'I'm telling you, Arkadaşım', he opts for a **personalised third-person negative reference (another form of insult)** by uttering *'I'm telling you, the bald one'*. As the musician and Arkadaşım are both bald, Arkadaşım points to the musician's head and thus does not accept the Director's insult. This triggers laughter and applause by the audience. In the end, the Director sounds 'fed up' and finishes the conversation by saying *'neyse'* – which can be translated as *whatever/anyway*.

Excerpt 6 is a conversation closing within an episode. As stipulated by the **Superiority Theory of Humour**, the target – Arkadaşım – is not offended by the Director's **insults** – attacks to his **all types of face (positive and negative faces and quality and social identity faces)**. Instead, he diverts them to the musician and tries to prove that the Director is wrong – which is supported by the audience through laughter. The Director does not want to further the topic and finishes the conversation by simply saying *'whatever'* – which is a **withdrawal strategy** in conflict termination (Vulchinich, 1990). It can possibly be combined with the **stand-off strategy** as the conflict is not actually terminated but left there to shift the topic.

Excerpt 7:

Context: The director wonders whether the doctor warned Arkadaşım about doing certain movements after the disk surgery. Therefore, he asks Arkadaşım whether the doctor said anything for him or not. However, Arkadaşım is insistent on not talking about the surgery at all.

[1]

	0 [00:02.2]	1 [00:03.1]	2 [00:04.0]	3 [00:05.0]
Director	Anlatmıycak mısın?= [v]			
Director	<i>So, you won't tell.</i> [v]			
Audience	<i>((laughter))(1.1)</i> [v]			
Arkadaşım	=° <u>As</u> +la:° [v]			
Arkadaşım	<i>Never.</i> [v]			
Audience	<i>((laughter))(0.2)</i> [v]			
Director	<u>Ne</u> yse. + uğraşamıycā:z. [v]			
Director	<i>Anyway, I can't deal with you.</i> [v]			

In Excerpt 7, the Director asks Arkadaşım whether he is going to tell (about his disk surgery) or not (*'So, you won't tell.'*). However, Arkadaşım is insistent on not talking about it at all (he says *'Never'*). This raises laughter among the audience. The Director responds with a disinterested voice (*'Whatever, we can't deal with you.'*).

Although there is no verbal impoliteness in Excerpt 7, the Director's disinterested prosody can be counted as an impolite response to a certain extent. He does not show any sympathy to a person who has recently had a disk surgery (which can be counted as an attack to Arkadaşım's **equity rights** and **association rights**). Instead, he **withdraws** from the conversation. As a conflict termination strategy, **stand-off** can also be acceptable in the conversation in Excerpt 7 since neither party has any intention to submit or compromise.

4.2.2 Conversation Closing with Acceptance on Both Sides

Some conflicts in the data are terminated by acceptance on both sides. Excerpt 8 in the following is an example to this.

Excerpt 8:

Context: The director wants to talk about Arkadaşım's surgery, he asks questions about how they did the surgery, but Arkadaşım does not really want to talk about it. Then, the director gets very angry and almost starts shouting.

[1]

0 [00:12.7]	
Director [v]	Ar:kadaşım, sen kamu malı, (.) anla ^t tacak ^{sın} , seyirci bile ^t cek. >Bu <u>senin</u>
Director [v]	<i>My friend, you are a public property. You should tell and the audience will know. This is not your privacy.</i>

[2]

1 2 [00:14.3]	
Director [v]	özelin ^t DEĞİL.< hh Kamu ^t sensen GERİZEKALI.
Director [v]	
Audience [v]	<i>((vague laughter))</i>
Arkadaşım [v]	Ben <u>tek başıma</u>
Arkadaşım [v]	<i>I am the public on my</i>

[3]

	3 [00:15.4]	4 [00:16.0]	5 [00:16.2]	6 [00:16.3]
Arkadaşım	k a m u y u m ?			
[v]				
Arkadaşım	<i>own.</i>			
[v]				
Audience	<i>((laughter)(0.6))</i>			
[v]				
Director		↑Kamu malı↑sın.		
[v]				
Director		<i>You are a public property.</i>		
[v]				
Arkadaşım			°Tamam.°	
[v]				
Arkadaşım			<i>OK.</i>	
[v]				
Director			°Tamam.°	
[v]				
Director			<i>OK.</i>	
[v]				

With an authoritative voice, the Director asserts Arkadaşım that he has to talk about his disk surgery as he is a part of the public and he has responsibilities towards the public. However, his rather odd word choice as ‘*You are a public property*’ and ‘*You are the public*’ triggers a humorous response on the part of Arkadaşım. With a smile on his face, he **sarcastically** asks ‘*I am the public on my own?*’. His gesture and attracting the attention to the Director’s word choice are acknowledged and supported by the audience. As it is not what is expected, it creates laughter, so it is in line with the **Incongruity Theory of Humour**. But the Director does not step back and once again asserts that Arkadaşım is indeed a public property. Arkadaşım, in return, gives in and says ‘*O.K.*’. The Director also responds as ‘*O.K.*’.

In Excerpt 8, the Director initiates the offending event, using a **personalised negative assertion** in his first turn (‘*You are the public, idiot*’). Such an **insult** is an attack to Arkadaşım’s **all types of faces** (namely, his positive and negative faces, quality and social identity faces). Exacerbating the effect of what he is saying with his words, he almost **shouts** when he utters the word ‘idiot’. This is counted as **encroachment** as he threatens Arkadaşım’s personal space – which is an attack to his **equity rights**. Nevertheless, the conversation is resolved by Arkadaşım accepting what the Director asserts about himself. This can be classified as **Submission to**

Opponent. Yet, Excerpt 8 can be considered as a combined resolution of a conflict. Since the Director utters ‘O.K.’ as well, this might be considered as a **Compromise**.


4.2.3 Conversation Closing with a Threat/Intimidation

According to Bousfield (2007), another way of conflict termination is posing a threat / intimidating the hearer. Excerpt 9 in the following is an illustration of such conversation closing with a threat.

Excerpt 9:

Context: After having invited his two actors to the stage, the director is not pleased with their appearance. He realises that the male actor who is dressed like a lady is still wearing his own socks and shoes. He thinks this is OK for a man, but when he turns to the female actress, he sees that she is wearing pink socks and pink shoes.

[1]

	0 [00:03.5]	1 [00:07.7]
Director [v]	Se↑ <u>nin</u> ↑niye ayakların pembe?	
Director [v]	<i>Why are your feet pink?</i>	
		
Ezgi [v]	(0.2) °Benim ayaklarım pembe ↑ <u>dii!</u> (0.2)	
Ezgi [v]	<i>My feet aren't pink, my shoes are pink.</i>	

[2]

	2 [00:09.0]	3 [00:11.3]	4 [00:15.0]
Ezgi [v]	ayak+↑kabılarım pembe.°		
Ezgi [v]			
Audience [v]	((laughter))(2.3)	laughter (0.3)	
Arkadaşım [v]	Oooo	Dişi kapak(h).	
Arkadaşım [v]	Wooooo...	The girl shut his mouth up.	
Director [v]	°°°Ha:yır.°°°		
Director [v]	No.		
Arkadaşım [nv]			(he imitates the sound of an
Audience [v]			((laughter)) ((XX)) (1.5)

[3]

	5 [00:16.5]
Arkadaşım [nv]	opening bottle and moves his leg. He moves his tongue around his lips)
Audience [v]	°((laughter))°(0.8)
Director [v]	<Alla::n ↑gerizekalıları!>
Director [v]	Oh my, God's idiots!

[4]

	6 [00:17.3]	7 [00:19.0]
Ezgi [v]	↑ <u>Biz</u> mi? (hhh)	
Ezgi [v]	Us?	
Audience [v]	°°((laughter))°°(1.7)	°°((laughter))°°(0.1)
Director [v]	°Görüşcez az sonra.°	
Director [v]	I will see you soon.	

The Director asks Ezgi ‘why his feet are pink’ with an angry voice. Although such a wording is an acceptable style in Turkish, Ezgi draws the attention to the fact that what is pink is not ‘her feet, but her shoes’. A claim to balance the power between the Director and Ezgi herself through **sarcasm** is supported by the audience

through laughter. Arkadaşım also supports her countering response to the Director (*'Wooo... The girl shut his mouth up*). The audience provides this all the more humour support with both laughter and applause. This makes the Director even angrier and he insults them using a **personalised negative vocative**, a common way of **insulting** someone (*'Allah'in gerizekalıları'/'Oh, God's idiots'*) in Turkish. Ezgi is surprised by the insult and asks for a confirmation (*'Us?'*) with a prosody which can mean *'are you sure, is it us that are idiots?'*. The Director is not happy with the response and intimidates them by saying *'I will ask about this to you soon'*.

The humour created in Excerpt 9 is unexpected responses uttered by Ezgi (*'My feet aren't pink, my shoes are pink'*) and Arkadaşım (*'Wooo... The girl shut his mouth up*). This is in line with the **Incongruity Theory of Humour**. Yet, they are first insulted by the Director for being 'idiots' – which is an attack to their **faces** (of all types: positive and negative faces, (Brown & Levinson, 1978, 1987) / quality and social identity faces (Spencer-Oatey, 2002, 2005) cited in Culpeper, 2011b)). When Ezgi questions his assertion, he attempts to **threaten** them to ask for such a response later. Such a conflict resolution is added to Vulchinich's(1990) taxonomy of conflict terminations by Bousfield (2007).

In his significant paper exploring beginnings, middles and ends of impolite exchanges, Bousfield (2007) particularly points to how conflicts are resolved by using the taxonomy of Vulchinich (1990). Investigating his data from a sequential perspective based on the notion of *face* (Goffman, 1967), Vulchinich (1990) found that *"stand-off"* as the most common type of conflict termination where the conflict is not actually resolved and participants drop the issue and change the topic. This is also in line with the exchanges involving impoliteness in 'Arkadaşım Hoşgeldin'. As shown in Excerpts 6 and 7, conflicts are usually resolved by one party's withdrawal (saying *'Whatever'*) while the conflict is not resolved and actually stands off there. In other words, either part accepts the fact and shifts the topic by simply leaving the prior topic there. Another common way of ending a discourse involving impoliteness is one of the party's submitting to the other. Excerpt 8 is an example to this. In addition to the five types of conflict termination determined by Vulchinich(1990);

Bousfield (2007) determines a new one prevalent in his data: threaten / frighten the other. Excerpt 9 is an example to this. The Director keeps reminding Arkadaşım and Ezgi who the boss is. His patronising and threatening behaviour, even at the end of Excerpt 9 (*'I will ask about this to you soon'*) is a threat to their faces and equity rights, respectively. Nevertheless, this is related to the genre approach to impoliteness (Uçar & Yıldız, 2015). Culpeper (2005) notes that there is a connection between impoliteness and entertainment. As a part of entertaining impoliteness in media discourse, the primary reasons of entertainment from impoliteness that adds up to humour experience are: “intrinsic pleasure” indicating that impoliteness is thrilling; “voyeuristic pleasure”; “the audience is safe”; and “the audience is superior” (Culpeper, 2005, p. 45), which is related to Superiority Theories of Humour (Dynel, 2013a, p. 110). In addition to this final one, an interactant, the Director in ‘Arkadaşım Hoşgeldin’ has superiority or control over the butt, Arkadaşım, hence the power to disparage Arkadaşım (Beebe, 1995). Such exertion of impoliteness due to the feeling of superiority over someone may be seen as the primary reason for the notion of disaffiliative humour (Dynel, 2013a).

4.3. Hyper-understandings/Misunderstandings

Conversational humour makes use of hyper- and misunderstandings as a source of non-narrative humour. The former one attracts the attention to the weak point of the previous speaker’s utterance and reverses the intended meaning, i.e. changing the intended footing, while the latter one is a genuine misunderstanding of the previous speaker’s utterance. However, it should be noted that both understandings rest on different viewpoints. The present data can also yield different interpretations of the jokes made. To achieve different interpretations of a meaning, characters in the show usually make use of puns. Puns are fundamentally categorised into two: exact puns and near puns. The former is when two words are identical whereas the latter is when two words are similar (Uçar, 2014).

4.3.1. Hyper-understanding displayed by wordplay

Excerpts 10-11 below are illustrations of hyper-understanding displayed by wordplays (exact pun and paronymy).

Excerpt 10: Homonymy (Exact Pun)¹⁹

Context: Arkadaşım is a poor civil servant. Since he can't pay his electricity bills, an officer comes to his door to cut off his electricity. He tries to persuade the man not to do so. When he fails to do that, the director gives him some advice. One piece of advice he gives is that Arkadaşım should say that he supports the same football team as the officer does. But Arkadaşım hyper-understands the words 'takım tutmak'. The word 'takım' can have a double meaning in Turkish: It can be considered either as a '(football) team' or as the (male reproductive) organ in slang. And the verb 'tutmak' can be translated into English as 'to support' for a team, but its direct translation is 'to hold something'. Thus, Arkadaşım suggests they hold the same (male reproductive) organ.

[1]

0 [00:05.6]

Director [v]	↑↑AR:kada↑şım, olmaz. ↑Bir(.) Türk(.) >elektrik kesicisini nasıl ikna edebi
Director [v]	<i>My friend, that is not acceptable. How can you convince a Turkish electricity cutter?</i>

¹⁹Please note that "takım" is a homonym here while "takım tutmak" as a whole is a light verb construction with "tutmak" being a light action verb.

[2]

	1 [00:05.9]	2 [00:06.7]	3 [00:07.1]	4 [00:08.3]	5 [00:08.6]	6 [00:10.5]
Director	[lirşin?<					
[v]						
Arkadaşım	[Elek	trik kesi	↑cisi?=<			
[v]						
Arkadaşım	<i>An electricity cutter?</i>					
[v]						
Director			=↑Evet.			
[v]						
Director			Yes.			
[v]						
Arkadaşım			°Devletin başı-°			
[v]						
Arkadaşım			<i>The state's head-</i>			
[v]						
Director					>↑İki şekli var,<	
[v]						
Director					<i>You have two choices.</i>	
[v]						
Arkadaşım					°Evet.°	
[v]						
Arkadaşım					Yes.	
[v]						
Director						>Ya
[v]						
Director						<i>You should</i>
[v]						
Arkadaşım						(to the
[v]						
Arkadaşım						<i>Where are</i>
[v]						

[3]

		7 [00:11.1]	8 [00:13.6]
Director	↑nerelisin diyip	↑oralı olucaksın,<	[>ya da ↑aynı takımı(.) tutcak↑sın.
[v]			
Director	<i>either ask him where he is from, and you should be from there too, or</i>		<i>you should support the</i>
[v]			
Arkadaşım	guest audience)°Nere		[↑lisiniz?°
[v]			
Arkadaşım	<i>you from</i>		
[v]			

[4]

9 [00:15.3]	
Director	Ikisinden biri.<>>Evet ↑gir ↑ordan!<<=
[v]	
Director	<i>same team. Choose one of them. Yes, start from there.</i>
[v]	
Arkadaşım	=↑ <u>Aynı</u> anda ↑ <u>aynı</u> takımı tatalım
[v]	
Arkadaşım	<i>We can hold the same 'organ' if you like.</i>
[v]	

[5]

10 [00:15.9]		11 [00:18.0]		12 [00:19.2]	
Arkadaşım	istiyo <u>san</u> .]				
[v]					
Arkadaşım					
[v]					
Director	(trying to suppress his laughter) ↑↑Ha::]yır.				
[v]					
Director	<i>No.</i>				
[v]					
Audience					<i>((laughter))(1.2)</i>
[v]					
Director					°<Allah seni-
[v]					
Director					<i>God damn you</i>
[v]					
Arkadaşım					Yani ↑spor
[v]					
Arkadaşım					<i>I mean sports.</i>
[v]					

[6]

13 [00:19.8]		14 [00:20.4]	
Director	°°ka:retsın.>°°		
[v]			
Director			
[v]			
Arkadaşım	anlamında::.		
[v]			
Arkadaşım			
[v]			
Director			°Yap:maşunu.°
[v]			
Director			<i>Don't do this.</i>
[v]			

Arkadaşım tries to convince the officer who is responsible for cutting off his electricity. The Director is not satisfied with his suggestions so he says ‘*My friend, that is not acceptable. How can you convince a Turkish electricity cutter (lit.)?*’ His absurd word choice attracts Arkadaşım’s attention and he repeats his words with a humorous tone ‘an electricity cutter?’ The Director confidently answers ‘Yes’. Although Arkadaşım tries to take the turn, the Director claims it and starts giving some advice: ‘*You have two options. You can either ask him where he is from, and you should be from there, too, or you can support the same team as him.*’ Arkadaşım first asks the guest audience where he is from, but as soon as he hears the Director’s second piece of advice, he turns to the man and suggests ‘*we can hold the same ‘organ’ if you like*’. In an effort to suppress his laughter, the Director tries to **silence** him (saying ‘No!’). The audience starts laughing. Meanwhile, Arkadaşım tries to correct the meaning, only in vain. The Director uses **a negative expressive** ‘*God damn you!*’ and **a directive** ‘*Don’t do this*’. The Director’s curse is an attack to Arkadaşım’s **all type of faces** while directives and silencers such as ‘Don’t do this’ and ‘No!’ are a threat to his **equity rights**.

In Excerpt 10, Arkadaşım makes use of an exact pun, a **homonymy**, i.e. words with an identical pronunciation and spelling, but with a different meaning. Arkadaşım exploits the Director’s first thought in mind while uttering ‘you can support the same *team* as him’. Instead, he suggests the ‘electricity-cutter’ to ‘hold the same *organ*’. The audience finds it humorous as they initially shared the **same mental space** as the Director. This was Clark’s **Layer 1** in meaning, the **discourse base space** as Brône(2008) suggests, based on the mental spaces theory (Fauconnier, 1997). Yet, Arkadaşım adds the **Layer 2** to the meaning, creating a **pretence space**. This unexpected interpretation triggers laughter, which is in line with the **Incongruity Theories of Humour**.

Excerpt 11: Paronymy

Context: The director asks the guest starring actress (Saba) – who is acting as if giving birth– to demand certain things from his so-called husband (Uğur) – who is a guest from the audience.

[1]

	0 [00:03.8]
Director [v]	>Saba, şey ver, sipariş ver, çocukla ilgili- + odasıyla ilgili falan, (.) Uğur'a.<
Director [v]	<i>Saba, give Uğur orders about the baby, its room for instance.</i>

[2]

	1 [00:05.0]	2 [00:07.5]	3 [00:10.5]
Arkadaşım [v]	°(Beni dinlemiyö ki-)°		
Arkadaşım [v]	<i>(But he doesn't listen to me.)</i>		
Saba [v]	↑Pişt, U↑ĞUR, ↑↑puseti al ↑↑puseti::?		
Saba [v]	<i>Hey, Uğur, take the stroller, the stroller.</i>		
Arkadaşım [v]			Puset <u>mi</u> ? (.)
Arkadaşım [v]			<i>The stroller? You have to</i>
Audience [v]			

[3]

		4 [00:11.7]	5 [00:14.0]
Arkadaşım [v]	>>↑ <u>Bu</u> seti alman lazım yoksa maçı kay[bediyoruz. <<		
Arkadaşım [v]	<i>win this set, or we will lose the game.</i>		
Audience [v]	<i>[laughter (1.2)</i>	<i>((laughter)(2.3)) ((laughter))(0.1)</i>	
Director [v]			(laughing)
Director [v]			<i>She doesn't mean it,</i>

[4]

Audience [v]	
Director [v]	Onu demiyo ge↑rizekalı::.
Director [v]	<i>idiot!</i>

The Director asks Saba to give orders to her husband Uğur about the baby's needs ('Saba, give Uğur orders about the baby, its room for instance.'). Saba shouts

Uğur to take the stroller saying *'Puseti al.'* (*'Take the stroller'*). Stroller means *'puset'* in Turkish. Arkadaşım makes use of the words similar meaning with *'bu set'*, which means 'this set' in English. In a panicky voice, he turns to Uğur and says *'You must win this set, or we will lose the game.'* This triggers laughter by the audience. Trying to suppress his laughter, the Director **shouts** at Arkadaşım with an **insult** *'She doesn't mean it, idiot!'* – attacking his **face**(i.e. positive and negative faces (Brown & Levinson, 1978, 1987) / quality and social identity faces (Spencer-Oatey, 2002, 2005)) and **equity rights**(Spencer-Oatey, 2002, 2005).

In Excerpt 11, Arkadaşım makes use of a near pun, **paronymy**, i.e. words with a similar pronunciation and spelling, but with a different meaning. Arkadaşım exploits Saba's utterance. Although her **initial mental space**(Fauconnier, 1997), **Layer 1**(Clark, 1996), is related to baby's stuff, i.e. *a stroller* in this case, Arkadaşım adds **Layer 2** to the meaning, changing everyone else's **belief space**(Fauconnier, 1997) with his interpretation, i.e. *a set should be won in a game*. The audience provides humour support to this unexpected interpretation, which is in line with the **Incongruity Theories of Humour**.

4.3.2. Hyper-understanding displayed by gesture

Excerpt12 below is an illustration of hyper-understanding displayed by gesture.

Excerpt 12: Idiom

Context: Arkadaşım is now the inventor of kokorec (the small intestine of lamb) living at the time of Ottoman Empire. A zabita official takes him before the Padishah. The Padishah gets very angry with him because he is selling such disgusting stuff to his people. The Director wants Arkadaşım to stay on his good side – whose word-for-word translation into Turkish would be 'to hold under (in order to raise someone)'.
'

[1]

	0 [00:05.5]
Director [v]	Arkadaşım, (.) Padişaha: (.) Padişaha: şey yap! >↑Alttan al padişa:ha:! .<.hhhh
Director [v]	<i>My friend, to the Padishah, the Padishah. Stay on the good side of the Padishah.</i>

[2]

	1 [00:06.2]	2 [00:07.3]
Arkadaşım [v]	<i>he bends down and tries to move him under his feet.</i>	
		
Audience [v]	<i>((laughter))(1.1)</i>	
Director [v]	Tekrar ↑Kabul et-	Ö:YLE DİİL ↑↑ULAN? .hhh
Director [v]	<i>Again...</i>	<i>Not like that, man!</i>

The Director gives a **directive** to Arkadaşım about what he should do so that the Padishah can let him sell his food ‘kokorec’. Thus, the Director says ‘*Arkadaşım, alttan al Padişaha*’, which is normally translated into English as ‘*My friend, stay on the good side of the Padishah.*’ However, Arkadaşım takes it literally and bends down to hold the Padishah from his leg. The Director realises that and tries to **stop** him by **shouting** at him as ‘*Not like that, man!*’

As Brône (2008) points out, idioms are fixed expressions which are most ‘frequently used as key elements in hyper-understanding’ (p. 2049). This results in a ‘**figure-ground reversal**’ (ibid.), i.e. the figurative meaning created with the use of an **idiom** is pushed the background so that the literal meaning can come to the fore. In Excerpt 12, the humour created by Arkadaşım triggers impoliteness. The Director

infringes his personal space by **shouting** at him and using a word ‘*ulan*’ (a word that can be translated as ‘man’ but used as **a personal negative vocative**), he insults him to an extent. These constitute attacks to Arkadaşım’s **equity rights** and **face of all types** (i.e. positive and negative faces (Brown & Levinson, 1978, 1987) / quality and social identity faces (Spencer-Oatey, 2002, 2005) cited in Culpeper, 2011b)), respectively.

4.3.3. Hyper-understandings caused by Ambiguity

Excerpts 13-14 below are illustrations of hyper-understanding caused by ambiguity (i.e. inferential and illocutionary ambiguity).

Excerpt 13: Inferential Ambiguity

Context: The director tries to explain the setting to Arkadaşım. He says “Ambulansçısın” which can be translated into two different meanings depending on the lexical choice of the speaker: It can be understood either as “You are an ambulance driver” or “You are a person who sells ambulances”. Although the former one is the correct understanding within the discourse, Arkadaşım accepts the latter one as the correct meaning – which is a form of hyper-understanding.

[1]

	0 [00:02.2]	1 [00:04.2]
Director [v]	Ambulansçı↑ <u>sın</u> !=	
Director [v]	<i>You have an ambulance (to drive).</i>	
Arkadaşım [v]	=°Ambulansçıyım.° Ambu↑ <u>lans</u> , ↑↑ <u>ge:l</u> indirimde.	
Arkadaşım [v]	<i>I have an ambulance (to sell). Ambulance, come come, it's on sale.</i>	

[2]

	2	3 [00:06.0]	4 [00:06.0]	5 [00:07.2]	6 [00:07.5]
Audience	((laughter))(1.8)				
[v]					
Director			↑Arkadaşım öyle DE[↑Ğİ::L?] Ambulansçı[sı:n!		
[v]					
Director			<i>My friend, not like that. You have an ambulance (to drive).</i>		
[v]					
Arkadaşım			[°Evet. °][° A mbulansçıyım.°		
[v]					
Arkadaşım					<i>Yes. I have an</i>
[v]					
Director					
[v]					

[3]

	7 [00:09.2]
Arkadaşım	
[v]	
Arkadaşım	<i>ambulance (to drive).</i>
[v]	
Director	Fa↑ka:::t ↑dertli↑sin.
[v]	
Director	<i>But you have a problem.</i>
[v]	

Arkadaşım is wearing a gown that looks like a care-taker in a hospital. The Director wants him to be an ambulance driver. But instead of using the exact wording that should be ‘*ambulans şoförüsün*’ (‘*You are an ambulance driver*’) in Turkish, he prefers an ambiguous wording: ‘*ambulansçısın*’ which can be translated in different ways. The suffix ‘cı-çı’ mostly refers to someone who is selling something. For example, if it is added to the word ‘simit’, then the word ‘simitçi’ means ‘a person who sells (Turkish) bagels’. Although its meaning can differ in colloquial language, the audience could easily get the meaning intended by the Director in Excerpt 13. Nevertheless, Arkadaşım starts yelling ‘*Ambulance, come, come, it’s on sale.*’ The Director gets angry with this and shouts at him ‘*My friend, not like that!*’, attacking his **equity rights** due to **encroachment** strategy.

As can be seen in Excerpt 13, ‘an utterance can trigger more than one contextually coherent inference (although one will be more salient than the other), yielding an **inferential ambiguity**’ (Brône, 2008, p. 2048). In Excerpt 11, Arkadaşım

makes use of the double meaning of only a part of language, a derivational suffix [-CI](which has eight allomorphs: -cı, -çı, -ci, -çi, -cu, -çu, -cü, -çü). He hyper-understands the Director’s initial utterance, by adding a new layer to it, using a **homonymy**. According to Uçar (2014) such ‘**double articulation**’ (Vardar, et al., 1998) is one of the most common characteristics of natural languages.

Excerpt 14: Illocutionary Ambiguity

Context: As the episode begins, Arkadaşım comes into the hall from the back door, walks through the hall among the audience, gets onto the stage with the light on him, and bows and welcomes them. The Director is pleased with his entrance. He tries to explain this in a clumsy wording. He says that Arkadaşım has come into the hall with his light, and the audience can focus only on him not the stage behind him.

[1]

	0 [00:00.0]	1 [00:01.8]	2 [00:02.5]	3 [00:04.3]
Director	> Y a n i öyle güzel geldin ki ışığınla.<=			
[v]				
Director	<i>That is, you have come into the hall beautifully with your light.</i>			
[v]				
Arkadaşım	° E v e t . °		=°Sağolun hocam.°=	
[v]				
Arkadaşım	<i>Yes.</i>		<i>Thank you, sir.</i>	
[v]				
Director				=He. + İçinden
[v]				
Director				<i>Right. A light has come</i>
[v]				
Arkadaşım				<i>Arkadaşım looks as if he</i>
[nv]				
Arkadaşım				
[v]				
Arkadaşım				
[v]				

[2]

	4 [00:05.4]	5 [00:07.2]	
Director [v]	böyle ışık çıktı↑	ve:::	arkandaki boşluğa [hiç] bakmadı
Director [v]	<i>out of you</i>	<i>and</i>	<i>the audience has never looked the gap behind you.</i>
Arkadaşım [nv]	<i>hasn't understood it correctly, he nods</i>		
Arkadaşım [v]		°°Teşekkürler.°°	[°Evet.°]
Arkadaşım [v]		<i>Thank you.</i>	<i>Yes.</i>


[3]

	6 [00:08.7]	7 [00:09.9]	8 [00:10.6]	9 [00:11.6]
Director [v]	seyirci.			
Director [v]				
Arkadaşım [v]	Evet.			
Arkadaşım [v]	<i>Yes.</i>			
Director [v]	Bu: önemli bişeydir sahnede.		Bi tane ↑ <u>mal</u> ortada	
Director [v]	<i>This is something important on the stage.</i>		<i>An idiot stands in the middle.</i>	
Arkadaşım [v]	°Çok önemli.°Evet.			
Arkadaşım [v]	<i>Very important. Yes.</i>			
Audience [v]	°((laughter))°(2.6)			

[4]

	10 [00:14.2]	11 [00:16.1]
Director	du↑rurama arkayı seyirci hiç görmez. Hep o mala bakar. =	
[v]		
Director	<i>but the audience never sees what is behind. They only look at that idiot.</i>	
[v]		
Arkadaşım		
[v]		
Arkadaşım		
[v]		
Audience	°((laughter))°(1.9)	
[v]		
Arkadaşım	=Şu an bakıyorum,	
[v]		
Arkadaşım	<i>Now I look, you sit right in</i>	
[v]		
Audience		
[v]		

[5]

	12 [00:16.5]	13 [00:23.9]
Arkadaşım	siz <u>tam</u> ortada oturuyo[sunuz, +o yüzden	şa↑sırdım ben...
[v]		
Arkadaşım	<i>the middle,</i>	<i>so, I am a bit confused...</i>
[v]		
Audience	<i>[(laughter))(0.4)</i>	<i>((laughter)) ((XXX))(7.5) ((laughter)) ((XXX)) (0.1)</i>
[v]		
		

In Excerpt 14, at first, the Director sounds as if he was congratulating Arkadaşım on coming to the hall beautifully with the light on him. He says 'you have

come into the hall beautifully with your light.; *'A light has come out of you and the audience has never looked the gap behind you'*; and *'This is something important on the stage.'* Yet, he continues his words with an **insult / a personalised negative vocative**, i.e. 'mal' in Turkish (a word that can normally be translated as 'cattle/livestock', but used with the meaning of 'idiot'). Although indirectly, he attacks Arkadaşım's **face of all types**(i.e. positive and negative faces (Brown & Levinson, 1978, 1987) / quality and social identity faces (Spencer-Oatey, 2002, 2005)) by saying *'An idiot stands in the middle, but the audience never sees what is behind. They only look at that idiot.'* Arkadaşım gives a **sarcastic** response to this (*'Now I look, you sit right in the middle, so, I am a bit confused...'*), which the audience finds very funny. **Applause** is coupled with **laughter**.

In Excerpt 14, Arkadaşım jocularly attacks the Director with his own words. What the Director utters is ambiguous in terms of the 'illocutionary intention' (Brône, 2008, p. 2047) he tries to express. Arkadaşım playfully revolves around the original utterance of the Director by reversing it to him. Although one would easily understand what he intended to say, that the Director does not **specify** exactly who the '*idiot*' is in this context²⁰, caused an **illocutionary ambiguity**.

4.3.4. Mis-understanding displayed by wordplay

Excerpt 15 below is an illustration of misunderstanding displayed by wordplay (i.e. polysemy).

Excerpt 15: Polysemy

Context: Ezgi and Arkadaşım are now two astronauts in a spaceship. They are supposed to save the world from dangerous aliens. Before they take off, the director asks Ezgi to contact with the central office to connect them to Arkadaşım. In Turkish, the word 'bağlamak' can be interpreted in different ways. It can either be understood as 'to connect' – which is the intended meaning by the Director within

²⁰See also *underspecification* in Brône, 2008.

the discourse, or it can be interpreted as ‘talk to someone to arrange a date with someone’ – which is understood by Ezgi.

[1]

	0 [00:03.0]	1 [00:04.6]
Director [v]	↑Sen şeyi kıza söyle. >bağla bana merkezi de<↑	
Director [v]	<i>Tell her: ‘connect me to the central office’.</i>	
Arkadaşım [v]		(to Ezgi) Bana ↑merkezi bağlar
Arkadaşım [v]		<i>Could you connect me to the central office?</i>

[2]

	2 [00:05.6]	3 [00:08.2]
Arkadaşım [v]	mısın.=	
Arkadaşım [v]		
Ezgi [v]	=Bağlarım tabi. .hhh	↑Merkez, hh Tolgiş senden ↑çok
Ezgi [v]	<i>Sure, I can.</i>	<i>Central office, Tolgiş likes you a lot.</i>
Ezgi [nv]	<i>(acts like as if she was talking about a private issue)</i>	
		

[3]

	4 [00:10.0]	5 [00:12.2]
Ezgi [v]	hoşlanıyo↓.=	
Ezgi [v]		
Director [v]	=↑↑Ar:kadaşım. ↑Na:pıyosunEzgi:?	
Director [v]	<i>My friend! What are you doing Ezgi?</i>	
Arkadaşım [v]		[°Bence evet °(---)
Arkadaşım [v]		<i>I think, yes (...)</i>
Ezgi [v]	((laughing))	[Merkezi bağlamaya
Ezgi [v]		<i>I am trying to arrange a date with the central</i>

[4]

	6 [00:13.8]	7 [00:16.5]
Arkadaşım [v]		
Arkadaşım [v]		
Ezgi [v]	çalışıyorum.	
Ezgi [v]	<i>office.</i>	
Arkadaşım [v]	°↑Dünyanın bize emanet edildiği iyi oldu bence.°	
Arkadaşım [v]	<i>That's great that the world's future is on us.</i>	
Audience [v]	((laughter)) (3.2)	
Director [v]		↑Gerizekalı,
Director [v]		<i>Idiot, connect with the</i>

[5]

	8 [00:16.9]	9 [00:16.9]
Director [v]	telsize bağla, ↑telsize.	
Director [v]	<i>transmitter, the transmitter.</i>	
Ezgi [v]		°Tabi:..°
Ezgi [v]		<i>Sure.</i>

The Director orders Arkadaşım to ask Ezgi to contact with the ‘central office’ on behalf of Arkadaşım so that Arkadaşım can talk to them (‘Tell her: ‘connect me to

the central office’). But she **misunderstands** the word ‘bağlamak’. She lowers her voice and acts as if she has a private issue to talk to. She then says ‘*the central office, Tolgiş (a sympathetic abbreviation of Tolga, Arkadaşım’s real-life name) likes you a lot*’. The Director gets very angry at this; he instantly blames Arkadaşım, and then asks Ezgi what she intends to do (‘*My friend! What are you doing Ezgi?*’). She explains her intention to arrange a date with Arkadaşım (the secondary meaning one can get in Turkish). Arkadaşım makes fun of the situation by making **sarcasm** that ‘he is happy about that they will save the world from aliens’. This triggers laughter by the audience – which is in line with the **Incongruity Theory of Humour**. The Director tries to correct the misunderstanding by saying ‘*Idiot, connect with the transmitter, the transmitter*’. Thus, he opts for a request by using a **directive** is a **form of bald-on-record impoliteness**. He also **insults** Ezgi by saying ‘*idiot*’ – attacking her **face of all types** (i.e. positive and negative faces (Brown & Levinson, 1978, 1987) / quality and social identity faces (Spencer-Oatey, 2002, 2005) cited in Culpeper, 2011b)). Ezgi simply accepts the fact and prevents further impolite acts by doing as she is told.

What causes misunderstanding in Excerpt 15 is a **polysemy**, i.e. words with an identical pronunciation and graphic representation but with close meanings. The notion of *nested viewpoints* as suggested by Ritchie (2006) can account for why such a misunderstanding can be found humorous. In line with the **Incongruity Theory of Humour**, it is not what is expected. The initial viewpoint, i.e. the **Layer 1** is ‘to connect with the people in the central office to take off through transmitters’ which can be deduced from the context. Yet, Ezgi adopts a different interpretation of the word and thus adds the **Layer 2**: ‘to talk to someone (usually on behalf of a friend) with the aim of arranging a date’.


4.3.5. Mis-understanding displayed by gesture

Excerpts 16-18 below are illustrations of misunderstanding displayed by gesture (using homonymy and polysemy).

Excerpt 16: Exact Pun: Homonymy

Context: It is the New Year's Eve, but Arkadaşım is dressed as if he was living at a time centuries ago.

[1]

	0 [00:01.8]	1 [00:03.7]
Director [v]	Evet.	Yıl kaç?
Director [v]	<i>Yes. What year is this?! Get exhausted and flee away.</i>	
Arkadaşım [v]	° ° E v e t . ° °	
Arkadaşım [nv]	<i>he looks as if bored and moves as if he was fleeing away.</i>	
		



[2]

2 [00:05.9]

Director [v] ((*laughing*))Öyle diil lan! Sene kaç, gerizekalı?

Director [v] *Not like that man! What year is this idiot?*

Arkadaşım comes onto the stage with a women's dress that looks like from centuries ago. The Director asks Arkadaşım what year they are in. Yet, the word 'yıl' has two meanings in Turkish: it means either 'the year' as in this context, or 'to feel exhausted/worn out'. While the Director intends to say the former one, Arkadaşım understands the latter. Therefore, he acts as if he feels exhausted and running away – **adding a second mental space** to the first one, which is the discourse base space and what everyone has in mind, i.e. their 'belief space' (Clark, 1996).

In Excerpt 16, Arkadaşım makes use of a pun, a **homonymy**. Two words are considered homonyms when their phonemic and graphic representations are

identical, but the meanings are not related anyhow (Attardo, 1994). While trying to correct the misunderstanding, the Director makes use of the foreign word ‘*sene*’ which again means ‘*year*’ and of **insults, personalised negative vocatives** (*lan/man* and *gerizekali/idiot*). Thereby, he attacks Arkadaşım’s **face of all types** (i.e. positive and negative faces (Brown & Levinson, 1978, 1987) / quality and social identity faces (Spencer-Oatey, 2002, 2005) cited in Culpeper, 2011b)).


Excerpt 17: Exact Pun: Homonymy

Context: Ezgi and Arkadaşım are walking in a field where there are geese. The Director wants Ezgi to ask Arkadaşım to show him a goose. The word 'kaz' has a double meaning in Turkish. It either means the noun 'goose' or the imperative form of the verb 'to dig'.

[1]

	0 [00:04.5]	1 [00:05.4]	2 [00:09.3]
Director [v]	↑>Göster <u>kaz</u> ı. Ezgi kazı göste:r.<		
Director [v]	<i>Show the goose. Ezgi, show the goose.</i>		
Ezgi [v]		↑↑Ka:z:!↓	
Ezgi [v]		<i>A goose!</i>	
Arkadaşım [nv]			<i>spits on his palms and acts as if he takes a digger in</i>
Audience [v]			<i>°((laughter))°(4.7)</i>

[2]

	3 [00:14.0]
Arkadaşım [nv]	<i>h i s h a n d s a n d s t a r t s d i g g i n g</i>
	
Audience [v]	
Director [v]	<i>((laughing))↑Hayı::röyle diil! Hayı::r ~ Arkadaşım.((in a</i>
Director [v]	<i>No, not like that. No, My friend.</i>

[3]

Director [v]	<i>serious tone))↑Yap.maşu hareketleri. Bunlar şaka ↑diil ya:.</i>
Director [v]	<i>Don't make such gestures. These are not jokes.</i>

In Excerpt 17, the Director wants Ezgi to show the goose in a field. So he quickly says 'Show the goose'. Ezgi shows an imaginary 'goose' to Arkadaşım saying 'Kaz!'. The word 'kaz' has two meanings in Turkish. It either refers to 'a goose' or the imperative form of the verb 'to dig'. Although the initial understanding one would normally deduce from the context is that she intends to mean 'a goose', Arkadaşım does not take this first meaning one can create in their discourse mental space; instead he **adds a new layer** to the meaning in the context by moving a few steps forward and acts like he will start digging. Although some of the audience finds it funny in line with the **Incongruity Theory of Humour**, the Director is not pleased with his joke. Although laughing at the beginning of his

utterance, he manages to suppress his laughter. He then **stops** Arkadaşım by saying ‘*Not like that, my friend. Don’t make such gestures. These are not jokes.*’ – which can be counted as an attack to Arkadaşım’s **equity rights** (Spencer-Oatey, 2002, 2005).

In this context, Arkadaşım makes use of an exact pun, a **homonymy**. As mentioned above, two words are considered homonyms when their phonemic and graphic representations are identical, but the meanings are not related anyhow.

Excerpt 18: Polysemy

Context: It is the New Year’s Eve. As a typical entertainment in all TV shows in New Year’s Eve, the actors and the musician are dressed in belly dancers’ costumes. Similar to a belly dancers’ band who wear face veil, the musician and Arkadaşım are wearing one of those veils. The director asks him to unveil his face.

[1]

	0 [00:04.0]	1 [00:05.3]	2 [00:07.6]
Director [v]	↑ <u>A</u> rkadaşım ↑ <u>sen</u> ortaya geç!		↑A:(ğ)zını aç!
Director [v]	<i>Arkadaşım, get into the middle.</i>		<i>Open your</i>
Arkadaşım [nv]	<i>((0.2)) he slowly walks between Ezgi and the musician. opens his mouth</i>		
Audience [v]	<i>((laughter)) (1.3)</i>		

[2]

3 [00:08.9]

Director [v] Director [v] Arkadaşım [nv] Audience [v] Director [v] Director [v]	<p><i>mouth.</i></p>  <p><i>but does not uncover the veil</i></p> <p style="text-align: right;"><i>((laughing)) ↑Öyle diil, ↑gerizekalı!</i></p> <p style="text-align: right;"><i>Not like that, idiot!</i></p>
--	--

With an authoritative prosody, the Director orders Arkadaşım to get between Ezgi and the musician (*‘My friend, you get into the middle’*). Using **directives**, a **bald-on-record impoliteness strategy**, he threatens Arkadaşım’s **equity rights** and the **negative face**. However, his word choice creates **misunderstanding**. Instead of saying ‘uncover your face’, he prefers saying ‘*open your mouth*’. Even though Arkadaşım could interpret the correct meaning from the context at hand, he **misunderstands** and opens his mouth under the veil. The Director cannot help laughing but he still **insults** Arkadaşım by telling him an ‘**idiot**’ – an attack to his **faces of all types**(i.e. positive and negative faces (Brown & Levinson, 1978, 1987) / quality and social identity faces (Spencer-Oatey, 2002, 2005)).

The initial viewpoint to the understanding of the utterance ‘open your mouth’ would be ‘uncovering one’s face’ within such discourse. Although it is a common style to express what you originally think as ‘uncover your veil’ by saying ‘open your mouth’ in Turkish, such a use of **polysemy** is a trigger of humour here. Due to its nature, “açmak” as a verb can both mean *to open* or *to uncover* in this context. As they are both related senses, the meaning is polysemous.


4.3.6. Mis-understanding caused by Ambiguity

Excerpt 19 below is an illustration of a mis-understanding caused by contextual ambiguity.

Excerpt 19: Contextual Ambiguity

Context: The director wants Arkadaşım to invite the musician – who is called ‘minik’ (which means ‘tiny’ - just the opposite of his size). Arkadaşım turns to the curtains, looks there and presents him.

[1]

	0 [00:01.8]	1 [00:02.8]	2 [00:04.0]
Arkadaşım [v]	>Huzurlarınızda? Mİ↑NİK.<=		
Arkadaşım [v]	<i>Here is Minik!</i>		
Director [v]	=Or+da ↑du:r!>Elin hava ^{ooo} da ^{ooo} <		
Director [v]	<i>Halt there.</i>	<i>Your hand is in the air. No, I didn't say it to you</i>	
Musician [nv]	<i>The musician halts his hand in the air</i>		
			
Audience [v]		<i>((XXX°))(1.2)</i>	<i>((°XXX°))(2.4)</i>

[2]

3 [00:06.4]		4 [00:10.4]
Director [v]	... Sana demedim((<i>laughing</i>)) ↓salak saña ↓dedim. ((<i>laughing</i>))	
Director [v]	<i>stupid, I said it to you.</i>	<i>Musician, you</i>
Musician [nv]	<i>Both the musician and Arkadaşım are puzzled</i>	
		
Audience [v]	<i>((laughter))(4.0)</i>	

[3]

		5 [00:11.7]
Director [v]	↑Müzisyen, <sen de bunun arkasında çala çala buna benzedin.>	
Director [v]	<i>resemble him after playing behind him for so long.</i>	
Audience [v]	<i>((laughter))(1.3)</i>	

[4]

	6 [00:13.0]	7 [00:13.1]
Director [v]	◡°Elin kalkık.° ↑Elin] kal↑↑kır:k!	
Director [v]	<i>Your hand is in the air. Your hand is in the air.</i>	
Musician [nv]	<i>(Musician was holding his hand up, Arkadaşım then raised his</i>	
		
Audience [v]	<i>((laughter)) (0.1)</i>	

[5]

	8 [00:14.5]	9 [00:15.3]	10 [00:17.9]
Director [v]	◡SENİN DİİL ↑↑ULAN (.) SENİN!		.h((laughing))
Director [v]	<i>Not yours buster, yours!</i>		<i>Idiot, your hand is in the air. Not yours.</i>
Musician [nv]	<i>hand)</i>		
Audience [v]	<i>((laughter))(0.8)</i>		<i>((laughter))(3.6)</i>

[6]

	11 [00:21.5]
Director [v]	Gerize↑kalı. [senin elin kalkık. (.) ↓senin diil. ↑KEL OLAN
Director [v]	<i>That idiot one who is bald.</i>
Audience [v]	<i>[((laughter))(3.6)</i>

[7]

	12 [00:21.5]	13 [00:27.0]
Director [v]	[↑↑GERİZEKALI::!	
Director [v]		
Audience [v]	[(laughter))(5.5)	laughter ((XXX)) (0.5)
Arkadaşım [nv]	Arkadaşım shows the musician.	
		

Arkadaşım invites Minik, the musician, to the stage (*'Here is Minik!'*). The Director wants Arkadaşım to halt there with his hand in the air (*'Halt there. Your hand is in the air.'*). Yet, it is ambiguous whether the Director asked Arkadaşım or Minik to stop there with his hand raised. The musician stops and raises his hand. Although the Director tries to correct the situation, he only makes it worse: *'I didn't say that to you, I told it to you, stupid.'* Both Arkadaşım and Minik are confused similar to the way in Excerpt 6. He vaguely criticises Minik *'Musician, you resemble him after playing behind him for so long'*. His **pointed criticism** elicits laughter from the audience, which is in line with the **Superiority Theory of Humour** (as he tries to disparage the musician). The Director repeats again *'Your hand is in the air'*. Both Arkadaşım and Minik are waiting their hands in the air. The Director gets angry and **shouts** at them: *'Not yours man, but yours! Idiot, your hand is in the air. Not yours.'* Realising that he can't convey the message, he gets angrier and shouts all the more *'That idiot one who is bald'* – using a **personalised third-person negative reference**, which is a type of **insult**, thus an attack to **all types of faces** (i.e. positive and negative faces (Brown & Levinson, 1978, 1987) / quality and social identity faces (Spencer-Oatey, 2002, 2005) cited in Culpeper, 2011b)). Exacerbating his

verbal message with **prosody**, he shouts at them, **infringing their personal space** in metaphorical terms, hence threatening their **equity rights**(Spencer-Oatey, 2002, 2005).

What causes misunderstanding in Excerpt 19 is **ambiguity** between the different discourse spaces. Although one can easily deduce from the context that the Director is targeting Arkadaşım, both Minik and Arkadaşım misinterpret his intentions.

As Brône(2008) notes, ‘within the social, superiority-based view on humour, any form of (pragmatic) misunderstanding of one of the participants in a conversation can become the source of superiority feelings in the other (participants)’ (p. 2036).In almost all conversations above, the speaker, the Director, is quite aggressive to the target, Arkadaşım, who is disparaged but neither amused nor offended - which is in line with the concept of “**disaffiliative humour**” (also related to the Superiority Theory of Humour) proposed by Dynel(2013a).

GTVH gives a central point to the language parameter as a source of humour in the case of punning (Attardo, 1994). As Uçar (2014) points out, puns are frequently used by comedians ‘to show how skilfully they use their verbal knowledge’ (p. 39). In conversational humour, as opposed to canned jokes, puns are improvised and less expected (Attardo, 1994), and can lead to different interpretations, resulting in a change of footing (Goffman, 1981) in a way. The examples of changes of footing in excerpts in this thesis reveal themselves as **hyper- and misunderstandings**. The former one is the ‘adversarial language game’ (Brône, 2008, p. 2057) in which Arkadaşım skilfully exploits what has been previously said while ‘playfully agreeing’ with the speaker. In the latter one, there is a clash between the salient interpretation which can be deduced from contextual cues and the non-salient interpretation which is actually inappropriate according to the discourse base space. In both cases, Arkadaşım **adds a new layer** to the initial interpretation which can be deduced from the context. The notion of *nested viewpoints* as suggested by Ritchie (2006) can account for why such hyper- and misunderstandings can be found humorous. A nested point of view is essential for discourse reasoning processes. But when something is not expected, then it creates laughter as in line

with the **Incongruity Theory of Humour**. Arkadaşım, thus, uses **homonymy**, **homophony**, **paronymy**, **polysemy**, **metonymy**, and **idiomaticity** for humour as well as **ambiguity**. As ‘Arkadaşım Hoşgeldin’ is an improvised TV show, the conversations are samples of day-to-day conversations in Turkish. Uçar (2014) points out that the improvised conversational humour in ‘Arkadaşım Hoşgeldin’ are samples of **verbal creativity** that is quite common in its genre, a new but an adopted version of traditional theatre plays ‘Ortaoyunu’.

4.4. Humour Support

Humour support as described by Hay (2001) is the conversational strategy used to appreciate and support humorous utterances. Humour support can add more humour and/or laughter to conversations. Although quite a number of examples can be found in the data, the ones that result in more impoliteness, mostly the Director disparaging the audience in the hall (i.e. the ones with the role of a *bystander* (Dyrel, 2012)) and/or the butt, Arkadaşım are chosen to illustrate humour and impoliteness interaction. The following excerpts are categorised based on the Director’s reactions to the humour support given by the audience.

4.4.1. Criticising the Humour Support

Excerpts 20-21 below are illustrations of the criticism levelled by the Director against the humour support provided by the audience.

Excerpt 20:

Context: The director wants Arkadaşım to feel himself like a star. But only a couple of minutes ago, he humiliated him. When Arkadaşım opposes him that he has just insulted him, the Director argues that it is what the audience likes.

[1]

	0 [00:03.4]	1 [00:04.3]	2 [00:04.5]	3 [00:06.6]	4 [00:06.6]
Arkadaşım	E stara demin <u>söy</u> + lemediğinizi bırakmadınız? Ben-				
[v]					
Arkadaşım	<i>You insulted the star just a few minutes ago.</i>				
[v]					
Director					↑ <u>Ha</u> yır +
[v]					
Director	<i>No, the audience likes 'idiots', what</i>				
[v]					

[2]

	6 [00:07.7]	7 [00:07.1]	8 [00:07.4]	9 [00:07.4]	10 [00:07.7]	11 [00:08.8]	12 [00:08.8]	13 [00:08.8]
Director	vatandaş ↑ <u>salak</u> seviyo ↑ <u>ben</u> napıyım?							
[v]								
Director	<i>can I do?</i>							
[v]								
Audience	<i>laughter ((0.2))</i>							
[nv]								
Arkadaşım								°Ama <u>sizi</u> sahneye
[v]								
Arkadaşım	<i>But we can't get you to the stage?</i>							
[v]								

[3]

	14 [00:08.9]	15 [00:09.1]	16 [00:09.7]	17 [00:10.9]	18 [00:17.5]
Arkadaşım	çıkaramayız ki?°=				
[v]					
Arkadaşım					
[v]					
Director	=	<u>Ha</u>	yır.		
[v]					
Director	<i>No.</i>				
[v]					
Audience	<i>laughter (0.2) ((XXX)) [applause ((XXX)) (0.8)</i>				
[nv]					
Arkadaşım					[(to the cameraman)
[v]					
Arkadaşım	<i>What are you laughing</i>				
[v]					

[4]

	19 [00:19.7]	20 [00:19.8]	21 [00:20.8]	22 [00:21.8]
Audience [nv]	<i>at?</i>			
Arkadaşım [v]	(Sen neye gülüyorsun?)			
Arkadaşım [v]				
Director [v]	Bi de vatandaşın en çok		hoşlandığı [şey] bu...	
Director [v]	<i>This is what amazes the audience most...</i>			
Arkadaşım [v]	[°°Evet.°°			
Arkadaşım [v]	Yes.			
Director [v]				
Director [v]	<i>When ever</i>			
Audience [nv]				

[5]

	23 [00:21.8]	24 [00:21.8]	25 [00:22.4]	26 [00:25.2]	27 [07:14.4]	28 [17:28.2]
Director [v]	Sen ne zaman bana girsen...					
Director [v]	<i>you needle me...</i>					
Audience [nv]	<i>((laughter))(2.8)</i>					
Director [v]	>hoşuna gidiyo<					
Director [v]	<i>they like it</i>					
Director [v]	↑↑ <u>Sen</u> , onları arkana					
Director [v]	<i>Don't get them as your back-up.</i>					

[6]

	29 [89:05.0]
Director [v]	a_l_m_a!
Director [v]	



In the Excerpt 20 above, Arkadaşım complains about Director's telling him off just a couple of minutes before (*'You insulted the star just a few minutes ago.'*). The Director accounts for his behaviour by making a **criticism/complaint** *'No, the audience likes idiots, what can I do?'*. He uses a **personalised third-person negative reference** as an **insult** – an attack to **Arkadaşım's face** (i.e. positive and negative faces (Brown & Levinson, 1978, 1987) / quality and social identity faces (Spencer-Oatey, 2002, 2005) cited in Culpeper, 2011b)). Arkadaşım does not accept the insult and gives a **counter** response to the Director (a form of verbal duelling) by saying that *they cannot get the Director onto the stage* so that the audience can enjoy idiots. The Director refuses this (*'No!'*), but the audience likes Arkadaşım's **sarcastic** response and supports it by **laughter** coupled with **applause**. In order to save his face, the Director has to accept the fact that the audience likes Arkadaşım's duelling responses the most (*'This is what amazes the audience most: Whenever you needle me, they like it'*), which triggers **laughter** again. Yet, he still warns Arkadaşım with a **directive** that he should not rely on them as a support (*'Don't get them as your back-up'*).

In most situations, the Director is not pleased with the humour support provided by the audience. He keeps sublimely giving the message that he is the boss and none other. His expressions such as *'don't get the audience as your support'* are another form of exercising power (Beebe, 1995) over Arkadaşım. Looking superior, he dissociates himself with both Arkadaşım and the audience. Such *deferential behaviour* is closely related to **power**, hence **negative face** (Brown & Levinson, 1987) and **equity rights** within the framework of rapport management (Spencer-Oatey, 2002). Furthermore, with an utterance such as *'don't get the audience as your support'*, the Director tries to dissociate Arkadaşım from a wider social group, i.e. the audience. He thus attacks his **association rights** as he tries to put a barrier before his *'involvement with others'* (Spencer-Oatey, 2002, p. 541).

Excerpt 21:

Context: The Director wants Arkadaşım to walk on the edges of his feet and then turn them inside when he takes steps. He also asks Arkadaşım to hold his elbows

stuck to his ribs while moving the rest of his arms. He should walk to the onstage cameraman like someone who wants a hug or more.

[1]	0 [00:18.6]	1 [00:19.5]	2 [00:22.5]
Arkadaşım	Ku↑sura bakma: (.) ↑ne isteyerek geldiğim belli heralde?		
[v]			
Arkadaşım	<i>Sorry, but I think what I want is obvious enough.</i>		
[v]			
			
			
Audience			<i>((laughter))(3.0) ((laughter))(0.5)</i>
[v]			
Director			
[v]			
Director			<i>My friend, do not</i>
[v]			
Arkadaşım			
[v]			
Arkadaşım			
[v]			

[2]

	3 [00:23.0]	4 [00:23.9]
Audience		
[v]		
Director	Ar:kada↑şım! seyirci↑yi: (.) o tarafa sürükle[me!]	
[v]		
Director	<i>drag the audience's attention to such thoughts.</i>	
[v]		
Arkadaşım	>[Be:n	bişi yapmadım...<=
[v]		
Arkadaşım	^I	<i>didn't do anything.</i>
[v]		
Director		
[v]		
Director		<i>Audience,</i>
[v]		


[3]

	5 [00:25.0]	6 [00:26.4]
Director	=>>°°Seyirci°° PİSLİK ↑YAPMA!<<=	
[v]		
Director	<i>don't be nasty.</i>	
[v]		
Arkadaşım		=Seyirci <u>bişi</u> yap↑madı::=
[v]		
Arkadaşım		<i>The audience didn't do anything at all.</i>
[v]		
Director		=>Pis↑lik
[v]		
Director		<i>They're being</i>
[v]		

[4]

	7 [00:27.9]	8 [00:28.9]
Director	yapıyo::, + gülüyo bunlara::?<	
[v]		
Director	<i>nasty, they laugh at these.</i>	
[v]		
Audience		°°((laughter))°°(1.0)
[v]		
Arkadaşım		İyi: >o zaman ↑seyircin <u>insuçu</u> ::<
[v]		
Arkadaşım		<i>Ah, OK then, it's all the audiences' fault.</i>
[v]		
Audience		°((laughter))°(1.1)
[v]		
Director		Evet.
[v]		
Director		<i>Yes.</i>
[v]		

[5]

	9 [00:30.0]	10 [00:32.5]	11 [00:33.5]
Director [v]	Güldürme seyirciyi::?		
Director [v]	<i>Do not make the audience laugh.</i>		
Arkadaşım [nv]	<i>l o o k s s u r p r i s e d</i>		
			
Audience [v]	<i>((laughter))(0.1)</i>		

The Director asks Arkadaşım to walk to the cameraman in a certain way: on the edges of his feet with his elbows stuck on his stomach. He looks so absurd that he says to the cameraman that *'he thinks what he wants is obvious enough'*. This triggers **laughter** by the audience. As he refers sexuality, the Director wants to stop him – with a **directive** (*'My friend, do not drag the audience's attention to such thoughts'*). Arkadaşım tries to reject the Director's accusation – saying *'I didn't do anything.'* Before he finishes, the Director **shouts** at the audience *'Audience, don't be nasty!'*. Arkadaşım tries to explain that the audience did not actually do anything. Yet, the Director does not accept his assertion and **complains**: *'They're being nasty, they laugh at these.'* So, he clearly accuses the audience for supporting humour. Arkadaşım seems to agree with the Director in return but only being **sarcastic**: *'Ah, OK then, it's all the audience's fault.'* Then the Director utters a very contradictory utterance for a comedy show: *'Yes. Do not make the audience laugh.'*

In Excerpt 21 above, the Director criticises the audience for providing humour support to Arkadaşım. He even criticises Arkadaşım for making the audience

laugh. Such a request would be absurd in many situations, except for maybe where people need to look serious such as in a funeral or in a conference. But in a comedy show, the absurdity hikes – which actually triggers more humour, thus more humour support. Therefore, humour and humour support here are interwoven. However, it should be noted that the humour in this context is anything but affiliative. There is explicit face attack in Excerpt 21. He gives **directives** to Arkadaşım such as ‘*My friend, do not drag the audience’s attention to such thoughts*’ and ‘*Do not make the audience laugh.*’ He, thus, employs **bald-on-record impoliteness strategies**(Culpeper, 2005). He even attacks the audience’s face as well – saying ‘*Audience, don’t be nasty!*’ Using a **directive** with a fairly high pitch (shouting), he attacks the audience’s **equity rights**(Spencer-Oatey, 2002, 2005) and the **negative face**(Brown & Levinson, 1978, 1987). Therefore, **power** comes to the surface as an important contextual element.

4.4.2. Silencing the Humour Support

In Excerpts 22-23, the Director tries to silence the humour support provided by the audience.

Excerpt 22:

Context: It is New Year’s Eve and the Director has just wanted Arkadaşım to feel the joy of the New Year, 2014, inside him. But he understands it as ‘I have 2014 inside me’. Then the Director asks Arkadaşım to invite the musician to the stage. He comes into the stage, shakes hands with Arkadaşım and sits by his piano, but the Director is not pleased with it.

[1]

	0 [00:05.5]	1 [00:07.8]
Director [v]	Mü↑zisyen, (4.0)	hemen geçtin oturdu
Director [v]	<i>Musician you directly passed and sat down there, have you greeted the audience?</i>	

[2]

	2 [00:09.5]	3 [00:12.3]
Director	oraya. (1.7)↑selam↑verdinmi seyirciye?= [v]	
Arkadaşım	=>Bişi söylücem,< benim içimde [v]	
Arkadaşım	<i>I want to say something. If I have 2014 in me, he has</i> [v]	

[3]

	4 [00:13.1]	5 [00:14.0]	6 [00:15.1]
Arkadaşım	2014 varsa ↑bunda 2050 vardır, görelimmi? [v]		
Arkadaşım	<i>2050, let's see that!</i>		<i>We can see</i> [v]
Audience	<i>((laughter)) °°°(XXX) °°°(0.9) ((laughter)) °°°(XXX) °°°(1.1)</i> [v]		

[4]

	7 [00:19.8]
Arkadaşım	>°Şimdiden görmüş oluruz.°<= [v]
Arkadaşım	<i>that in advance</i> [v]
Director	=↑AR::kada↑şım, ↑böyle↑iğrençşakalar [v]
Director	<i>My friend, don't make such disgusting jokes. Audience, do not</i> [v]

[5]

Director	yapma. >Seyirci, ↑↑alkışlama↑yın. Herşeyi ↑alkışlıyorsunuz!< [v]
Director	<i>applaud. You keep applauding everything.</i> [v]

The Director is not happy that the musician, who is a well-built man, has sat down by his piano before greeting the audience (‘*Musician, you directly passed and sat down there, have you greeted the audience?*’). Arkadaşım humorously interrupts and says ‘*I want to say something. If I have 2014 in me, has 2050, let's see that.*’ The audience bursts into laughter and starts to applaud. The Director tries to stop him with a **pointed criticism** and **directive** (‘*My friend, do not make such disgusting jokes.*’). Then, he turns to the audience and tries to silence them saying in a high

pitch ‘Audience, do not applaud. You keep applauding everything’. In this case, the director makes use of a silencer not only against Arkadaşım but also against the audience as well. Therefore, he exerts his power to ‘restrict the interactants’ action environment’ (Locher, 2004). Thus, he attacks their **negative faces** and **equity rights**, as Brown and Levinson (1987) define **negative face** as “freedom of action and freedom from imposition” (cited in Culpeper, 2008, p. 38).

Excerpt 23:

Context: The director wants the actors to make certain moves while repeating their words. He wants Ezgi to move her hips while talking and Arkadaşım to hop his chest while talking. However, Arkadaşım thinks he seems like a hooker when he does this.

[1]

	0 [00:08.2]	1 [00:10.1]	2 [00:10.6]
Arkadaşım [v]	Ben <u>bence</u> <u>↑yolluyum</u> zaten [hiç: (.)] <u>↓kıyafete ge+rek olduğunu</u>		
Arkadaşım [v]	<i>I think I am shallow enough, I don't think I need the dress.</i>		
			
Director [v]	[↑Ar:::	↓kada↑şım!	
Director [v]		<i>My friend!</i>	
Audience [v]		<i>((laughter))(0.5)</i>	<i>((XXX))(1.2)</i>

[2]

	3 [00:11.8]	4 [00:12.5]	5 [00:13.1]	6 [00:17.0]
Arkadaşım	↑sanmıyorum!			
[v]				
Audience	((XXX))(0.7)			
[v]				
Director	↑Ha:yır öyle: - =			
[v]				
Director	No...			
[v]				
Arkadaşım		>↑Yüzyılımın	[ötesindeyim.<	
[v]				
Arkadaşım		I am far beyond my century.		
[v]				
Audience			[/((XXX)) (3.9)	
[v]				
Director				Ya: se↑yirci
[v]				
Director				Er, audience, stop
[v]				

[3]

Director	bi durun ↑ikidakka ya:::!
[v]	
Director	for a sec!
[v]	

In Excerpt 23, Arkadaşım **sarcastically** says *he looks like a hooker when he does as he is told by the Director, even without the clothing*. Before the Director can object to his claim, the audience starts **laughing** and **applauding**. Their applause peak when Arkadaşım asserts that he feels *'he is far beyond his century'*. The Director gets very angry and directly tries to **silence** the audience *'Audience, stop for a sec!'*. He, thus, attacks their **negative faces** and **equity rights**.

Excerpts 20-23 clearly illustrate that the Director wants **'to appear superior'** while exercising power over both Arkadaşım and the audience (Beebe, 1995). He uses **directives**, **insults**, and **silencers** for explicit face-attack. Such intentional face attack corresponds to the impoliteness definition made by Culpeper (2008). An **impoliteness phenomenon** is closely related to **power**. As Culpeper (2008) points out *'social structures (e.g. status, roles, institutions), of course, shape and are shaped by discourses (p. 38)*. Therefore, the **asymmetrical power relations** are reflected in

conversations. It is clear in ‘Arkadaşım Hoşgeldin’ data that the Director tries to look superior to everyone and exerts power using impoliteness against Arkadaşım, Ezgi, the musician, and even against the audience (who have a **bystander** role). Therefore, he exerts his power to ‘*restrict the interactants’ action environment*’ (Locher, 2004). This is also in line with what Beebe (1995) suggests for exercising power: ‘*to do conversational management, such as making the interlocutor talk or stop talking or rude interruptions*’ (p. 163). Brown and Levinson (1987) define negative face as “*freedom of action and freedom from imposition*” (cited in Culpeper, 2008, p. 38). Thus, the Director attacks their **negative faces** and **equity rights**. On the other hand, humour is a noteworthy element in the conversations in Excerpts 20-23. The humour support provided to jokes trigger impoliteness, but sometimes as in Excerpt 21, such impoliteness can trigger humour in return. Yet, such humour is not affiliative; instead, it is **disaffiliative** (Dynel, 2013a). Disaffiliative humour rests on the speaker’s ill feelings towards the butt. It directly attacks the face of the target/butt rather than facilitating the relations among them. Dynel (2013, p. 113) suggests that disaffiliative humour can also be related to *tendentious* humour, i.e. which has a purpose to attack an adversary (Freud, 1960)(original emphasis). She further suggests that ‘genuine disparagement conducive to humorous effects leads to verbal victory over an opponent’ (p 113). To sum up, humour and/or impoliteness can result in more humour and/or more impoliteness in certain situations where the speaker tries to exert **power over** the target to show his **superiority/victory** over him/her.

4.5. Multimodal elements

As discussed before, multimodal elements in communication can be various. The most common among all are gesture (i.e. face, hand or body movements) and prosody (e.g. pitch and loudness), which are frequently used in the TV comedy show ‘Arkadaşım Hoşgeldin’ as well.

4.5.1. Gesture

Gesture is one of the most frequently used elements that trigger laughter and impoliteness. Excerpts 24-26 below are examples of how gesture triggers laughter and impoliteness.

Excerpt 24:

Context: The scene is set in ancient Rome. Arkadaşım is wearing a mini dress with a wig on his head. He is now the daughter of a famous cook in Rome while Ezgi is wearing long ancient Rome style dress and she is now Hercules' mother. According to the story, the famous cook once killed Hercules' father and there is a vendetta between both families. While Ezgi is telling her son – Hercules – that he should kill Arkadaşım, the Director stops them.

[1]

	0 [00:08.8]	1 [00:10.4]	2 [00:10.4]	3 [00:11.5]
Director [v]	>Kesti::k.Bi dakika dursanıza.<		<u>Sen</u> napıyorsun ↑gerizekalı orda?	
Director [v]	<i>Cut. Just stop for a minute.</i>		<i>What the hell are you doing, you idiot?</i>	
Audience [nv]	°°laughter°°(1.6)			
Arkadaşım [v]				<i>(s i t t i n g</i>
Arkadaşım [v]				<i>I am</i>

[2]

	4 [00:15.0]	5 [00:15.7]
Arkadaşım [v]	<i>on the piano)(with a girlish tone) Bıyıklarımı alıyorum!</i>	
Arkadaşım [v]	<i>plucking my facial hair.</i>	
Audience [nv]	<i>((laughter))(0.7)</i>	
M.S. [v]	<i>((1.0)) ((closes his face))</i>	
M.S. [v]	<i>God damn it!</i>	



[3]

	6 [00:16.7]	7 [00:18.7]	8 [00:18.8]
M.S. [v]	<↑A:!!lah ka:retsın!>		
			
M.S. [v]	((laughter))(2.0)		
Audience [nv]			
Director [v]	↑↑Lan tezgahının başına geçsene ↑↑gerizekalı?		
Director [v]	<i>Get behind your stall, idiot!</i>		
Arkadaşım [nv]	<i>(he jumps off the piano)</i>		

[4]

Director [v]	
Arkadaşım [nv]	<i>and does as he's told.</i>

While the guest starring actor, a famous singer (Mustafa Sandal abbreviated as M.S.), and Ezgi are acting accordingly to their scene, Arkadaşım is acting as if he was plucking his facial hair. This catches the Director's attention. He **stops** him (*'Cut. Just stop for a minute.'*), and asks in a **condescending** manner what he is doing with an **insult, a personalised negative vocative** (*'What are you doing, you idiot'*). Despite an attack to **his face**, he is not offended at all and responds that *he is plucking his facial hair*. This triggers humour as such a gesture is unexpected – which is in line with the **Incongruity Theories of Humour**. The guest starring actor

is shocked and **uses a cursing expression** (*'God damn it'*) while closing his face in disappointment. Yet, despite his words carry an ill-wish meaning, he sounds as if he has **no intention** to be impolite. Therefore, his utterance can't be considered as impolite. Nevertheless, it triggers **laughter** by the audience but **impoliteness** by the Director as he almost **shouts** at Arkadaşım; thus **encroaching his personal space** – an attack to his **equity rights** and **negative face**, and gives a **directive** and **insults** him (using a **personalised negative vocative**) once more – saying *'Get behind your stall, you idiot'* – a threat to his **all types of face** (i.e. positive and negative faces (Brown & Levinson, 1978, 1987) / quality and social identity faces (Spencer-Oatey, 2002, 2005) cited in Culpeper, 2011b)).

Excerpt 25:

Context: The director asks the two actors – who are assumed to be cowboys – to dance for the sheriff in a pub. Arkadaşım is a bit shy and dances turning his back to the sheriff.

[1]

	0 [00:05.1]	1 [00:06.0]
Director [v]	AR::KADA>↑ŞİM<. ↑NİYE ↓UTANIYO↑SU:N?	
Director [v]	<i>My friend, why are you being shy?</i>	
		
Arkadaşım [nv]		<i>dances looking at the musician</i>



[2]

2 [00:07.6]

3 [00:11.1]

Director >↓Hayır<>↑ONLARI KOV↑BOYA KARŞI ↑YAP↓ÇAK↑SIN:!
(to the

[v]

Director You should do those moves for the cowboy.

Cowboy,

[v]

[3]

..

Director cowboy)Kovboy, sen (.) şey >sarışın olana gözleri ↑dikip + ↓bakıyosun.<

[v]

Director you stare at the blonde one.

[v]

[4]

.. 4 [00:12.6]

5 [00:18.0]

6 [00:18.5]

Director ~↑E↓vet. >>3-2-1. Buyrun.<<

[v]

Director OK. 3-2-1. There you go.

[v]

**Ezgi-
Arkadaşım**

[v]

both dance, but Arkadaşım raises his legs too high



Ezgi [v]

Ezgi [v]

Don't move

[5]

		7 [00:22.0]
Ezgi- Arkadaşım [v]	<i>they continue to dance</i>	<i>they continue to dance</i>
Ezgi [v]	Kal↑dırma o ka↑dar ya:::=	
Ezgi [v]	<i>your legs so high up ...</i>	
Arkadaşım [v]	=Olsun, bi yerden (hhh) sonra koyverdim artı:kh!	
Arkadaşım [v]	<i>Well, I've just let it go.</i>	

[6]

		8 [00:31.7]	9 [00:33.2]	10 [00:34.5]
Ezgi- Arkadaşım [v]				
Arkadaşım [v]				
Arkadaşım [v]				
Audience [v]	<i>laughter</i> <i>((XXX))(1.5)</i>			<i>((XXX))(1.9)</i>
Arkadaşım [nv]	<i>dances rather sexily</i>			
Director [v]		Kes↑ti:::k. ↑Na↓pıyo↑su:::n?		
Director [v]		<i>Cut. What are you doing?</i>		
Arkadaşım [v]				↑Dansı >geliştiriyorum.<=
Arkadaşım [v]				<i>I'm improving the dance.</i>

[7]

		11 [00:36.4]
Director [v]	=↑ÇILDIR↑DIN ↑MI, GERİZEKA↑LI:::??	
Director [v]	<i>Have you gone mad, idiot?</i>	


The Director asks why Arkadaşım acts shyly in a shouting manner ('*My friend, why are you being shy?*'). He dances his face towards where the musician is sat. The Director warns Arkadaşım again by **shouting** ('*No, you should do those moves for the cowboy.*') – an attack to his **negative face** and **equity rights**. Then, he

gives a **directive** to the cowboy (*'Cowboy, you stare at the blonde one.'*). When Arkadaşım starts dancing again, he moves his legs too high up and Ezgi warns him about it (*'Don't move your legs so high up...'*). But Arkadaşım says he has just let it go, which is unexpected, coupled with his gesture, it triggers **laughter**. This is in line with the **Incongruity Theory of Humour**. The Director stops him with a **silencer** *'Cut.'* and asks him *'What are you doing.'* with a prosody exacerbating the effect of his message. Upon **attacks to his equity rights** through a directive and silencer, Arkadaşım's reply sounds as if he is not offended at all by the prosody. He simply replies *'I am improving the dance'*. But the Director gets really angry and using a **personalised negative assertion in the form of a question** and a **personalised negative vocative**, he **insults** Arkadaşım (*'Have you gone mad, idiot?'*). He, thus, attacks his **face of all types**(i.e. positive and negative faces (Brown & Levinson, 1978, 1987) / quality and social identity faces (Spencer-Oatey, 2002, 2005) cited in Culpeper, 2011b)).

Excerpt 26:

Context: Arkadaşım tries to attract the Padishah's daughter. He gets on an imaginary boat and starts sailing. His boat is the musician's tailed piano. He gets into it and he is given two oars by the programme crew.

[1]

	0 [00:04.8]	1 [00:06.0]
Arkadaşım	°(hhh) Hayatımda ↓böyle ↑gerçekçe bişi görme↑dim!° (.hhh)	
[v]		
Arkadaşım	<i>(talking to himself) I have never seen such a stupid thing in my life.</i>	
[v]		
		
Audience		<i>((laughter))(1.6)</i>
[v]		
Director		<i>((softly)) <Yavaş</i>
[v]		
Director		<i>Slowly...</i>
[v]		

[2]


	2 [00:07.6]	3 [00:11.7]
Audience		°((laughter))°(0.3)
[v]		
Director	yavaş ->	
[v]		
Director		
[v]		
Arkadaşım	>Padişahın kızı bu↑namı tav olu↑cak? <	
[v]		
Arkadaşım	<i>The padishah's daughter will fall for it, huh?</i>	
[v]		
Director		↑Ar↓kada↑şı:m! (.) Mevzu
[v]		
Director		<i>My friend! It's not the case, it's your</i>
[v]		
Arkadaşım		
[v]		
Arkadaşım		
[v]		

[3]

4 [00:12.0] 5 [00:14.2]

Audience	
[v]	
Director	odiil! + ↑senin a:ğzın[a:ğ↑zın!
[v]	
Director	<i>mouth. Do you understand?</i>
[v]	
Arkadaşım	°[He he tamam.°
[v]	
Arkadaşım	<i>Yeah yeah. OK.</i>
[v]	
Director	Senin ağ↑zın gü↑zel+se ↑her şey
[v]	
Director	<i>If your mouth is nice, then everything can happen.</i>
[v]	

[4]

	6 [00:14.8]	7 [00:15.9]	8 [00:17.19 [00:17.8]	10 [00:19.2]
Director	↑o↓lur.			
[v]				
Director				
[v]				
Arkadaşım	<°°Ey:vallah. °°>			
[v]				
Arkadaşım	Oh, thanks.			
[v]				
Arkadaşım	makes a biting gesture			
[nv]				
Director	↑E↓vet.			
[v]				
Director	Yes.			
[v]				
Audience	((laughter))		((laughter)) ((laughter))	
[v]	(1.2)		(0.7) (1.4)	
Director	↓Pis↑lik yapma:!=			
[v]				
Director	Don't be nasty.			
[v]				
Arkadaşım	=Ben			
[v]				
Arkadaşım	I didn't do			
[v]				

[5]

Arkadaşım	yapma↑dı:m.>Genetik o:.<
[v]	
Arkadaşım	anything. It's congenital.
[v]	

In Excerpt 26, Arkadaşım makes a **complaint** about what he has to do. He has to act as if he is on a boat (although he is in the piano). He says (*'I have never seen such a stupid thing in my life'*). While the Director tries to explain the scene

(‘Slowly-’) in a soft voice, Arkadaşım interrupts him with a **pointed criticism** again (*‘The Padishah’s daughter will fall for this, huh?’*) – attacking the Director’s **face**. Yet, the Director tries to explain that what actually matters how skilfully Arkadaşım can use words to attract her. However, his unskilful use of words causes a hyper-understanding on the part of Arkadaşım. The Director says *‘My friend, it’s not the case, it’s your mouth. If your mouth is nice, then everything can happen.’* Although such a style can be acceptable to a certain extent, as it can be classified as **metonymy**, Arkadaşım makes a **biting gesture** to show how attractive his mouth is. This is not expected and it triggers **laughter**. The Director warns him in a high pitched voice *‘Don’t be nasty’*. Using a **directive**, he attacks Arkadaşım’s **face and equity rights**.

It is quite interesting that gesture as a trigger of laughter mostly supports the **Incongruity Theories of Humour**. All three excerpts, 24-26, involve such unexpected jokes made by using gestures. Yet, Arkadaşım’s care-free responses to impoliteness by the Director and his patronising behaviour can be regarded as a support to **Superiority Theories of Humour**. However, as Dynel (2013) notes behaviours and responses of both interactants can be related to the concept of **disaffiliative humour** in which the butt is always humiliated by a superior interactant, but he is not offended at all. She notes that the impoliteness prevalent in such conversations is totally intentional. Therefore, humour resulting from such impoliteness is a matter of its **genre** (Uçar & Yıldız, 2015), i.e. **entertaining impoliteness** (Culpeper, 2005) or **disaffiliative humour** (Dynel, 2013a).

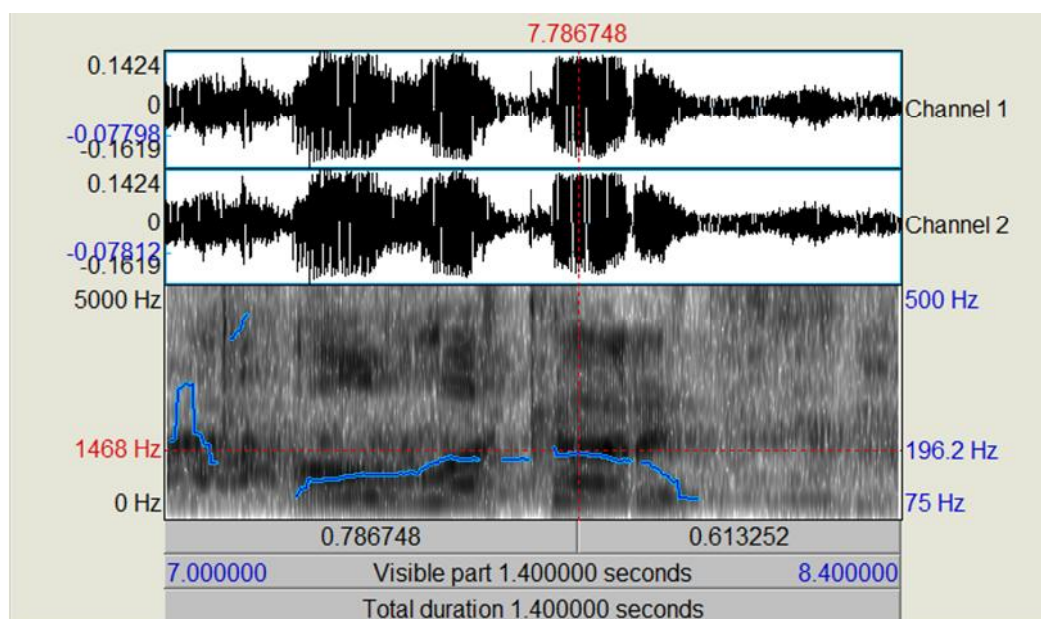
4.5.2. Prosody

It goes without saying that each utterance is spoken with prosody, thus it is an important dimension of speech in pragmatic analysis. So far, the analysis on impoliteness has only referred to the linguistic expressions participants uttered in the show. However, it does not always matter what was said but more so how it was said. According to Culpeper et al. (2003), the most elusive function of intonation is its “attitudinal function” (p. 1568). Thus, how prosody can convey impolite attitude is shown in this section.

4.5.2.1. Prosody in discourse

In Excerpt 24, the guest starring actor, Mustafa Sandal is shocked by what Arkadaşım is doing. He closes his face and slowly says ‘Allah kahretsin’ (‘God damn it’ in English). However, he has neither an intention to express any ill-wishes or curses nor an attack to Arkadaşım’s face. This can easily be deduced from how he said this. Figure 8 shows the instrumental analysis of what he has said. The figure consists of three tiers. The first two tiers show the fluctuations in air pressure, indicating intensity and duration. The third tier shows the pitch range in time. F0 (the fundamental frequency in Herzt) indicates the intonation contour of the utterance. Finally, I added the words that are actually spoken according to how they are distributed within the utterance.

Figure 10: Instrumental Analysis of ‘Allah Kahretsin’



A l lah kah ret sin.

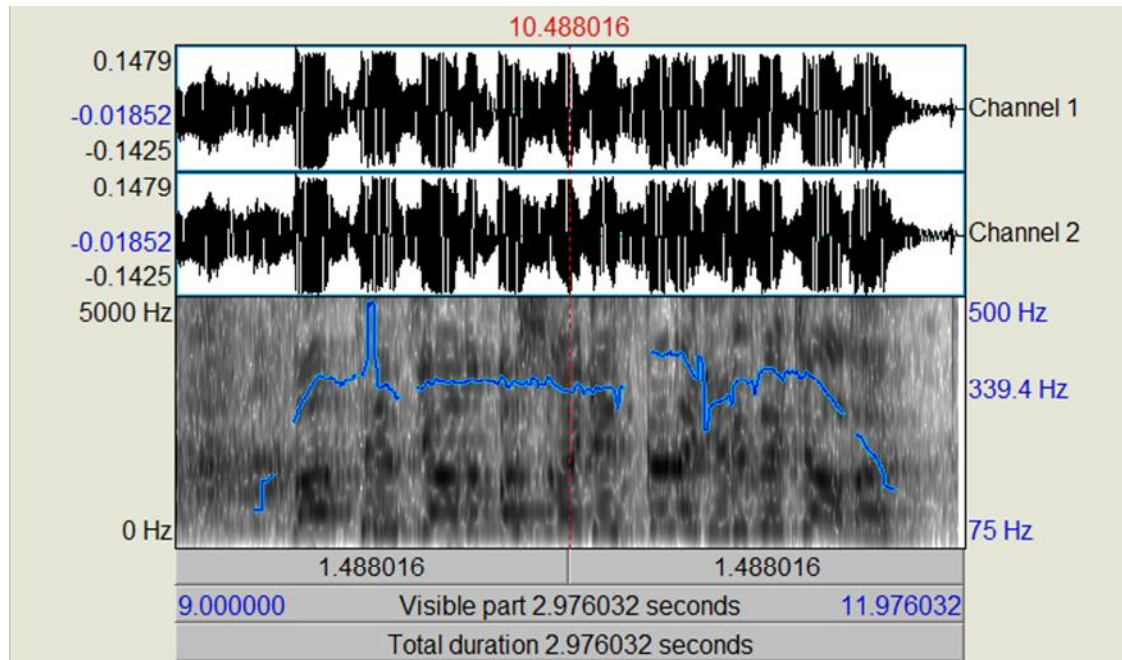
(God damn it!)

There is a marked pitch movement in the word ‘Allah’. His surprise is reflected in the marked pitch rise at the beginning of the sentence. Nevertheless, the rest of the utterance does not indicate any marked intonation, but rather there is a falling tone – which indicates finality in a declarative sentence, i.e. the sentence ends.

(If it was a real ill-wish, then the pitch rise and stress should probably have been on ALLAH KAHretsın²¹.) The maximum F0 contour that the rest of the utterance reaches is around 196 Hz (which cannot be counted as shouting). Therefore, Figure 9 illustrates that the prosody does not reflect what the semantic interpretation of the actual words.

On the other hand, in Excerpt 24 above, the Director gets angry with Arkadaşım because he was not acting as he is told. Figure 9 below is an illustration of his words '*Lan tezgahının başına geçsene gerizekalı*' ('Get behind your stall, you idiot'). The figure indicates how the effect of words can be exacerbated through prosody. The figure has three tiers, the first two showing the intensity of the utterance and the duration. The fact that almost each word is pronounced at equal air pressure with almost the same duration can be explained by Turkish being a **syllable-timed language**.

Figure 11: Instrumental Analysis of '*Lan tezgahının başına geçsene gerizekalı*'



Lan tezgahının başına geçsene geRİzekalı

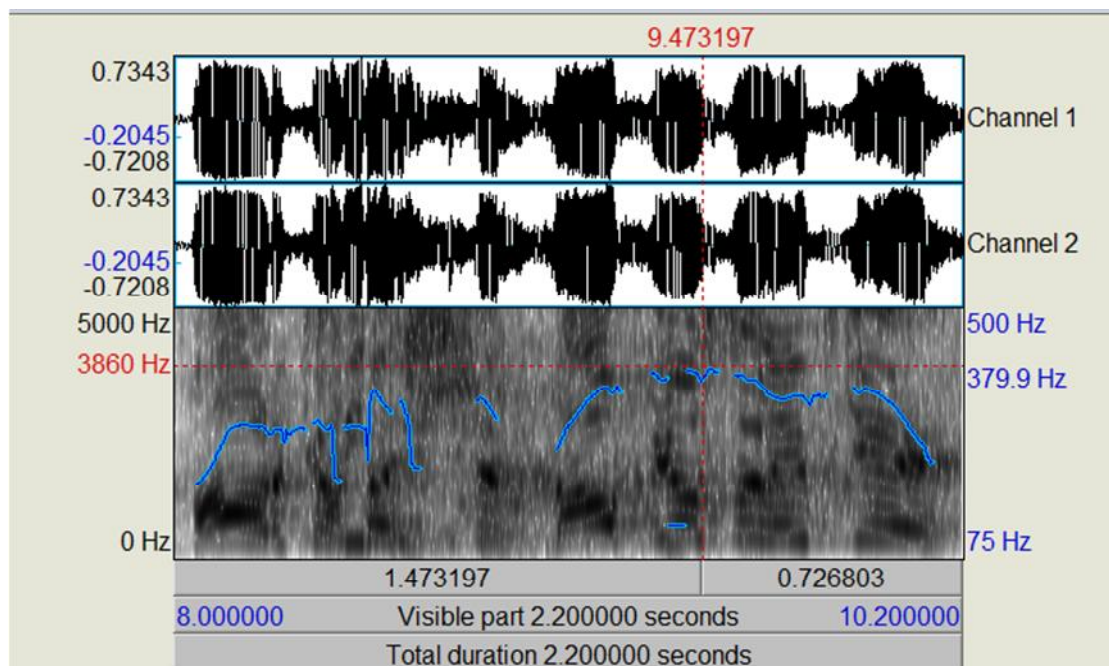
²¹For detailed information about word and sentence stress and information structure in Turkish prosody, see Özge & Bozşahin (2010), Kornfilt(2013), Lewis(2000), Gencan(2001), among others.

(Get behind your stall, idiot!)

However, in Figure 10, there is a marked pitch movement in the word ‘tezgah’. Most words in Turkish carry the word stress in the second syllable (Kornfilt, 2013). Considering the sentence ‘*Lan tezgahının başına geçsene*’ as two phonological phrases of a single intonational phrase, the first two words are at the ‘non-final’ position while ‘başına geçsene’ are at the final position (because it carries the verb / the predicate). Since the word ‘tezgah’ does not have any impolite connotations whatsoever, such markedness can be explained by the fact that the word carries the content, i.e. the focus of the sentence. Yet, the marked pitch movement in the utterance of the word ‘gerizekalı’ is an indicator of what the attitude of the speaker is. There is a sharp fall at the end of the utterance (H*L), which indicates a sense of sharp finality as a universal attitudinal marker (Wichmann, 2010). It should be noted here that the pitch rises up to 500 Hz in this utterance. Considering that 100-150 Hz is the normal pitch range for men (Wichmann, 2012), the Director **shouted** at Arkadaşım. He thus employs both a positive politeness strategy by using an insult (*‘idiot’*) and a **negative politeness strategy** by invading Arkadaşım’s personal space in metaphorical sense. In doing so, he threatens Arkadaşım’s **negative face** and **equity rights**.

Discourse is important to understand and convey emotions, particularly in the case of impoliteness phenomena. In cooperative talk, interlocutors are mostly expected to mirror each other’s emotional state, i.e. accommodate a similar prosodic pattern. Yet, it gets harder in conflict talk or in conversations that involve impoliteness. In most languages, the voice is raised in anger, i.e. it is ‘louder’, which is reflected as ‘greater amplitude and an increase in fundamental frequency (perceived as pitch)’ (Wichmann, 2010). According to Roth & Tobin (2009, cited in Wichmann, 2000), the equilibrium seems to be brought by speaking ‘under’ the previous speaker. Two intonational phrases from Excerpt 15 provide an example to this.

Figure 12: Instrumental Analysis of ‘Arkadaşım’ ‘Napıyosun Ezgi?’



ArkadaŞIM!

Na:Pıyosun EZgi:?

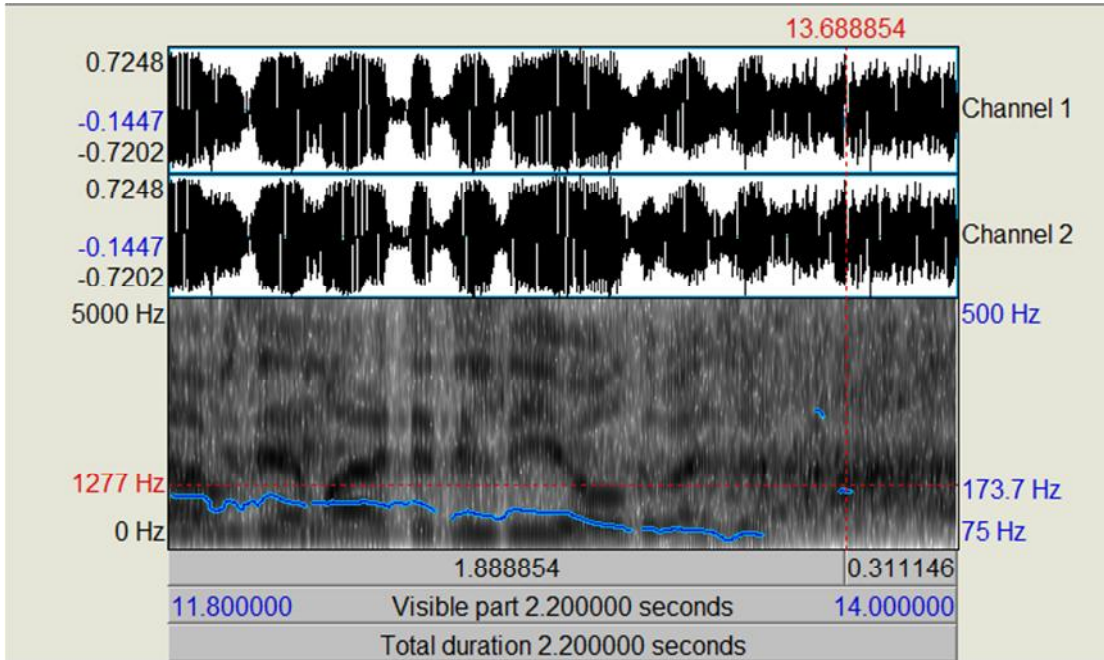
(My friend!)

(What are you doing, Ezgi?)

The third tier shows the pitch movement in the intonational phrases ‘Arkadaşım’ and ‘Napıyosun Ezgi?’. In the first intonational phrase, ‘Arkadaşım!’, the Director addresses Arkadaşım with the stress on the final element. But he realises that Ezgi is the one who misunderstands him, so he turns to Ezgi and asks what she is doing in an angry tone. One can interpret this from the fact that his voice gets **louder**, i.e. it reaches a very high pitch (379.9 Hz) while uttering ‘Na:pıyosun?’ (What are you doing?).

Arkadaşım gives a sarcastic response to the Director’s question. As in that specific scene, they are assumed to be travelling to space to save the world from aliens; Arkadaşım sarcastically says that ‘that’s great that the world’s future is on us.’

Figure 13: Instrumental Analysis of ‘*Dünyanın bize emanet edildiği iyi oldu bence*’



Dünyanın bize emanet edildiği iyi oldu bence.

(That's great that the world's future is on us.)

Comparing the instrumental analysis in Figure 11 with the Figure 10, one can observe that while there is marked pitch movements in Figure 10, a difference in pitch movements is hardly seen in Figure 12. In his utterance, Arkadaşım does not accommodate a similar prosodic pattern with the Director. His voice reaches 173.7 Hz (and 300.4 Hz in maximum which can be disregarded) in maximum. In other words, he speaks way 'under' the Director to bring equilibrium to the conversation. This is called '**prosodic disassociation**' (Culpeper et al., 2003). Culpeper et al. claims that 'pitch concord is a signal of **prosodic "common ground"**, and by denying that concord, a speaker is denying common ground or disassociating from the interlocutor' (p. 1574).

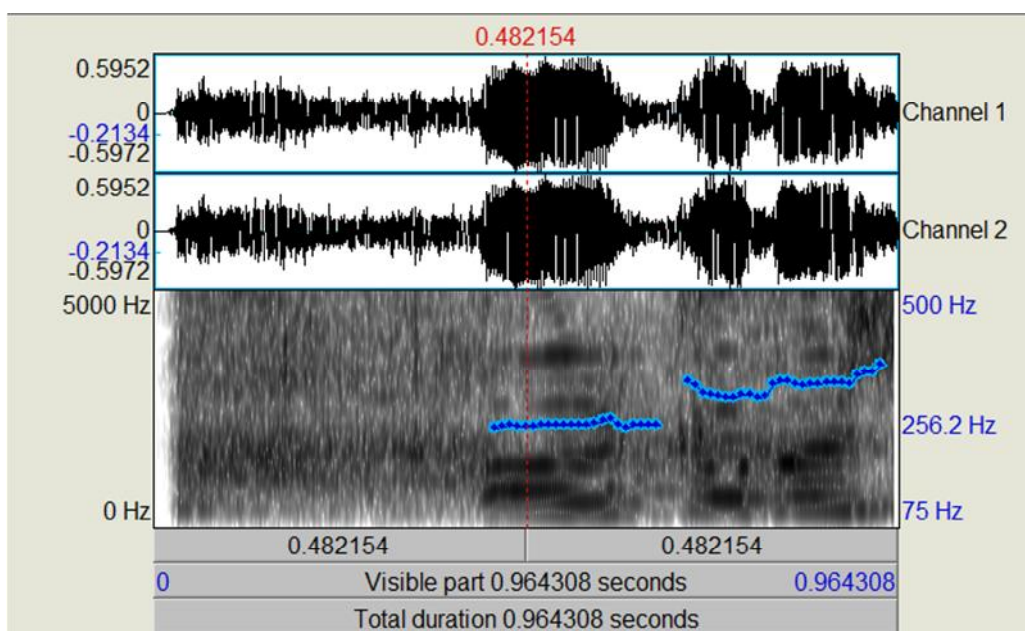
Although Rockwell (2000) suggests that sarcastic utterances are typically lower in pitch, slower, and louder than non-sarcastic utterances, it is not the case in Figure 12. It is much faster and less loud than all the utterances that are illustrated

here. This might be because Turkish has a different approach in ‘sarcastic expressions’.

4.5.2.2. *Catchphrases*

Figure 13 below consists of three tiers. As mentioned before, the first two at the top is a spectrogram with the representation of air pressure showing relative loudness and duration. The third at the bottom shows the fundamental frequency (F0) with a representation of changes in the pitch over time providing an indication of pitch contour. Although there is no direct relationship between the figures and meaning, they are likely to provide some insight about how an utterance is produced by the hearer (the ‘Director’ in the show) and perceived as impolite by the hearer.

Figure 14: Instrumental Analysis of “Arkadaşım!”

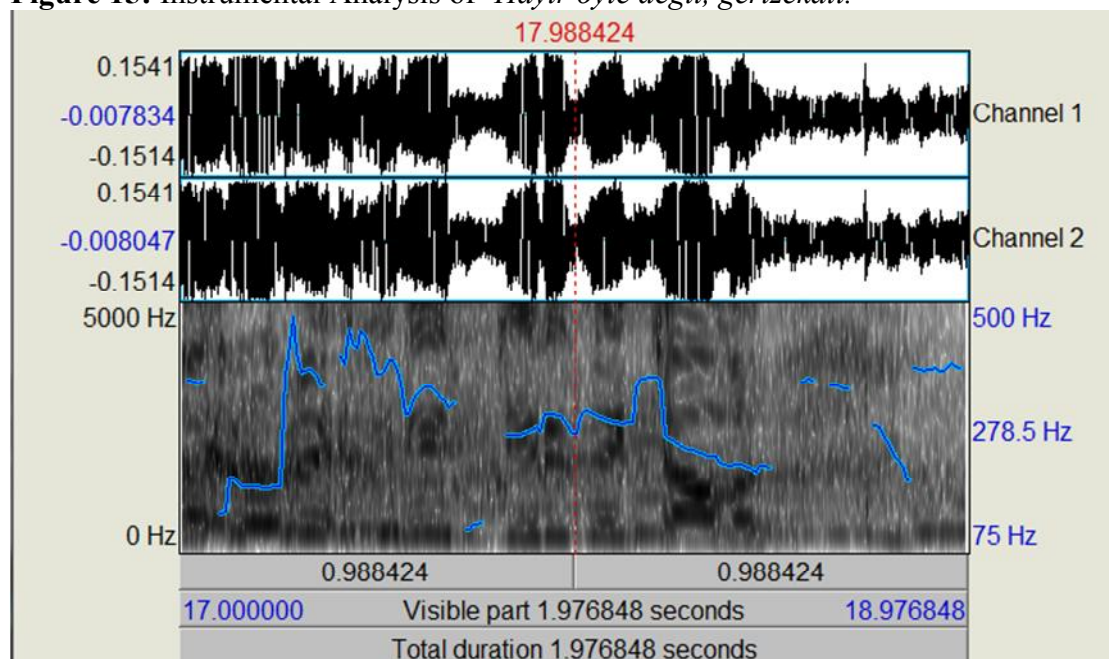


Ar ka DA ŞİM!

The expression ‘Arkadaşım’ is one of the most frequently used catchphrases by the Director as a warning, or as a way of reprimanding. Whenever he does not like what Arkadaşım does or says, he almost shouts at him – employing a negative impoliteness strategy. In order to show his negative attitude, his voice peaks at the

last syllable – that carries the stress in most of the Turkish words²². The pitch at the beginning of the utterance is much higher (**louder**) than the average (louder than 256 Hz) – which can be perceived as an invasion of the other’s space, hence employing a **negative impoliteness** strategy.

Figure 15: Instrumental Analysis of ‘*Hayır öyle değil, gerizekaltı.*’



Ha: yır öyle diil geri ze ka lı!

(No, not like that, idiot)

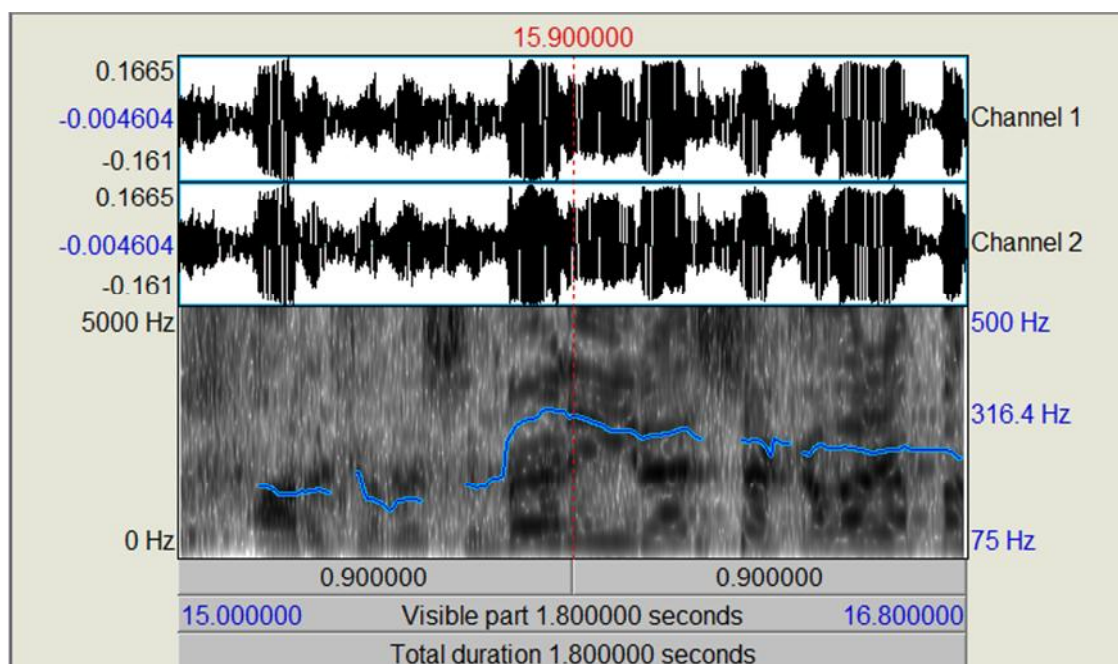
Another frequently used expression in the TV show ‘Arkadaşım Hoşgeldin’ is ‘Hayır, öyle diil’ (No, not like that!). In uttering such a sentence, the Director tries to intervene in what Arkadaşım has already been doing. His voice peaks in the second syllable of the word ‘Hayır’ – which usually carries the word stress. The rest of the utterance comes in alignment with the pitch hike in the syllable ‘(ha)yır’ – which is called the **phonological assimilation** (Güneş, 2013)²³. Considering that the ‘Hayır, öyle diil’ as two phonological phrases of a single intonational unit, the prior

²²When a stressable suffix is added to a root in which the final syllable (whether part of the root, or itself a suffix) is also stressable, the position of word stress moves to the new final syllable (Göksel & Kerslake, 2005, p. 29).

²³All the non-final phonological phrases in Turkish exhibit a phonological phrase-level high boundary tone aligned with their last syllable (H-) (Güneş, 2013).

(‘hayır’) as the non-final, and the latter as the ‘final’ component, such a heightened pitch as in the second syllable of the non-final component ‘hayır’ gives rise to a less steep terminal rise in the final phonological phrase. It should also be noted that adverbs are mostly stressable on the first syllable. The predicate, i.e. ‘değil’ (‘not’) here, has a falling tone as in almost all declarative sentences. Yet, the Director’s voice peaks once again in the insult ‘gerizekalı’ (‘idiot’). The marked pitch movement is on the second syllable of the compound word ‘gerizekalı’. What he says with words is supported by the loudness of his utterance, reaching nearly 500 Hz. The Director, thus, attacks Arkadaşım’s **negative face** and **quality face**.

Figure 16: Instrumental Analysis of ‘Arkadaşım, böyle iğrenç şakalar yapma!’



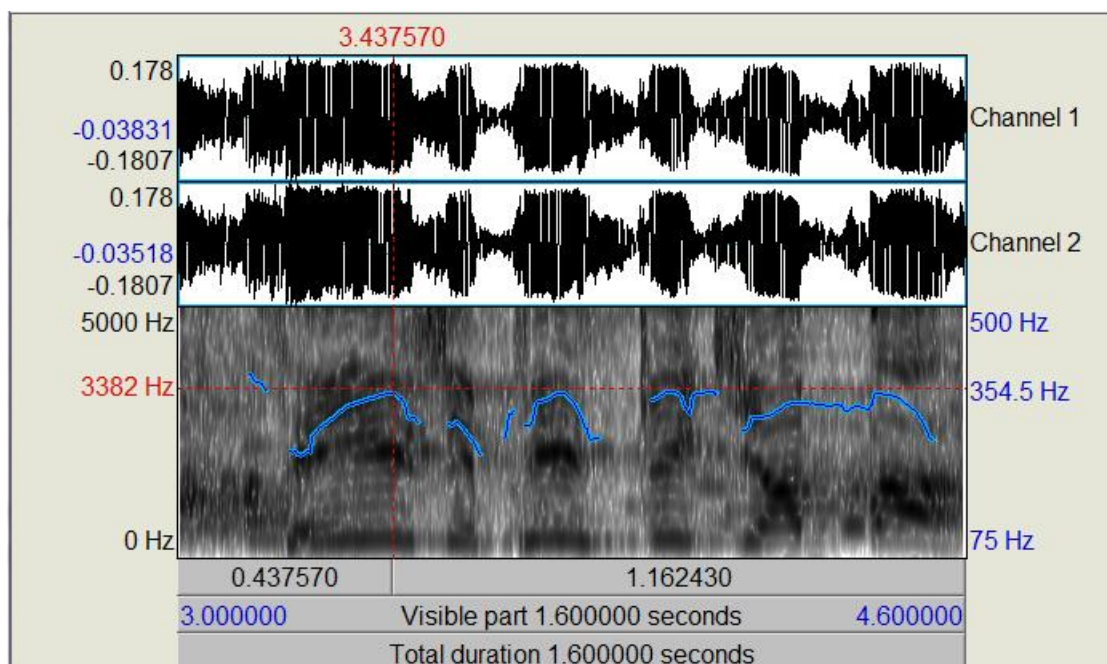
Arkadaşım böyle iğ ↑RENÇ şakalar yapma!

(My friend, don’t make such disgusting jokes)

Imperatives (‘directives’ as an impoliteness formula with a patronising behaviour strategy) are among the most frequently used way of expressing impoliteness / face-attack. Looking at the first two tiers that show the intensity of air pressure, one can see that particularly the words ‘iğrenç’ (‘disgusting’) and ‘yapma’ (‘don’t’) are uttered with more stress. The third tier in Figure 15 shows the pitch

movement. A marked pitch movement would be a rising tone (Arndt & Janney, 1987) and the unmarked would be a falling tone in imperatives. In Figure 15, only a slight fall can be observed at the end. Yet, there is a pitch hike in the word ‘iğrenç’ (‘disgusting’). Finally, the negative marker causes stress to occur on the syllable just before it – as in ‘yapma’ (‘don’t’)(Kornfilt, 2013). Thus, one can claim that the already offensive content of the message is exacerbated through prosody.

Figure 17: Instrumental Analysis of ‘*Seyirci Pislik Yapma*’



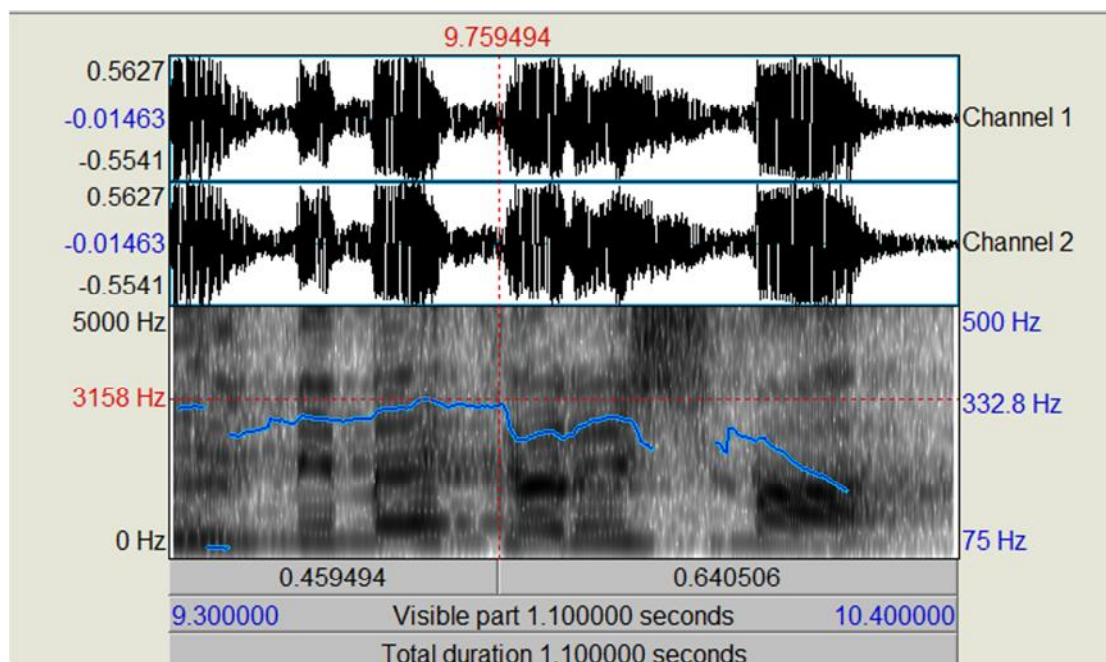
SeYİrci PİS LİK yap ma!

(Audience, don't be nasty)

Similar to the Figure 15, the utterance in Figure 16 is in the imperative form. The first two tiers show the fluctuations in the air pressure. Thus, looking at the first two tiers that indicate the intensity of air pressure and duration, one can see that the Director uttered the word ‘seyirci’ (‘audience’) with more intensity and duration than the other words. Likewise, the first marked pitch rise is in the word ‘seyirci’ (‘audience’) – where the Director is directly addressing the audience. Such a pitch rise is due to the fact that stress is placed on the penultimate syllable in vocative forms (Kornfilt, 2013, p. 26). The beginning of the utterance has also a heightened

pitch aligned with the rest of it. The word ‘pislik’ (‘nasty’) is the focus of the phonological phrase ‘pislik yapma’. Thus, it has a slightly higher pitch on its second syllable, which carries the word stress. And finally, as ‘yapma’ has a negative marker (‘-ma’), it carries the stress in its first syllable. Another point that should be noted is that the loudness of the utterance. The Director’s voice is around 354.5 Hz, which is quite high throughout the utterance. Thereby, he attacks the audience’s **negative face and equity rights**. In brief, as in Figure 15, the Director intensifies his message through prosody.

Figure 18: Instrumental Analysis of ‘*Filmime karışma!*’



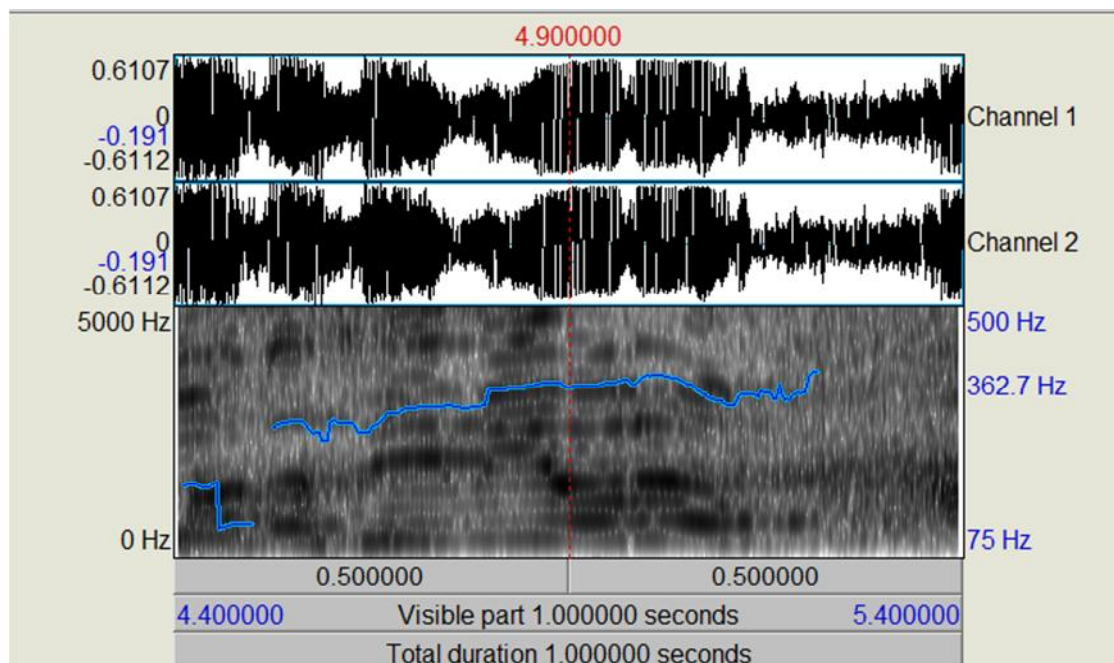
Filmime ka RIŞ ma!

(Don't poke into my film!)

Figure 17, is another imperative uttered by the Director in high pitch in terms of loudness. There are only two phonetic components here. The first component ‘filmime’ (‘my film’ in English) is a non-final element with a stress and slightly high pitch on the second syllable (H*) ‘-mi’. The second component is the final element of the intonational phrase, the predicate, i.e. the verb of the sentence (‘karışma’) (‘don’t poke’). As in imperatives with a negative marker, the verb has the stress on

the second syllable ‘-rɪʒ’ with a pitch range expansion and a pitch rise. The utterance ends with a final fall, giving a sense of finality. Both Figures 13 and 14 indicate a falling tone, which is the unmarked pitch movement for an imperative (Arndt & Janney, 1987).

Figure 19: Instrumental Analysis of ‘*Sana demiyorum!*’



Sana de Mİ YO rum!

(‘I’m not telling that to you!)

Figure 18 illustrates the spectrogram analysis of a declarative sentence: ‘Sana demiyorum’ (I’m not telling that to you!). The first two tiers in the figure represent the intensity, i.e. the air pressure when the Director uttered this sentence. Each syllable is uttered with almost equal pressure except for the last one ‘-rum’, which the Director extends. As an intonational phrase, the utterance is comprised of two parts: a non-final part ‘sana’ (to you) and a final part which carries the predicate, i.e. the verb ‘*demiyorum*’ (I’m not telling). The third tier illustrates the pitch movement. Looking at the third tier in the figure, one can see that the final part carries the sentence stress as well as a marked pitch movement and a pitch range expansion in syllable/suffix ‘-rum’. For statements (including the negative ones) in Turkish, one would normally expect a slight rise followed by fall (Göksel & Kerslake, 2005 and Özge & Bozşahin, 2010). However, the Director uttered the final part with a **rising tone**, which is **attitudinally marked** in declarative sentences (Arndt & Janney, 1987). It should also be noted that his voice gets higher and higher

(reaching 389.2 Hz) at the end. Thus, he employs **encroachment** as an impoliteness strategy to attack the **negative face** and **equity rights** of Ezgi Mola in that context.

In brief, in Figure 12, Arkadaşım speaks ‘under’ the Director in return, thus disassociates with him prosodically, to bring equilibrium to the conversation at hand. Figures 15, 16, and 17 are directives – a conventional impoliteness formula (Culpeper, 2011b), i.e. a form of linguistic (lexical) impoliteness. Figure 18 obviously indicates an attitudinally marked prosody in a declarative sentence. In his utterances, the Director shouts at Arkadaşım, Ezgi and the audience in the hall (bystanders) – invading their personal space – thus, targeting their **negative faces** and **equity rights**. Despite these illustrations from actual conversations in the show, it is hard to account for how prosody works for the meaning in Turkish as clearly as in English (Arndt & Janney, 1987; Wichmann, 2012; Culpeper, 2005, 2011a; Culpeper et al., 2003). Lewis (2000) comments on this as:

There is little unanimity about accentuation (intonation) among writers on Turkish grammar. As one listens to Turkish being spoken one notices that some syllables are more marked than others. The problem is to identify the way they are marked; is it by stress or a change in musical pitch? In the present work 'accent' means a rise in the pitch of the voice. But apart from the nature of the accent, there is some disagreement, even among native authorities, about which syllable in a given word is accented. The reason why such disagreement is possible is, firstly, that word- accent in Turkish is not so powerful as in English, where the accented syllable often swamps the unaccented ('Extr'òrd'n'ry!'), or as in Russian, grammars of which have to give rules for the pronunciation of unaccented syllables (p. 36).

Güneş (2013) also suggests that Turkish is a pitch accent language in terms of its word-melodic classification. She also notes that in pitch accent languages, there might be both words which are accentless and words which have lexically accented. Thus, one can only account for why there is marked pitch rise in certain syllables from a lexical point of view, but not a clear-cut definition of it entirely, because intonation and stress in Turkish is very complex due to its information structure and

syntax (flexible word order). However, it should be noted that prosodical choices are also a reflection of interpersonal meanings as well as syntagmatic relations. ‘Sentence-accent or intonation is partly emotional, depending on the feelings and emphasis which the speaker wishes to convey, and partly syntactical and automatic’ (Lewis, 2000, p. 41). In other words, Wichmann (2010) points out that as both are reflected in a single F0 contour, it is harder to show the entire effect. Yet, context is an important cue to determine such attitudes. ‘Interpersonal and affective meanings are generated by the sequential effect of successive utterances or turns rather than anything inherent in the utterance itself’ (ibid. p. 855). Therefore, I believe a speaker of Turkish, especially a native speaker of Turkish, can hardly fail to understand the impoliteness within an utterance given in a context.

4.6. Conventional Impoliteness Strategies and Formulae & Laughter

The extracts taken from the TV show ‘Arkadaşım Hoşgeldin’ provide a rich illustration of how conventionalised impoliteness strategies and formulae are used within discourse (Culpeper 2010, 2011). Charts 1 and 2 below provide which strategies and formulae are used how frequently in the excerpts chosen for the purposes of this thesis. (See Annex B for a summary of which strategies and which formulae are used together within each excerpt.)

Chart 1: Impoliteness Strategies used in Excerpts

Strategies

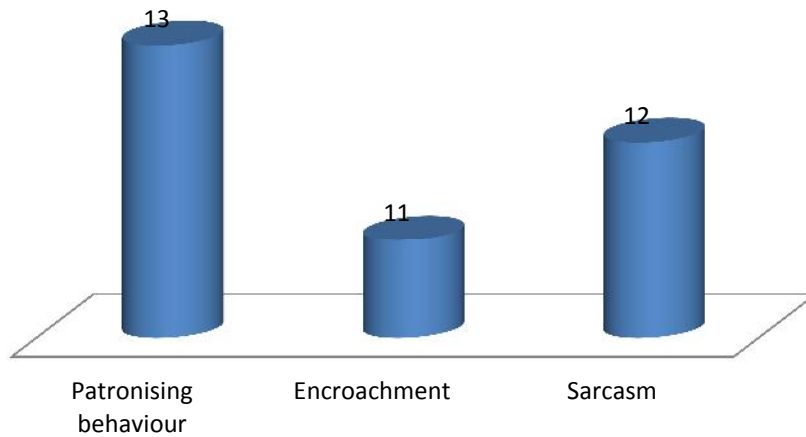


Chart 2: Impoliteness Formulae used in Excerpts

Formulae

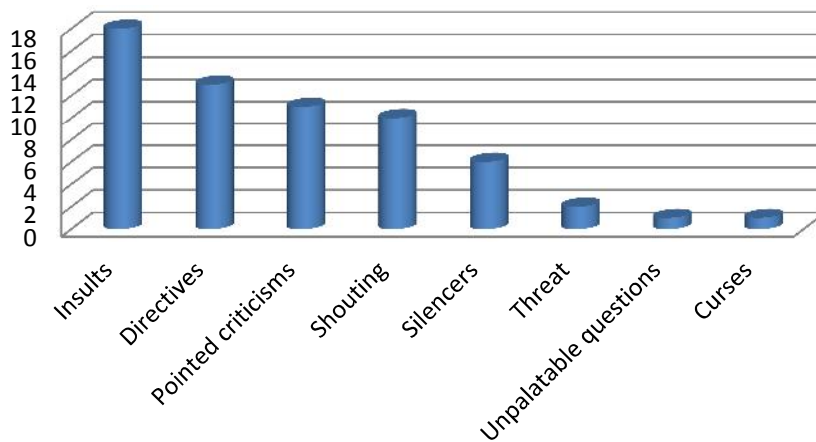


Chart 1 refers to the number of excerpts that involve impoliteness strategies of patronising behaviour, encroachment and sarcasm. Chart 2 refers to the number of excerpts that involve the impoliteness formulae, namely insults, directives, pointed criticisms, shouting, silencers, threats, unpalatable questions, and curses. As Charts 1 & 2 illustrate, the most frequently used strategies are patronising behaviour and encroachment. To support these strategies, insults and directives are the most

commonly used formulae. They are followed by complaints, shouting, and silencers. And sarcasm is the most frequently used response type to all the impoliteness towards the butt, Arkadaşım. My findings are also in line with the quantitative findings of Uçar & Yıldız (2015) (that Tolga Çevik uses sarcasm in 4,723 instances, 83.70% of all instances in 'Komedi Dükkanı'). Sarcasm is a significant trigger of humour support.

The research question whether the length of laughter can account for how humorous the audience finds a certain utterance can be addressed by looking at the duration of laughter and applause within each conversation. Table 5 below shows the length of laughter and applause, i.e. the duration of humour support provided by the audience, upon what kind of impoliteness strategy / formulae.

Table 5: Total Length of Humour Support to Impoliteness Formulae in Excerpts (Total Length of Conversations: 10 minutes 11 seconds)

Impoliteness Strategy / Formulae	Total Duration of Laughter	Total Duration of Applause
Sarcasm	45.9s	18.3s
Pointedcriticisms/ Complaints	7.3s	
Insults	21.9s	10s

Chart 3: Distribution of humour support to the impoliteness formulae

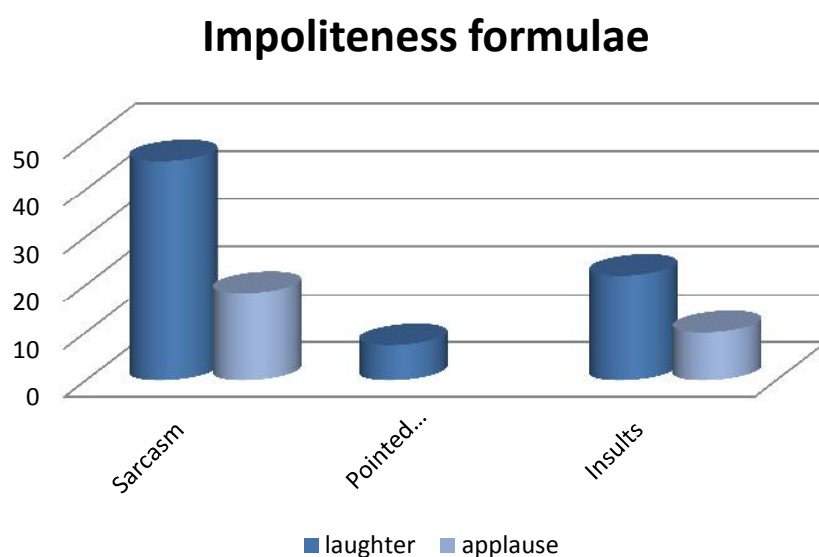


Chart 3 illustrates the weight of humour support to the impoliteness strategies and formulae within all excerpts. The audience provided the most humour support to **sarcasm** (an off-record impoliteness strategy). Likewise, Uçar and Yıldız (2015) point out that the audience finds off-record impoliteness (sarcasm) the most humorous (34.87%) (p. 75) in the previous version of ‘Arkadaşım Hoşgeldin’, namely ‘Komedi Dükkanı’.

In brief, the total length of conversations extracted from the data was around 10 minutes 11 seconds (606.85 seconds). In 12 extracts that involve sarcasm in excerpts whose total length was around 398 seconds, sarcasm triggered 45.9 seconds of laughter and 18.3 seconds of applause. (Sarcasm triggered approximately 2

seconds of laughter and around 2 seconds of applause on average after each sarcastic response.) Pointed criticisms/complaints triggered laughter for about 7.3 seconds out of 165 seconds – the total length of extracts involving pointed criticisms/complaints. (Pointed criticisms/complaints received 1.83 seconds of laughter on average.) Finally, out of nearly 152 seconds of conversations that involve an insult, insults triggered laughter for 21.9 seconds in total, and in 10 seconds, the audience actually applauded. (Each instance of insults triggered nearly 2 seconds of laughter and 2.5 seconds of applause on average.)

In brief, the data used in this thesis has shown that Arkadaşım responds sarcastically half of the instances that involve an impoliteness strategy by the Director. In other words, the Director used **patronising behaviour** and **encroachment** as impoliteness strategies in 24 extracts in total while Arkadaşım responded using **sarcasm** in 12 extracts. Still, sarcasm received more humour support (45.9 seconds of laughter and 18.3 seconds of applause) than the impoliteness strategies that received humour support in total (29.2 seconds of laughter and 10 seconds of applause). As a frequently used ‘impoliteness tactic’ (Bousfield, 2008b) in conversation, sarcasm can be used to both show negative emotion and be humorous (Caucci & Kreuz, 2012). Other research also suggests that sarcasm has various functions. For instance, it is perceived as being more insincere, impolite, humorous, mocking, offensive, etc. when compared to direct criticism (Toplak & Katz, 2000). What is more interesting, according to Dews & Winner (1995), it mutes the criticism. Although sarcasm can be used as an instrument that indicates the exercise of power of one party over another (Drucker et al., 2014), it can be used by people who are less powerful as a form of resistance to authority (Collinson, 1988 cited in Drucker et al., 2014). Sarcasm in the TV show ‘Arkadaşım Hoşgeldin’ functions for creating equilibrium between the Director and Arkadaşım, who have an employer-employee relationship/ an asymmetrical relationship between each other. As a resisting response to the authority figure, sarcasm thus is found to be more humorous by the audience. To put it differently, the Director utilises patronising behaviour and encroachment strategies, insults, directives, pointed criticisms, among other impoliteness formulae against Arkadaşım to exert his *power*

over him (Watts, 1991). As Lachenicht(1980) points out, aggravation strategies are sensitive to social factors. Thus, a very powerful person will probably be attacked by off-record means (Locher & Watts, 2008, p. 80). As a defence strategy (Bousfield, 2007) and an aggravation sub-strategy (Lachenicht, 1980), Arkadaşım utilises **sarcasm** to trigger more humour and more impoliteness in conversation.

Sarcasm can be displayed in various ways in discourse. Arkadaşım’s sarcastic expressions mostly result in hyper-understandings or misunderstandings or displayed as gesture or jocular abuse.

Table 6: Total Length of Humour support to humour triggers (Total Length of Conversations: 10 minutes 11 seconds)

Humour Trigger	Total Duration of Laughter	Total Duration of Applause
Hyper-understanding	11s	
Misunderstanding	1.3s	
Gesture	35.4s	11.1s
Jocular abuse	11.8s	9.5s

Chart 4: Distribution of other humour triggers and length of laughter

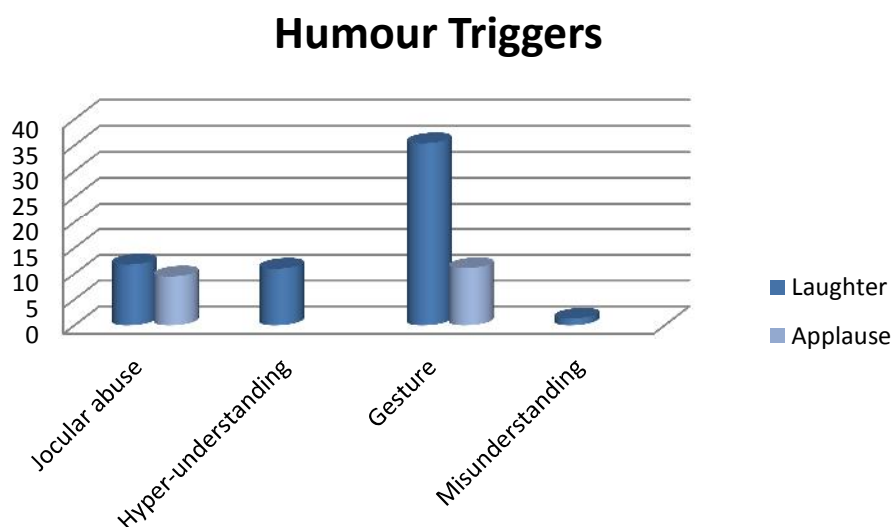


Table 6 illustrates the duration of laughter and applause after humour triggers. Within the 10 minutes and 11 seconds (606 seconds), i.e. total length of conversations extracted from the data, the conversations that involve a hyper-understanding last 70.1 seconds in total. Hyper-understandings triggered 11 seconds of laughter in total – in other words, 1.22 seconds of laughter was triggered after each instance of hyper-understanding on average. The total length of conversations that involve a jocular abuse is 107 seconds – in which the instances of jocular abuse triggered 11.8 seconds of laughter and 9.5 seconds of applause. After each instance of jocular abuse, the audience laughed around 1.48 seconds and applauded 1.58 seconds on average. Finally, gesture triggered humour support for the longest period. Out of approximately 197 seconds of conversations where there is a joke involving gestures, there were 35.4 seconds of laughter and 11.1 seconds of applause. In other words, after each instance involving a gestural joke, 1.86 seconds of laughter and 2.80 seconds of applause were triggered on average.

As Chart 4 points out, jocular abuse is a significant humour trigger. I felt it necessary to add jocular abuse as a humour trigger, because certain expressions such as Arkadaşım saying *'I want to say something. If I have 2014 in me, he has 2050, let's see that.'* to the musician, a well-built man, is neither an insult nor a pointed criticism in essence. In addition to jocular abuse, hyper-understanding and gesture are the most important humour triggers receiving most humour support.

What should attract the reader's attention here is that jocular abuse is an important humour trigger, i.e. it receives quite a lot of humour support from the audience. Both the use of sarcasm and jocular abuse should be related to the concept of *disaffiliative humour* (Dyrel, 2013a). 'Genuine aggression' is reflected in the show for the 'amusement of the audience' (ibid., p. 106).

4.7. Impoliteness and Power (CDA Approach)

Culpeper (2011b) points out that impoliteness is perceived to be a big deal today because perceptions of what counts as impolite usage are changing, and not because some fixed gold standard has become tarnished (p. 257).

As Bousfield (2008b) states, exercise of power is both ubiquitous and inescapable when dealing with any aspect of (im)politeness. For instance, linguistic

politeness is (an attempt) to exercise power over one's interlocutors while ensuring that they *aren't* offended. On the other hand, linguistic *impoliteness* is an attempt to exercise power over one's interlocutors while ensuring that one's interlocutors *are* offended (ibid. p. 141) (original emphasis). Bousfield (2008b) further asserts that “‘causing offence’ through impoliteness is crucial to the actioning of one's power” (p. 141) in discourses where impoliteness plays a ‘central role’. For impoliteness that occurs in such discourses that deploy impoliteness, he prefers the concept of *instrumental impoliteness* which involves (*instrumental*) *power*. I, too, follow Watts' (1991) two-part definition of power in the analysis of my data, i.e. (a) *power to*, and (b) *power over*. Watts (1991) defines *power to* as:

An individual A possesses power if s/he has the freedom of action to achieve the goals s/he has set her/himself, regardless of whether or not this involves the potential to impose A's will on others to carry out actions that are in A's interests (Watts, 1991, p. 60).

And Watts defines *power over* as:

A exercises power over B when A affects B in a manner contrary to B's perceived interests, regardless of whether [or not] B later comes to accept the desirability of A's actions (Watts, 1991, p. 61).

Excerpt 27 below is a good example to this. Having *power over* him, the Director exerts his *power to* restrict Arkadaşım's actions.


Excerpt 27:

Context: Ezgi and Arkadaşım are a newly-wed couple. They will embark on their journey to their honeymoon, but Ezgi's bad-tempered mother – a guest from the audience – is coming with them. They take a taxi to the airport. When Arkadaşım gets into the cab, his mother-in-law is supposed to hit his shoulder and say that she has forgotten her mobile in her suitcase – which is in the boot of the car. She hits pretty hard on Arkadaşım's shoulder, but before she can say anything, Arkadaşım gets out of the imaginary cab, goes to the boot.

[1]

	0 [00:04.1]
Director [v]	>↑KADIN DA:A BİŞİ SÖ:(Y)LEMEDİ NE↑REYE Gİ↑DİYO[↑SU:::N?<
Director [v]	<i>The woman hasn't said anything yet, where are you going?</i>
Arkadaşı m [v]	[>>↓Sö:y

[2]

	1 [00:06.0]	2 [00:08.2]
Arkadaşı m [v]	└↑lemesine ge↑rek ↑yok, ben ar↑tık korka[rım << (2.2) Ben ar↑tık	
Arkadaşı m [v]	<i>She doesn't have to. I fear her now.</i>	<i>I worship my mother-in-law</i>
Arkadaşı m [nv]	<i>raises his hands up in the air</i>	
		
Audience [v]		<i>((laughter))(2.2) ((laughter))(2.5)</i>

[3]

	3 [00:10.7]	
Arkadaşı m [v]	kayınvalideme ta↑parım. Ka↑rım: beni bırak↑sı:n ama ↑@ bı↑rakhması:n.	
Arkadaşı m [v]	<i>from now on.</i>	<i>My wife can leave me but she shouldn't.</i>
Audience [v]		<i>((laughter))(2.3)</i>

[4]

	4 [00:13.0]
Audience	<i>((laughter))](2.0)</i>
[v]	
Director	>↑GEL OTUR] ŞU TAKSİYE::, SÜMSÜ:K!<
[v]	
Director	<i>Come sit in this cab, sloth!</i>
[v]	

In Excerpt 27, the Director **shouts** at Arkadaşım about what he is doing, because that is not what he wanted him to do. He says *‘The woman hasn’t said anything yet, where are you going?’*, with a high pitched voice – employing an **encroachment strategy**. Arkadaşım does not accept the face attack and responds in defence. Pointing at how hard she has hit on his shoulder, he says in a **sarcastic manner** that *‘She doesn’t have to, I fear her now. I worship my mother-in-law from now on. My wife can leave me, but she shouldn’t.’* His words also involve an underlying message to a common social problem in Turkey: the conflicts between mothers-in-law and wives/ husbands. Thus, they elicit more and more laughter from the audience. Yet, the Director stops him and shouts at him again *‘Come sit in this cab, sloth!’*.

From a CDA perspective, the excerpt above can be analysed in two-folds. First, the Director restricts Arkadaşım’s actions by **shouting** at him twice – an attack to his negative face/ equity rights. In his second utterance (*‘Come sit in this cab, sloth!’*), the Director uses an **insult** towards Arkadaşım, a direct attack to Arkadaşım’s face. Secondly, the audience finds Arkadaşım’s utterances hilarious because almost everyone has an experience about the conflict between the mothers-in-law and wives/husbands.

Following Wartenberg’s (1990) three-fold view of power, i.e. ‘force’, ‘coercion’ and ‘influence’, Bousfield (2008b) also suggests that these three concepts can be linked to instrumental impoliteness. Instrumental impoliteness is

- (a) An impingement of ‘negative face’ (Brown & Levinson, 1987), which is the ‘restriction of an interactant’s action environment’ (Locher, 2004);
- (b) Intended harm;

- (c) Socially proscribed – which can be considered as ‘morally questionable’ (as Wartenberg (1990) defines manipulation as a form of influence) (cited in Bousfield, 2008b, p. 140).

Excerpt 28 below provides an illustration of how instrumental impoliteness is conveyed in the TV show ‘Arkadaşım Hoşgeldin’. In addition to restricting Arkadaşım’s action-environment in an off-record fashion, he manipulates Arkadaşım’s and the audience’s thoughts by acting as if he does not intend any harm (because of the broadcasting rules) - although he actually does.

Excerpt 28:

Context: The director has been warned about the rules of broadcasting on TV. From now on, he is not allowed to say ‘idiot/gerizekalı’ to Arkadaşım. Instead, he might ask, ‘are you an idiot?’ Thus, he offers Arkadaşım, just to accept the fact and do not talk back.

[1]

	0 [00:09.2]
Director [v]	Bu (.) televizyonda yayınlanı [↑] cak. [↑] Anladım mı? O yüzden sana eskiden oldu ^ğ u
Arkadaşım [v]	°°He°°
Director [v]	<i>This is going to be broadcasted on TV. Do you understand? So, I will not be able to say things to you as I did in the</i>

[2]

	..
Director [v]	gibişeyler>söylüyemiyem,~ Mesela, sana [↑] ‘gerizekalı’ [↑] diyemiyem.<
Director [v]	<i>past. For example, I will not be able to say ‘idiot’ to you. I will be able to say ‘are you an idiot, my friend?’</i>

[3]

	1 [00:10.4]	2 [00:13.5]
Director	↑‘Geriz <u>ka</u> lımısın, <u>Ar</u> kadaşım’, °diycem.°	
[v]		
Director		
[v]		
Arkadaşım	>Ha, o zaman? ((smiles))<	
[v]		
Arkadaşım	Ah, OK then.	
[v]		
Audience	((laughter)) (3.1)	
[v]		
Director	<u>Se:n</u>	
[v]		
Director	So you should	
[v]		

[4]

	3 [00:15.3]
Director	↑‘tamam’ manasında kafanı salla.
[v]	
Director	<i>nod to mean ‘OK’.</i>
[v]	
Arkadaşım	O zaman, ben <u>size</u> ↑ <u>neler</u> diyebilicem?
[v]	
Arkadaşım	<i>Then what will I be able to say to you?</i>
[v]	

[5]

	4 [00:17.0]	5 [00:18.0]	6 [00:18.3]	7 [00:20.7]				
Audience	((laughter))(1.0)							
[v]								
Arkadaşım	(...)							
[v]								
Director	↑ <u>Sen</u> de bana bişi diyemiycek[↑sin.							
[v]								
Director	<i>You won't be able to say anything to me either.</i>							
[v]								
Arkadaşım	[D	i	y	e]	miycem.=	Diyemiyo
[v]								
Arkadaşım							<i>I won't.</i>	<i>So, I will say 'I can't say 'this'</i>
[v]								
Director							=Hayır.	
[v]								

[6]

8 [00:26.1]	
Arkadaşım	muymuşum+mu diycem si↑ze?= [v]
Arkadaşım	<i>to you', won't I?</i> [v]
Director	=Hayır ben- hayır ben sana ↑SALAK [v]
Director	<i>No, no, no. I won't say 'stupid' to you. I will ask 'are you stupid?'</i> [v]

[7]

9 [00:28.0]	
Director	demiycem. Sa↑LAKmısın? Sen napı↑caksın? [v]
Director	<i>So, what will you do?</i> [v]
Arkadaşım	Öyle bi karşılık vericem ki::!= [v]
Arkadaşım	<i>I will give such an answer that...</i> [v]

[8]

10 [00:29.0]	11 [00:29.0]	12 [00:29.9]	13 [00:38.0]
Audience	=((laughter))(1.0) [v]		
Director	=↑↑Ha:yır↑↑ha:yır. [v]		
Director	<i>No, no.</i> [v]		
Arkadaşım		[>°İnanılır gibi değil.°<] [v]	
Arkadaşım		<i>Unbelievable.</i> [v]	
Director		[Hayır.]	↪Sen hani (.) bana kafanla [v]
Director		<i>No.</i>	<i>If you nod at me to mean 'Yes, I [v] am</i>

[9]

9 [00:38.0]	
Director	'evet salağım' yaparsan, kısmetin kapanır. Sen ↑sus, susmak da [v]
Director	<i>stupid', you won't find any girls to match. So, just be silent. Silence means acceptance. So, if you don't [v]</i>

[10]

Director	kabullenmektir. Yani, sen anlamazsan sıkıntı yok.
[v]	
Director	<i>understand, there will be no problem at all.</i>
[v]	

In Excerpt 28, the Director warns Arkadaşım about the broadcasting rules. He says *'This is going to be broadcasted on TV. Do you understand? So, I will not be able to say things to you as I did in the past. For example, I will not be able to say 'idiot' to you. I will be able to say 'are you an idiot, my friend?'*. In other words, he says he will not be using personalised negative assertions in a direct manner, but rather he will be using personalised negative assertions in the form of question. Arkadaşım sounds perplexed about this, so he asks for a confirmation: *'Ah, OK then?'* The Director suggests Arkadaşım to accept the personalised negative assertions in the form of question he uses (*'So you should nod to mean 'OK'*). However, Arkadaşım is not satisfied with it and asks for more: *'Then what will I be able to say to you?'* The Director again warns him that he won't be able to say anything back to him either. Arkadaşım insists on asking *'So, I will say 'I can't say 'this' to you, won't I?'* – with an awkward word choice. The Director tries to explain that he won't directly say *'idiot'* to him, instead he will ask *'are you stupid?'* Then, he asks Arkadaşım *what he will do in return*, for confirmation of his understanding. Arkadaşım sarcastically responds (as if he did not understand what the Director means) that *he will give such an answer that it will not be believable*. The Director opposes him and says *'If you nod at me to mean 'Yes, I am stupid'; you won't find any girls to match. So, just be silent. Silence means acceptance. So, if you don't understand, there will be no problem at all.'*

The Director tries to manipulate Arkadaşım in a manner to stay within the set rules of broadcasting. He does this because he and the broadcasters know that the use of impoliteness is socially proscribed. However, as the dominant agent, the Director still exercises power through *manipulation*, i.e. *'morally questionable means'* (Wartenverg, 1990).

As Culpeper (2005) argues, ‘just because impoliteness is *sanctioned* in certain discourses does not necessarily mean that such impoliteness is *neutralised*’(cited in Bousfield, 2008b, p. 140) (original emphasis).Bousfield (2008b) further argues that such linguistic behaviour actually intends the face-attack and hurt.

Nevertheless, this is not actually the case in the TV show Arkadaşım Hoşgeldin. Neither Arkadaşım nor the audience seems to be offended by the *intended* face-damage. I believe both Arkadaşım (and Ezgi) and the audience accept the fact that there is an *intentional* face-attack in this discourse. They also know that impoliteness is proscribed, so it should not be broadcasted such plainly, but they still find it humorous. One can argue that the reason behind it could simply be that it is sanctioned within the discourse of an exploitative TV show. Yet, the audience is not offended by the Director trying to exert *power over* them *to* restrict their action-environment. Excerpt 29 is an example to this:

Excerpt 29:

Context: Ezgi and Arkadaşım went to their honey moon with Ezgi’s mother. When they finally get to their hotel, there is a tiny chaos about who will get which room. The receptionist is a guest from the audience. The Director suggests the receptionist to act as if he was holding the two keys in his hands. So, the receptionist shows his closed hands to Arkadaşım to pick a key.

[1]

	0 [00:07.3]	1 [00:08.1]	2 [00:10.2]
Arkadaşım	Kaç yaşında↑sı:n?		
[v]			
Arkadaşım	How old are you?		
[v]			
Guest [v]	18.		
Arkadaşım	18’se (.) ençok kullandığın elin -(.) (<i>touches his right</i>		
[v]			
Arkadaşım	<i>18 it’s then, this is your most used hand, I choose that one.</i>		
[v]			

[2]

Arkadaşım *hand with his finger*), >ben bunuseçiyoru:m<(*touches his left hand*).
[v]



Arkadaşım
[v]
Audience
[v]

[3]

	4 [00:13.9]	5 [00:16.9]	6 [00:18.9]	7 [00:20.9]	8 [00:23.6]
Audience	((X X X X)) ((XXX))(3.0) ((XXX))(2.3) ((XXX))(2.0)				
[v]					
Arkadaşım		°Hayı:r°		Öyle bişi de- <u>Aghhh!</u>	
[v]					
Arkadaşım		No.		<i>I didn't mean.. Ahhh</i>	
[v]					
Director				PİS↑[Lİ:::K!	
[v]					
Director				<i>Jerk!</i>	
[v]					
Arkadaşım					[Be:nöyle bişi... Val↑la:
[v]					
Arkadaşım					<i>Well, I didn't ... I swear I've got</i>
[v]					

[4]

	9 [00:25.4]
Arkadaşım	benle alakası↑yok.=
[v]	
Arkadaşım	<i>nothing to do with it.</i>
[v]	
Director	=SE↑YİRCİ: ↓PİSLİ:ĞE PRIM VERİYO↑SU:::N!
[v]	
Director	<i>Audience, you give credit to such nastiness.</i>
[v]	

In Excerpt 29, given an option to choose between the hands of the guest, Arkadaşım makes his decision based on how old the guest is. As he is still a teenager, he thinks he uses his right hand the most and decides to choose his left hand. The audience bursts into laughter because of such reference to sexuality. Even though he tries to cover it up, the Director shouts at him as 'Jerk'. He then **criticises** the audience for applauding such jokes. I personally do not believe that any member of the audience is offended by such criticism. Otherwise, they would probably leave the hall and the TV crew would hardly find anyone to watch the show. But, how on earth then they are not offended if there is an actual intended face attack? This must be about how the interactants / the audience perceive the messages. As Watts (2008) points out, whether interactants interpret a message appropriate and inappropriate or polite or impolite depends on their judgements at the level of relational work in situ. Such judgements are made on the basis of norms and expectations through

categorising their past experiences. Individual's cognitive conceptualisations of those experiences are called frames. Therefore, there must be two frames in their cognition: (a) they find it intended because they support any attempt by Arkadaşım to strike a balance between the Director and himself through the use of impoliteness 'tactic', *sarcasm*, (b) they still accept the fact that it is socially proscribed.

As Locher (2004) points out, exercise of power involves a latent conflict which might be obscured because of ideologies. Van Dijk (1989) defines ideologies as "a complex cognitive framework that controls the formation, transformation, and application of other social cognitions, such as knowledge, opinions, and attitudes, and social representations, including social prejudices" (p. 24). Therefore, the audiences tend to accept the values and norms set by dominant groups/classes as 'natural'. The reason why the audience might find such impoliteness as *not so highly marked* could be because of the asymmetrical power relations between employers and employees.

However, the reason why the audience might find it *humorous* can only be partially explained with the *genre* of entertaining impoliteness or the concept of 'disaffiliative humour'. In order for the audience to enjoy impoliteness, they must feel *superior* and *safe*. That is only true for the recipients of the TV show Arkadaşım Hoşgeldin, i.e. the TV viewers. They are the ones that regard impoliteness as being humorous and entertaining while distancing themselves from the target/butt (Dynel, 2012; Culpeper, 2005). However, *bystanders* (and *addressees* from time to time) that are present in the hall are neither safe nor superior. The Director sounds superior to them as well (he has patronising behaviour), and they might be humiliated or they are being told what to do, which is an infringement on their personal spaces.

I agree with Locher (2004) that power cannot be explained without contextualisation. I believe the audience does not believe that the intentional face-attack is against real faces or the source of such intentional face-attack is a real person indeed. In other words, the Director is not a director in real life. And the face-attack he directs at Arkadaşım is not a real employee in show business. As everything is in an imaginary/ a fictional world, the audience (*bystanders*) is not offended, because they do not believe that it is an intentional face attack to their *own*

faces in real life. In a theoretical framework, such conversational humour can be labelled as the concept of 'entertaining impoliteness' suggested by Culpeper (2005, 2011b) or the notion of 'disaffiliative humour' by Dynel (2013a).

His impoliteness towards the butt, Arkadaşım, can only be relative to his power. Therefore, certain stuff can be explained by the concepts of social psychology here: *obedience* and *authority*. The audience may find the impoliteness against Arkadaşım as normal because they readily accept the Director as an authority figure, and his influence over Arkadaşım. "Studies have been conducted with participants in other countries, with children, and with other procedural variations. The same basic result is consistently obtained: many people readily accept the influence of an authority, even when that means causing potential harm to another person." (Breckler, Olson, & Wiggins, 2006). Therefore, the audience accepts the potential face harm against Arkadaşım and possibly themselves, as they obey the authority.

Another factor why the Director can use impoliteness such an extent (towards both to Arkadaşım and the audience) and why the audience obey his authority (e.g. stop laughing when the Director silences them) can also be explained by another social psychology concept: *anonymity*. The Director is anonymous which gives him the room to act as he likes. As the audience (i.e. the bystanders) is almost at equal grounds with Arkadaşım, this might be the reason why they laugh at Arkadaşım's efforts to bring equilibrium by using sarcasm and talking under him.

CHAPTER 5

CONCLUSION

According to Locher and Watts (2008), impoliteness should be seen as a first-order concept. Since members of a discursive practice share expectations about relational work, they may perceive an act as polite or impolite to a large degree (Locher & Bousfield, 2008b). Yet, in certain contexts, such as exploitative TV shows, where impoliteness is sanctioned, the audience may not interpret what is occurring as ‘impolite’, while impoliteness is already there. Therefore, a second-order framework is also needed to label the face-attacks prevalent in the discourse, as in the TV show ‘Arkadaşım Hoşgeldin’.

The conversations within the TV show ‘Arkadaşım Hoşgeldin’ corpus are chosen based on the idea that each conversation involves impoliteness and humour in itself. The analysis involves how such conversations are initiated and closed, how humour and/or impoliteness is triggered in conversations, and some remarks about the conventional strategies and formulae used as well as the length of laughter as a reliability check in these conversations.

The data has shown that, for impoliteness to occur, it should be triggered first. As Bousfield (2007) notes, ‘impoliteness does not exist in a vacuum and it does not just spring from ‘out of the blue’ in normal circumstances (p. 2190). Thus, the offending interactant who utters the impoliteness utterance(s) should be ‘sufficiently provoked’ before s/he realises impoliteness. According to Jay’s (1992) list, the Offender has certain qualities. Being the Offender in almost all cases, some of the qualities of the Director in the TV show ‘Arkadaşım Hoşgeldin’ can be linked to those in Jay’s list. For instance, as a man, he might be considered as he has the right to use vulgar (such as saying ‘*idiot*’). Besides, he is the employer. Therefore, he has power over the cast, i.e. Arkadaşım, Ezgi, and Minik (the musician). Finally, the intentionality of his impolite utterances acts as a message enforcer (Bousfield,

2007) to cause more damage on the target. With these in mind, it is clear in all conversation openings in the show that the Director acts with a *patronising behaviour* (Culpeper, 2011b) towards the butt(s), and uses his *power over* the cast to (Watts, 1991) disparage him/them.

Investigating his data from a sequential perspective based on the notion of *face* (Goffman, 1967), Vulchinich (1990) found that “*stand-off*” as the most common type of conflict termination where the conflict is not actually resolved and participants drop the issue and change the topic. Likewise, the exchanges involving impoliteness in ‘Arkadaşım Hoşgeldin’ are usually resolved by one party’s withdrawal (saying ‘*Whatever*’ or ‘*Anyway*’) while the conflict is not resolved and actually stands off there (Excerpts 6 and 7). In other words, either part accepts the fact and shifts the topic by simply leaving the prior topic there. Another common way of ending a discourse involving impoliteness in the data is one of the party’s submitting to the other (Excerpt 8). In addition to the five types of conflict termination determined by Vulchinich (1990); Bousfield (2007) determines a new one prevalent in his data: threaten / frighten the other. The Director keeps reminding Arkadaşım and Ezgi who the boss is. His patronising and threatening behaviour, in Excerpt 9 (‘*I will ask about this to you soon*’) is a threat to their negative faces and equity rights.

The examples of changes of footing in this thesis are in the form of hyper- and misunderstandings. The former one is the ‘adversarial language game’ (Brône, 2008, p. 2057) in which ‘Arkadaşım’ skilfully exploits what has been previously said while ‘playfully agreeing’ the speaker. In the latter one, there is a clash between the salient interpretation which can be deduced from contextual cues and the non-salient interpretation which is actually inappropriate according to the discourse base space. In both cases, Arkadaşım adds a new layer to the initial interpretation which can be deduced from the context. The notion of *nested viewpoints* as suggested by Ritchie (2006) can account for why such hyper- and misunderstandings can be found humorous. A nested point of view is essential for discourse reasoning processes. But when something is not expected, then it creates laughter as in line with the

Incongruity Theory of Humour. Arkadaşım, thus, uses gesture and puns (homonymy, paronymy, polysemy, and idiomaticity) as well as ambiguity to add a new Layer (i.e. *Layer 2*) to the initial understanding in the audience's minds (i.e. *Layer 1*) (Clark, 1996).

In this thesis, humour support, which is defined as 'the conversational strategies used to acknowledge and support utterances' (Attardo et al., 2011, p. 226), is handled as the Director's impolite acts directed towards the humour support provided by the audience to the performance on the stage. Excerpts 20-23 clearly illustrate that the Director wants 'to appear superior' while exercising power over both Arkadaşım and the audience (Beebe, 1995). He uses directives, insults, and silencers for explicit face-attack. Such intentional face attack corresponds to the impoliteness definition made by Culpeper (2008). An impoliteness phenomenon is closely related to power. As Culpeper (2008) points out 'social structures (e.g. status, roles, institutions), of course, shape and are shaped by discourses (p. 38). Therefore, the asymmetrical power relations are reflected in conversations. It is clear in Arkadaşım Hoşgeldin data that the Director tries to look superior to everyone and exerts power using impoliteness against Arkadaşım, Ezgi, the musician, and even against the audience. Therefore, he exerts his power to '*restrict the interactants' action environment*' (Locher, 2004). This is also in line with what Beebe (1995) suggests for exercising power: '*to do conversational management, such as making the interlocutor talk or stop talking or rude interruptions*' (p. 163). Brown and Levinson (1987) define negative face as "*freedom of action and freedom from imposition*" (cited in Culpeper, 2008, p. 38). Thus, the Director attacks their negative faces and equity rights. On the other hand, humour is a noteworthy element in the conversations. The humour support provided to jokes trigger impoliteness, but sometimes (as in Excerpt 21) impoliteness can trigger humour in return. Yet, such humour is not affiliative; instead, it is disaffiliative (Dynel, 2013a).

Among the multimodal elements of conversation, most outstanding two, namely: gesture and prosody, are taken into account in this thesis. It is quite interesting that gesture as a trigger of laughter is mostly related to the Incongruity

Theory of Humour. Excerpts 24-26 involve unexpected jokes made by using gestures. Yet, Arkadaşım's care-free responses to impoliteness by the Director and his patronising behaviour can be considered as a part of Superiority Theories of Humour. In addition to these two prominent theories of humour which can account for a great number of humour types (Dynel, 2013b), Dynel (2013a) notes that behaviours and responses of both interactants can be related to the concept of disaffiliative humour in which the butt is always humiliated by a superior interactant, but he is not offended at all. She further notes that the impoliteness prevalent in such conversations is totally intentional.

As for prosody, one can only account for why there is marked pitch rise in certain syllables from a lexical point of view, but not a clear-cut definition of it entirely, because intonation and stress in Turkish is very complex due to its information structure and syntax (flexible word order). Yet, context is an important cue to determine such attitudes. 'Interpersonal and affective meanings are generated by the sequential effect of successive utterances or turns rather than anything inherent in the utterance itself' (Wichmann, 2010, p. 855). The data provides an illustration of 'prosodic dissociation' (Culpeper et al., 2003), which is the denial of accommodating a similar pitch concord with the previous speaker in conversation. In Figure 12, Arkadaşım speaks 'under' the Director in return, thus disassociates with him prosodically, to bring equilibrium to the conversation at hand. Although Rockwell (2000) suggests that sarcastic utterances are typically lower in pitch, slower, and louder than non-sarcastic utterances, it is not the case in Figure 12. It is much faster and less loud than all the utterances that are illustrated here. This might be because Turkish has a different approach in 'sarcastic expressions'. Figures 15, 16, and 17 are directives – a conventional impoliteness formulae (Culpeper, 2011b), i.e. a form of linguistic (lexical) impoliteness. Figure 18 obviously indicates an attitudinally marked prosody in a declarative sentence. In his utterances, the Director shouts at Arkadaşım, Ezgi and the audience in the hall (bystanders) – invading their personal space – thus, targeting their negative faces and equity rights. Despite these illustrations from actual conversations in the show, it is hard to account for how prosody works towards establishment of the meaning in Turkish as clearly as in

English (Arndt & Janney, 1987; Wichmann, 2012; Culpeper, 2005, 2011a; Culpeper et al., 2003).

With regard to the conventional impoliteness strategies and formulae, the most frequently used strategies are patronising behaviour and encroachment. To support these strategies, insults and directives are the most commonly used formulae. Complaints, shouting, and silencers follow them. Sarcasm is the most frequently used response type to all the impoliteness towards the butt, Arkadaşım. In 12 excerpts that involve sarcasm, sarcasm triggered 45.9 seconds of laughter and 18.3 seconds of applause. Pointed criticisms/complaints triggered laughter for about 7.3 seconds in total. Insults triggered laughter for 21.9 seconds in total, and in 10 seconds in total, the audience applauded.

The final section of this study about the interrelatedness of impoliteness and power phenomena is a particular area of interest in research on impoliteness. According to Bousfield (2008b), for a face-attack to be successful, the interactant should be offended. Although Arkadaşım does not seem to be offended (possibly because of the context/genre), his sarcastic jokes invoke more laughter and applause, i.e. receive more humour support than the Director's impolite utterances directed towards Arkadaşım (see Chart 3 above). Thus, the face-attack can be counted as successful, because the audience is well aware of the fact that he is being 'mocked' by the Director. They still find it 'appropriate' due to the contextual power relations between Arkadaşım and the Director. Therefore, impoliteness in this context is all intentional, but still an effort to achieve equilibrium receives support. As Culpeper (2005) argues, just because impoliteness is sanctioned / expected in certain discourses, it does not mean that such impoliteness is neutralised. Although impoliteness is sanctioned in an exploitative TV show, this does not make it completely hurtles. In fact, Bousfield (2008b) points out that face-damage and hurt is *precisely* what such linguistic behaviour is designed in such settings (p. 141) (original emphasis). The Director intends to use certain linguistic behaviour to exert power in a context where impoliteness is expected. One can impose *power over* an interactant either by using politeness strategies or instrumental impoliteness. Thus,

the Director exercises power over Arkadaşım to *manipulate* him as he wishes (see Wartenberg, 1990). In other words, he chooses to restrict Arkadaşım's action-environment – which is a threat to his negative face and equity rights. The question is, although such instrumental power and instrumental impoliteness can be captured by both impoliteness 1 and 2 frameworks, why we cannot see any evidence of face damage on Arkadaşım or the audience. The audience might think that the Director has the right to exercise power over / use impoliteness against Arkadaşım, because of the ideologies that obscure the 'latent conflict' (Locher, 2004) between the employer, the Director and the employee, Arkadaşım. Thus, the audience might find the instrumental impoliteness and the exertion of instrumental power even appropriate within the context. It should be noted that if the impoliteness/power had gone unnoticed, the audience would not have applauded the sarcastic expressions uttered by Arkadaşım – which is a probe to strike a balance between the characters.

It goes without saying that this is a matter of *genre* as proposed by Uçar and Yıldız (2015). However, the concepts of entertaining impoliteness (Culpeper, 2005, 2011b) and disaffiliative humour (Dyner, 2013a, 2013b) do not entirely fit into the picture. There are two types of audience of the show: (1) the bystanders (the ones that are present in the hall) and (2) the recipients (the TV viewers) who are safe. The audience in the hall (i.e. the *bystanders* with a ratified participant role) is neither safe nor superior. The Director sounds superior to them as well (he has patronising behaviour), and they might be humiliated or they are being told what to do, which is an infringement on their personal spaces.

Locher (2004) argues that power cannot be explained without contextualisation. The bystanders cannot believe that the intentional face-attack is against real faces or the source of such intentional face-attack is a real person in real life or the face-attack he directs at Arkadaşım is not a real employee in show business. As everything is in a fictional world, the audience in the hall is not offended, because they do not believe that it is an intentional face attack to their *own* faces in real life. However, I believe the impoliteness is both intentional and real within that specific context which is only limited to the conversations on the stage.

It is the nature of such *disaffiliative humour* that Arkadaşım does not seem to be offended but tries to strike a balance by using sarcasm as a strategy while everyone does know he is the butt.

The Director's impoliteness towards the butt, Arkadaşım, can be relative to his power. Therefore, certain stuff can be explained by the concepts of social psychology here: *obedience* and *authority*. The audience may find the impoliteness against Arkadaşım as normal because they readily accept the Director as an authority figure, and his influence over Arkadaşım. "Studies have been conducted with participants in other countries, with children, and with other procedural variations. The same basic result is consistently obtained: many people readily accept the influence of an authority, even when that means causing potential harm to another person. One interesting application of this concept has been to the nurse-physician relationship" (Breckler et al., 2006). Therefore, the audience (both bystanders and recipients) accepts the potential face harm against Arkadaşım and possibly themselves, as they obey the authority.

Another factor why the Director can use impoliteness such an extent (towards both to Arkadaşım and the audience) and why the audience obey his authority (e.g. stop laughing when the Director silences them) can also be explained by another social psychology concept: *anonymity*. The Director is anonymous which gives him the room to act as he likes. As the audience in the hall is almost at equal grounds with Arkadaşım, this might be the reason why they laugh at Arkadaşım's efforts to bring equilibrium by using sarcasm and talking under him.

To conclude, my own definition of impoliteness based on the ideas put forward in this thesis is: Impoliteness is inappropriate behaviour, which may or may not be intentional, from which the hearer may or may not be offended (depending on the context or genre). Even if such inappropriate behaviour is not taken as offensive by the hearer, its weightiness can be captured by the audience (TV recipients, bystanders, etc.) As for the pleasure taken from entertaining type of impoliteness, the audience might not be necessarily superior to the victim (a.k.a. the butt or the target) or safe, but still enjoy the show on the stage. In that case, the audience may be

usually inclined to obey the (anonymous) authority in the fictional discourse. This final point should be also highlighted with regard to the definition of disaffiliative humour. The audience is not necessarily superior to the butt or safe from the impoliteness used by the speaker in all contexts. They – with changing roles within the discourse – may be the target while may not be offended at all and still take pleasure from such disaffiliative humour thanks to the fictional environment created within the discourse.

5.1. Implications for Further Research

First of all, further research can focus on the unorthodox linguistic choices of the Director because they result in hyper- and misunderstandings, and impoliteness and humour most of the time. Secondly, although there is a bulk of research focusing on the relation of prosody and information structure in Turkish, there is none studying the attitudinal aspect of prosody in Turkish to the best of my knowledge. The attitudinal tone in an utterance (an intonational phrase) can be sensed much more clearly by individuals. Thus, further research can focus on prosody as an impoliteness₁ concept to capture more than a spectrogram can. Thirdly, future research can explore how impoliteness strategies, particularly sarcasm, are realised in mundane talk in Turkish as it clearly has different prosodic features in that regard as well (see Rockwell, 2000). Finally, how “gaze” is used to initiate conversations or to trigger laughter and how mutual gazes within conversations are used to change the footing can be studied.

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APPENDICES

APPENDIX A: Transcription Conventions used in the Data Analysis

[The point where overlapping utterances start

] The point where overlapping utterances stop overlapping

= Latching

(.) Pauses less than (0.2) between / within utterances

+ Pauses less than (0.1)

(-.) Length of pause

(if used after ((laughter)) then shows the length of laughter)

– Indicates where an utterance is cut off

><Talk faster than the surrounding talk

<> Talk slower than the surrounding talk

: Elongation

? Gradual rising intonation

. Gradual falling intonation

, Fall-rise intonation

! Rise-fall intonation

... Utterance trails off

(h) Audible outbreath

(.h) Audible inbreath

((*laughter*)) Laughter

((*XXX*)) Applause

CAPITALS Shouting

↑ Higher shift in pitch

↓ Lower shift in pitch

_ Stress

_ Continuing utterances

**APPENDIX B: Summary of Conventional Impoliteness Strategies and
Formulae used in Excerpts**

Excerpt	Strategies	Formulae
1	Patronising behaviour Sarcasm	Silencer Criticism
2	Patronising behaviour Sarcasm	Insult Pointed criticism Complaint
3	Patronising behaviour	Directive Insult
4	Exclusion Patronising behaviour Encroachment Sarcasm	Directive Threat Shouting (a message enforcer)
5	Patronising behaviour	Insult Complaint Unpalatable question
6	Patronising behaviour	Insults
8	Encroachment Sarcasm	Insult
9	Encroachment Patronising behaviour Sarcasm	Insult Threat
10		Silencer Curse Directive
11	Encroachment	Insult

12	Encroachment	
13	Encroachment	
14	Patronising behaviour Sarcasm	Insult
15	Sarcasm	Insult Directive
16	Patronising behaviour	Insult
17		Silencer
18	Patronising behaviour	Directives Insult
19	Encroachment	Directives Insults Criticism
20	Sarcasm	Criticism / complaint Insult Directive
21	Encroachment Sarcasm	Directives Complaint
22		Directive Complaint
23	Sarcasm	Silencer
24		Silencer Insult Directive
25	Encroachment	Directives Silencer Insult
26	Patronising behaviour Sarcasm	Pointed criticism Directive

27	Encroachment Sarcasm	Insult
28	Patronising behaviour	
29	Patronising behaviour	Insult Pointed criticism

APPENDIX C: TURKISH SUMMARY

Bugün artık kibarlık/nezaket kavramı dilbilimsel çalışmalar içerisinde yerini almış bir kavramken kabalık buna göre daha yeni bir araştırma ve tartışma alanı olmuştur. Leech (1983) kaba ifadelerin “insanların dilsel davranışlarında marjinal” olduğuna dikkati çekerken, Culpeper, Bousefield, & Wichmann (2003) kimi bağlamlarda kabalığın “daha merkezi bir rol” oynadığını ifade etmişlerdir.

Locher ve Watts’a (2008) göre, kabalık birinci düzey bir kavram olarak görülmelidir. Bir söylem uygulamasının taraflarının ilişkisel çalışma anlamında ortak beklentileri bulunduğundan, bir eylemi büyük ölçüde kibar veya kaba olarak algılayabilirler (Locher & Bousfield, 2008b). Fakat bazı bağlamlarda, örneğin istismarcı/sömürücü TV programları gibi kabalığın beklenen bir durum olduğu hallerde, izleyici ortaya çıkan eylemin “kaba” olduğu yorumunu yapmayabilir; oysa kabalık zaten oradadır. Bu nedenle, “Arkadaşım Hoşgeldin” gibi TV programlarında olduğu gibi söylem içerisinde sıkça rastlanan yüz saldırılarını belirlemek amacıyla ikincil düzey bir çerçeveye ihtiyaç duyulmaktadır.

Tanımlanması güç bir kavram olarak kabalık, genellikle kibarlık – kabalık doğrusunun olumsuz ucunda, yani her gün kullandığımız ‘kibarlık’ kavramının tam karşısında ondan uzak bir anlam taşıma noktasında yer alır (Eelen, 2001). Birçok farklı tanımı ve yorumu bulunan bir kavram olarak ‘kabalık’ temel olarak *yüz* (Brown ve Levinson, 1987), *öz imaj*, *toplumsal kimlik* (Spencer-Oatey, 2008) ve *kasıtlılık* (Locher ve Bousfield, 2008; Culpeper, 2005) kavramları etrafında tanımlanır. Kimi tanımlar kabalığın temel rolünün “toplumsal çatışma ve uyumsuzluk” sebebi olma (Culpeper, 2005) ve “toplumsal olarak beklenen bir iletişim normu”nun ihlali olma (Beebe, 1995) özelliklerine odaklanır. Peki ama yüze saldıran ve dolayısıyla toplumsal uyumsuzluğa sebep olan bir kavram aynı zamanda nasıl komedi unsuru da olabilir? Komedi ve gülme ile ilişkili çeşitli teoriler arasından, üstünlük teorisi aşağılanan bir hedef (kurban) içerir. Ancak bu hedef hiçbir zaman rahatsızlık duymaz. Fakat önemli olan hedefin kabalığın farkında

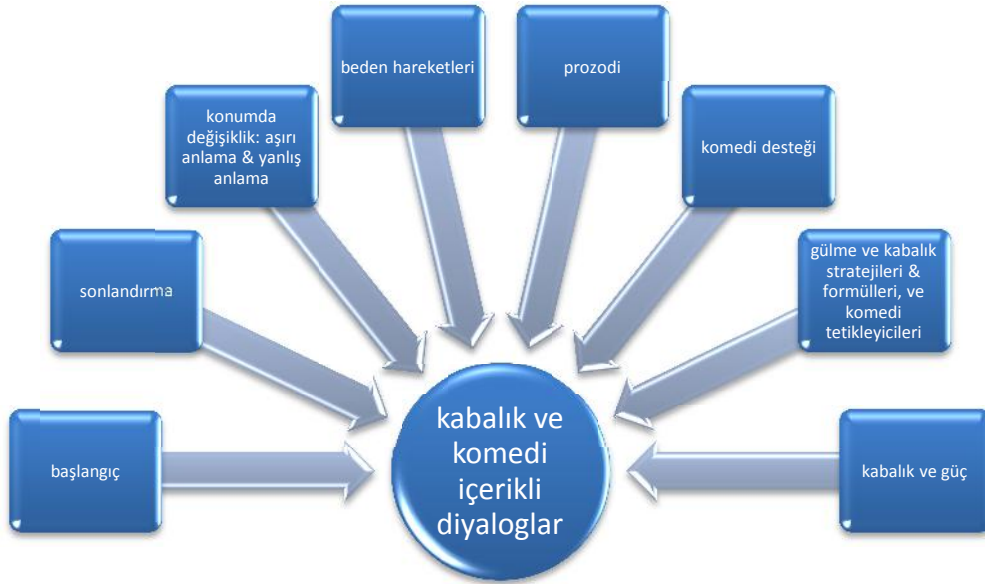
olması değil, izleyicinin hedefte kimin olduğunu bilmesidir – bu durum da Culpeper (2011b) tarafından öne sürülen ‘eğlendirici kabalık’ veya Dynel (2013a) tarafından öne sürülen ‘ayrıştırıcı komedi’ kavramları ile örtüşür. İzleyicinin eğlendirici kabalıktan alabileceği 5 çeşit keyif bulunur: 1) duygusal keyif, 2) estetik keyif, 3) röntgencilik keyfi, 4) üstün olma keyfi, ve 5) güvende olma hissinin verdiği keyif (Culpeper, 2011b, ss. 234-235). Farklı bir terminolojiyi kullansa da Culpeper’ın eğlendirici kabalık kavramını da kapsayan (Dynel, 2012) ayrıştırıcı komedi tanımında Dynel (2013b) söz konusu komedinin temel olarak dinleyici için üretildiğine dikkati çeker: yani içeriğinde hedef tarafından eğlenilecek bir komedi bulunmayan, izleyicinin ise hedefteki kişi pahasına eğlendirilmesi amaçlanan Ayrıştırıcı komedi aşağılama/indirgeyici komedi ve kinaye (ironi)dir (a.g.e. p. 36).

Kabalık ve komedi unsurlarını birleştiren az da olsa çalışma bulunur (örn. Culpeper, 2005; Uçar & Koca, 2011; Uçar & Yıldız, 2015; ve Dynel, 2013a). Kabalığın nasıl oluştuğunu ve prozodinin rolünü ve söz konusu söylemde gülme komedi unsurlarının nasıl yer aldığını benzer çalışmalar da araştırmıştır. Fakat, araştırmacı olarak, kabalık olgusunu farklı açılardan ele alan ve bu olgunun kasıtlılığına, kabalık ve komedi unsurlarının çeşitli yollarla tetiklendiği diyaloglar içerisinde kabalığın nasıl ortaya çıktığına ve nasıl yönetildiğine odaklanan bir çalışmaya da ihtiyaç duyulduğuna inanıyorum. Türkçe verilere dayanan çok fazla araştırma bulunmadığı da düşünülürse, bu tez daha çok komedi ile sonuçlanan (yani komedi desteği alan) esprili yapıdaki sözsel yaratıcılığı ve Türkçenin prozodik özelliklerini de içermektedir. Dolayısıyla, bu çalışma televizyonda yayınlanan ve bir komedi programı olan, eski adıyla ‘Komedi Dükkanı’ olarak bilinen Arkadaşım Hoşgeldin programını esprili bir söylemde kabalığın nasıl oluştuğu çerçevesinde ve prozodinin dilbilimsel açıdan belirtili nitelikte olmayan bir ifadeyi kulağa kaba gelecek şekilde nasıl şekillendirdiğini incelemeyi amaçlamıştır. Dahası, bu çalışma, şu hipotezlere dayanmaktadır:

- 1) Kabalık TV söylemi içerisinde eğlendirici nitelikte olabilir
- 2) Kendi içerisinde kabalık nitelikleri taşımayan bir ifade prozodi sayesinde daha az kibar anlaşılabilir

3) İzleyicinin katılımı sahnede gerçekleşen performansa daha çok komedi ekleyebilir ve belki daha fazla kabalığın ortaya çıkmasına sebep olabilir.

Dikkate değer bir diğer nokta ise, kabalık kavramına komedi perspektifinden bakılması, araştırmacılara kabalığın “eğlendirici” olma niteliğine ilişkin ve kabalığın birincil kabalık ve ikincil kabalık çerçevesinde değerlendirilmesi/kavramlaştırılması ve medya söyleminde kullanılması bakımından daha derin bir anlayış kazandırmaya yarayabilir. Dolayısıyla, bu çalışmanın amacı, komedinin yani izleyicinin keyif almasının temel amaç olduğu TV söyleminde kabalığın nasıl oluştuğu ve idare edildiğidir.



Şekil 20: Çalışmanın kapsamı

Şekil 1’de görüldüğü üzere, verilerin analizi 1) komedi ve kabalık içeren diyalogların nasıl başladığı ve sonlandırıldığını, 2) komedi ve/veya kabalığın ‘konumun/dayanağın değiştirilmesi’ (Goffman, 1981, s. 128) (söz konusu kavram bir konuşmada ‘kendimiz için belirlediğimiz ve başkalarının gösterdiği uyumdaki bir değişimin bir sözcenin üretilmesi veya algılanmasında yönetebilme yöntemimiz olarak tanımlanır ve data içerisinde aşırı ve yanlış anlamalar biçiminde ortaya

çıkıştır); çok modlu unsurlar (bu çalışmada vücut hareketleri/mimikler ve prozodi seçilmiştir); ‘komedi desteği’ (Hay, 2001) (söz konusu kavram ‘komedinin tasdik edilmesi’ anlamına gelir – yalnızca duyulabilir biçimleri (yani gülme ve alkış dönütleri) uygun Kabul edilmiştir) ile nasıl tetiklendiğini, 3) hangi kabalık strateji ve formüllerinin datada sıklıkla geçtiği ve hangi komedi tetikleyicilerinin seyirciden gülme ve alkış dönütünü aldığını ve son olarak 4) kritik bir bakış açısı ve güç olgusu ile doğaçlama yapılan TV söyleminin incelemesini içerir.

“Arkadaşım Hoşgeldin” TV programı içerisindeki diyaloglar her bir diyalogun kendi içerisinde kabalık ve komedi unsurlarını içermesi düşüncesine dayanılarak seçilerek bu tezin derlemi oluşturulmuştur. Analiz, söz konusu diyalogların nasıl başlatıldığı ve sonlandırıldığını, kabalık ve/veya komedinin diyaloglar içerisinde nasıl tetiklendiğini ve topluma uygun hale getirilmiş kabalık stratejileri ve formüllerine ilişkin incelemeler ile bu diyaloglar içerisinde gülmenin yerini içerir.

Data, kabalığın ortaya çıkması için ilk olarak tetiklenmesi gerektiğini göstermiştir. Bousfield (2007), “kabalık bir vakum içerisinde yer almaz ve normal koşullarda ‘ansızın’ ortaya çıkıvermez (s. 2190)” demektedir. Bu nedenle, kabalığı gerçekleştiren konuşmacının kabalık içeren ifadesini kullanmadan önce ‘yeterince provoke edilmesi’ gerekir. Jay’ın (1992) sıraladığı listeye göre, Kabalığı Gerçekleştiren Kimsenin bazı özellikleri bulunur. “Arkadaşım Hoş geldin” TV programında hemen her durumda Kabalığı Gerçekleştiren Kimse olan Yönetmenin bazı özellikleri de Jay’ın listesi ile ilişkilendirilebilir. Örneğin, bir erkek olarak, küfürlü konuşmaya hakkı olduğu düşünülebilir (örn. “gerizekalı” ifadesini kullanması gibi). Bunun yanı sıra, Yönetmen aslında işverendir. Yani, ekip üzerinde, Arkadaşım, Ezgi ve müzisyen Minik üzerinde, güç sahibidir. Son olarak, kaba ifadelerinin kasti olması da verdiği mesajı güçlendirme rolünü üstlenir (Bousfield, 2007), yani böylelikle hedef üzerinde zarar verici etki yaratma amacını güçlendirir. Bu faktörler dikkate alınarak, programdaki diyalog başlangıçlarında Yönetmenin hedef(ler)e karşı patronvari bir tutumu (Culpeper, 2011b) bulunmakta ve onları aşağılamak için üzerlerindeki gücünü kullanmaktadır (Watts, 1991).

Yüz (Goffman, 1967) kavramına dayanarak verilerini sıralı bir bakış açısıyla inceleyen Vulchinich (1990), en sık rastlanan anlaşmazlık çözümünün “uzak durmak” olduğunu fark etmiştir. Söz konusu yöntem ile anlaşmazlık aslında çözülmez; katılımcılar konuyu orada bırakarak konuyu değiştirirler. Benzer şekilde, “Arkadaşım Hoş geldin” içerisindeki kabalık içeren diyaloglar genellikle bir tarafın geri çekilmesiyle (yani “Neyse” demesiyle) son bulmaktadır; ancak anlaşmazlık aslında çözülmemekte ve orada bırakılmaktadır (Diyalog 6-7). Diğer bir deyişle, her iki taraf da gerçeği kabul ederek konuyu bırakıp yeni konuya geçerler. Data içerisindeki kabalık içeren söylemleri bitirmenin bir diğer sık rastlanan yolu ise bir tarafın diğerine boyun eğmesidir (Diyalog 8). Vulchinich (1990) tarafından belirlenen beş anlaşmazlık çözümüne ilaveten, Bousfield (2007) kendi datasında rastladığı bir yeni çözümü daha öne sürmüştür: diğer tarafı tehdit etmek / korkutmak. Yönetmen, Arkadaşım ve Ezgi’ye sürekli olarak patronun kim olduğunu hatırlatmaktadır. Patronluk taslayan ve tehdit edici tavrı, Diyalog 9’da (“Görüşüce:z”) karşı tarafın negative yüzüne ve eşitlik haklarına karşı bir tehdittir.

Bu tezdeki konumun/dayanağın (footing) değişmesine örnek teşkil eden durumlar aşırı anlama ve yanlış anlama biçimindedir. İlki ‘karşıt dil oyunudur’ (Brône, 2008, p. 2057). Bu tür durumlarda, Arkadaşım karşısındaki konuşmacı ile ‘oyun biçiminde hemfikir’ olurken aslında daha önce söyleneni ustalıkla kötüye kullanmaktadır. İkincisinde ise, bağlamsal ipuçlarından yapılabilecek açık yorumlama ile söylem temeline göre aslında uygun olmayan yan/ açık olmayan yorumlama arasında bir çarpışma bulunur. Her iki durumda da, Arkadaşım, bağlamdan çıkarılabilecek ilk anlama yeni bir katman ekler. Ritchie (2006) tarafından öne sürülen yerleştirilmiş görüşler kavramı neden bu tür aşırı anlama ve yanlış anlamaların gülme unsuru olarak bulunduğunu açıklayabilir. Yerleştirilmiş bir düşünce söylemden çıkarılabilecek süreçler için zaruridir. Fakat bir şey beklenmedik olduğu takdirde, Uyuşmazlık Komedi Teorisine göre gülme tepkisini alır. Dolayısıyla, Arkadaşım el-kol hareketleri ve sözcük oyunları ile belirsizliği kullanarak izleyicinin kafasındaki ilk anlama (yani Katman 1’e) yeni bir Katman ekler (Katman 2) (Clark, 1996).

Bu tezde, ‘söylenenleri Kabul etmek ve desteklemek üzere kullanılan iletişim stratejileri’ olarak tanımlanan komedi desteği (Attardo, Pickering, & Baker, 2011, s. 226) Yönetmenin izleyici tarafından sahnedeki performansa verilen komedi desteğine yönelen kaba davranışları ele alınmıştır. 20-23 arasındaki Diyaloglar, Yönetmenin Arkadaşım ve izleyici üzerinde güç kullanmak suretiyle “üstün görünmek istediğini” açıkça göstermektedir (Beebe, 1995). Yönetmen, açık yüz saldırısı için emir vermeyi, hakaret etmeyi ve susturmayı tercih etmektedir. Böylesi kasti yüz saldırıları Culpeper’in (2008) kabalık tanımı ile de uyusmaktadır. Ancak unutulmamalıdır ki, bir kabalık olgusu doğrudan doğruya güç ile ilişkilidir. Culpeper (2008), “sosyal yapıların (örn. statüler, roller ve kurumlar) elbette ki söylemleri şekillendirdiği ve söylemler tarafından şekillendirildiğini” ifade etmiştir (p. 38). Bu nedenle, asimetrik güç ilişkileri söz konusu diyaloglara yansımaktadır. Arkadaşım Hoşgeldin verisi içerisinde, Yönetmenin herkese karşı üstünlük tasladığı ve Arkadaşım, Ezgi, müzisyen ve hatta izleyicilere karşı bile kabalığı kullanarak güç sergilediği açıktır. Diğer bir deyişle, yönetmen, konuşmacıların eylem ortamını sınırlandırmak üzere güç kullanır (Locher, 2004). Bu Beebe (1995)’in güç kullanımıyla ilgili öne sürdükleriyle de bağlantılıdır: “iletişimsel yönetimi gerçekleştirmek amacıyla, örneğin dinleyiciyi zorla konuşturmak veya konuşmasını kesmek veya kabaca sözünü kesmek gibi” (p. 163). Brown ve Levinson (1987) negatif yüzü “hareket etme özgürlüğü ve yükümlülük altına görmeme özgürlüğü” olarak tanımlamıştır (alıntı: Culpeper, 2008, p. 38). Yani, Yönetmen karşı tarafın negatif yüzüne ve eşitlik haklarına saldırmaktadır. Öte yandan, komedi iletişim içerisinde önemli bir unsurdur. Yapılan esprilere verilen komedi desteği kabalığı tetiklemektedir, ancak kimi zaman (Diyalog 21’de olduğu gibi) kabalık da komediyi tetikleyebilir. Ancak, bu komedi türü insanlar arasında bağ kurmaya yönelik bir komedi değil aksine bağları ortadan kaldırmaya yönelik bir türdür (Dyner, 2013a).

İletişimin çok modlu unsurları arasında, ikisi dikkati çeker: el-kol hareketleri ve prozodi. Bu ikisi bu tezde ele alınan çok modlu unsurlardır. El-kol hareketlerinin genellikle Uyuşmazlık Teorisi ile bağlantılı olması oldukça ilginçtir. 24-26 sayılı Diyaloglar el-kol hareketlerinin kullanılarak yapıldığı beklenmedik şakaları içerir. Ancak Arkadaşım’ın Yönetmenin kabalığına ve patronluk taslayıcı tavırlarına karşı

umursamaz yanıtları Üstünlük Teorisinin bir parçası olarak değerlendirilebilir. Pek çok komedi türünü açıklamaya yeterli olan bu önde gelen iki komedi teorisine ilaveten (Dynel, 2013b), Dynel'a (2013a) göre, bu konuşmacıların davranış ve yanıtları, üstün bir konuşmacı tarafından sürekli olarak aşağılanan bir hedefin bulunduğu fakat hedefin hiç de tahrik olmadığı, ayrıştırıcı komedi kavramı ile bağdaştırılabilir. Dynel ayrıca bu tür diyaloglardaki kabalığın tamamen kasti olduğunun altını çizmektedir.

Prozodi açısından, sözcüksel bir bakış açısıyla yalnızca belirli heceler üzerinde belirgin titrem (pitch) yükselişi olduğu açıklanabilir; ancak kesin bir tanım tam anlamıyla yapılamamaktadır; çünkü Türkçe'de tonlama ve vurgu Türkçenin bilgi yapısı ve (esnek) söz dizimi kuralları çok karmaşıktır. Fakat konuşmacıların tutumlarını belirleme bakımından bağlam önemli bir ipucu sunmaktadır. “Kişiler arası ve duygusal anlamlar, sözcenin içerisindeki herhangi bir etmen ile değil, birbirini takip eden sözcelerin sıralaması veya konuşma sırasında konuşmacıların söz hakkını alma sırası ile yarattığı etki ile ortaya çıkarılır” (Wichmann, 2010, s. 855). Data bir önceki konuşmacı ile iletişim sırasında benzer ses seviyesi/titrem uyumunu benimsememe olarak tanımlanabilen ‘prozodik ayrışma’nın (Culpeper vd., 2003) örneklerini sunmaktadır. Şekil 12’de görüldüğü gibi, Arkadaşım Yönetmene verdiği yanıtta onun konuştuğu ses seviyesinin/titremin ‘altında’ konuşarak prozodik açıdan onunla ayrılmış ve mevcut konuşmaya bir çeşit eşitlik getirmeye çalışmıştır. Rockwell’e (2000) göre, içerisinde kinaye (sarcasm) taşıyan sözceler kinayesiz söylenen sözcelere göre aslında titrem (pitch) bakımından daha aşağıda, daha yavaş ve daha yüksek sesle söylenece de, bu durum Şekil 12’de görülen sözce için geçerli değildir. Praat ile analizi yapılan tüm sözceler ile karşılaştırıldığında Şekil 12’de sözce çok daha hızlı ve daha alçak bir sesle söylenmiştir. Bu da Türkçenin içerisinde kinaye barındıran sözcelere yaklaşımının farklı olmasından kaynaklanıyor olabilir. Şekil 15, 16 ve 17, Culpeper’in (2011b) oluşturduğu kabalık stratejileri ve formülleri çizelgesine göre emir kipi içeren ve dolayısıyla bir topluma uygun hale getirilmiş kabalık formülü olan, bir tür (sözcüksel) dilbilimsel düzeyde kabalık olan direktifleri göstermektedir. Şekil 18 açıkça bildirimsel bir cümle yapısında tavır bakımından dikkat çeken bir prozodi örneği sergiler. Kullandığı sözce ile, Yönetmen

Arkadaşıma, Ezgi'ye ve salonda bulunan seyircilere bağırarak onları kişisel alanlarını tehdit eder – dolayısıyla onların negatif/olumsuz yüzlerini (B&L) ve eşitlik haklarını (Spencer-Oatey) hedefe oturturur. Program içerisindeki gerçek konuşmalardan alınan örnekler olmasına karşın, prozodinin Türkçe'de anlamı oluşturmak için nasıl kullanıldığını açıklamak İngilizce'deki kadar kesin çizgilerle olamamaktadır (Arndt & Janney, 1987; Wichmann, 2012; Culpeper, 2005, 2011a; Culpeper et al., 2003).

Topluma uygun hale getirilmiş (conventionalised) kabalık stratejileri ve formülleri arasında, en sık kullanılan strateji patronluk taslayıcı davranış ve başkasının alanına girmedi. Bu stratejileri desteklemek üzere, en sık kullanılan formüller de hakaretler ve direktiflerdir. Şikayetler, bağırmalar ve susturucular bunları takip eder. Kinaye hedef kişi olan Arkadaşım tarafından kabalığa karşı verilen en sık tepki yöntemidir. Kinaye içeren 12 diyalogta, kinaye dolayısıyla toplam 45,9 saniye gülme ve 18,3 saniye alkış dönütleri alınmıştır. Buna karşın yöneltilen eleştiri ve şikayetler 7,3 saniye gülme ile sonuçlanmıştır. Toplamda hakaretler de 21,9 saniye boyunca gülmeyi tetiklemiştir.

Bu çalışmanın son bölümü kabalık ve güç olgularının birbiri ile etkileşimi üzerinedir. Kabalık ve güç üzerine araştırmalar kabalık çalışmaları alanında özel bir ilgi unsurudur. Bousfield'e (2008b) göre, bir yüz saldırısının başarılı olabilmesi için, karşıdaki kişinin bundan rahatsız olması gerekir. Büyük olasılıkla bağlam/tür sebebiyle Arkadaşım çoğu zaman bundan etkilenmiş görünmese de kinaye içeren şakaları Yönetmenin Arkadaşıma yönelen kaba sözcelerine göre daha fazla gülme ve alkış dönütü almaktadır (bkz Grafik 3). Dolayısıyla, yüz saldırısı başarılı kabul edilebilir çünkü seyirci, Arkadaşımın Yönetmen tarafından 'taciz' edildiğinin farkındadır. Yine de Arkadaşım ve Yönetmen arasındaki bağlamsal güç ilişkileri sebebiyle söz konusu tacizi 'uygun' bulmaktadırlar. Dolayısıyla bu bağlamdaki kabalık tamamen kastidir fakat yine de eşitlik sağlamaya yönelik çabalar destek görür. Culpeper'ın (2005) iddiasına göre, sırf kabalık belirli söylemler dahilinde beklendiği için bu kabalığın nötrleştirildiği anlamına gelmez. Kötüye kullanıma açık bir TV programında kabalık beklenen bir durum olmasına karşın, bu onun tamamen

zararsız olduđu anlamına gelmez. Aslına bakılırsa, Bousfield (2008b) yüz saldırısı ve zararının belirli ortamlarda tam da bu tür dilbilimsel davranışların tasarlanma amacı olduđuna dikkati çeker (s. 141). Yönetmen bu tür dilbilimsel davranışları kabalığın beklendiđi bir bağlamda diđer konuşmacılar üzerinde güç kurmak amacıyla kullanmaktadır. Bir konuşmacı diđer bir konuşmacı üzerinde kibarlık stratejilerini veya araçsal kabalığı kullanarak güç kurabilir. Dolayısıyla, Yönetmen Arkadaşım üzerinde güç kurarak onu istediđi gibi manipüle edebilmektedir (bkz. Wartenberg, 1990). Diđer bir deyişle, Arkadaşımın eylem ortamını sınırlandırarak onun negatif yüzüne ve eşitlik haklarına saldırıda bulunmaktadır. Burada sorulması gereken asıl soru, bu tür araçsal güç ve araçsal kabalık hem kabalık 1 ve 2 çerçevelerinde yakalanabilse de, neden Arkadaşım veya seyircide herhangi bir yüz hasarı kanıtı görülmediđidir. İzleyici, Yönetmenin Arkadaşımına karşı kabalık stratejilerini kullanma veya onun üzerinde güç kurma hakkı olduđunu düşünebilir çünkü ideolojiler, işveren olarak Yönetmen ile çalışan olan Arkadaşım arasındaki “örtülü çatışmayı” belirsizleştirir (Locher, 2004). Dolayısıyla, izleyici araçsal kabalığı ve araçsal gücün uygulanmasını bu tür bir bağlamda uygun bulabilir. Eğer gücün veya kabalığın kullanımı fark edilmeden kalsaydı, izleyici Arkadaşım tarafından kullanılan kinaye içeren ifadeleri alkışlamazdı. Söz konusu ifadeler karakterler arasında bir denge kurmayı amaçlamaktadır.

Şüphesiz bu tür bir durum Uçar ve Yıldız'ın (2015) ifade ettiđi gibi bir tür meselesidir. Ancak eğlendirici kabalık (Culpeper, 2005, 2011b) ile ayrıştırıcı komedi (Dynel, 2013a, 2013b) kavramları tam olarak bu tabloya uymamaktadır. Programda aslında iki tür izleyici bulunmaktadır: salonda hali hazırda bulunan izleyiciler ile ekran başında bulunan, güvendedeki, izleyiciler. Salondaki izleyiciler (onaylanmış katılımcı rolü ile görgü tanıđı konumundaki izleyiciler) ne güvendedir ne de hedef kişiye göre üstündürler. Yönetmen onlara karşı da patronluk taslamakta ve üstünlüğünü sergilemektedir. Yani bu izleyiciler de aşağılanmakta veya kendilerine ne yapacakları söylenmektedir. Bu da onların kişisel alanlarına birer saldırıdır.

Locher (2004) güç olgusunun bağlam olmaksızın açıklanamayacağını öne sürmüştür. Görgü tanıđı konumundaki izleyiciler kasti yapılan yüz saldırısının gerçek

yaşamdaki gerçek yüzlere karşı yapıldığına veya bu türden bir kasti yüz saldırısının kaynağının gerçek bir kişi olduğuna inanıyor olamaz. Arkadaşıma yönelttiği yüz saldırısının aslında gösteri dünyasındaki gerçek bir çalışanın yüzüne karşı yapıldığına inanıyor olamaz. Her şey kurgusal bir dünyada gerçekleştiğinden, salondaki izleyici de bundan rahatsızlık duymamaktadır; çünkü kasti yapılan bu yüz saldırısının gerçek yaşamda kendi yüzlerine yapıldığına inanmamaktadırlar. Ancak kabalığın hem kasti olduğuna hem de söz konusu bağlamda yalnızca sahnedeki diyaloglarla sınırlı kalmak koşuluyla gerçek olduğuna inanıyorum.

Arkadaşımın bu tür kabalıktan etkilenmemesi fakat herkesin kendisinin hedef olduğunu bilmesi, yine de kinayeyi bir strateji olarak kullanmak suretiyle bir denge kurmaya çalışması ayrıştırıcı komedinin doğasından kaynaklanmaktadır.

Yönetmenin hedef kişi olan Arkadaşıma karşı kabalığı onun gücünden de kaynaklanmaktadır. Dolayısıyla buradaki ilişkiler bazı sosyal psikoloji kavramları ile açıklanabilir. Bunlardan ikisi: itaat ve otoritedir. İzleyici Arkadaşıma karşı yapılan kabalığı normal bulmaktadır çünkü Yönetmeni bir otorite figürü olarak, onun Arkadaşım üzerindeki etkisini de hali hazırda kabul etmişlerdir. “Diğer ülkelerde katılımcılarla, çocuklarla ve farklı usullerle çeşitli çalışmalar yapılmıştır. Tüm çalışmaların temelde ortak bir sonucu vardır: birçok kişi bir otoritenin etkisini kolayca Kabul eder, bu bir başka kimseye olası bir zarar vermek anlamına gelse bile. Bunun ilginç bir uygulaması da doktor hemşire ilişkisi içerisinde gerçekleşir” (Breckler vd., 2006). Dolayısıyla hem görgü tanığı konumundaki hem de ekran karşısındaki izleyiciler Arkadaşıma karşı hatta bazen de kendilerine yapılan olası yüz saldırısını Kabul eder ve otoriteye itaat ederler.

Yönetmenin bu denli kabalığı kullanabiliyor olmasının ardında ve izleyicinin otoritesine itaat etmesinin ardında da başka bir sosyal psikoloji kavramıyla açıklanabilecek bir durum yatar. Yönetmenin kim olduğu belli değildir. Anonimdir. Bu da kendisine istediği gibi davranma rahatlığını verir. Salondaki seyirciler neredeyse Arkadaşım ile eşit temelde bulduklarından Arkadaşımın kinaye içeren ve Yönetmen ile prozodik açıdan ayrışmayı barındıran sözcelerine yani eşitliği sağlama çabalarına gülerler.

Sonuç olarak, bu tezde öne sürülen fikirlere dayanılarak benim kendi kabalık tanımım şu şekildedir: Kabalık kasti olabilen veya olmayabilen, dinleyicinin bağlama veya türe bakılarak rahatsız olup olmadığı uygunsuz davranıştır. Uygunsuz davranışın dinleyici tarafından rahatsız edici bulunmaması halinde, ağırlığı yine de izleyici tarafından yakalanabilir. Eğlendirici nitelikteki kabalıktan alınan keyif açısından bakıldığında ise izleyici illa hedefe/ kurbanı karşı üstün konumda veya güvende olmak zorunda değildir; fakat yine de sahnedeki performanstan keyif alabilir. Bu durumda izleyiciler hayali bir söylem çerçevesinde aslında anonim olan bir otoriteye uygunluk sergileme eğilimindedirler. Burada bir başka nokta da ayrıştırıcı komedi tanımına değinebilir. İzleyicinin illa hedeften üstün olması veya kabalığa karşı güvende olması gerekmez. Değişen roller ile izleyiciler de bu tür kabalığın hem hedefi olup hem de bundan rahatsızlık duymayarak aksine keyif alabilirler. Tüm bunlar yaratılan kurgun söylem dünyasının ürünüdür.

İlk olarak, ilerideki araştırmalar Yönetmenin ilginç sözcük seçimlerine odaklanabilir çünkü genellikle bu seçimler aşırı ve yanlış anlamalar ve kabalık ve komedi ile sonuçlanmaktadır. İkincisi, Türkçede prozodi ve bilgi yapısına ilişkin oldukça fazla sayıda araştırma olmasına karşın bildiğim kadarıyla prozodinin tutum sergileme niteliğini çalışan bir araştırma bulunmamaktadır. Bir sözcüdeki tutumsal ton bireyler tarafından kesin bir nitelikte belirlenebilir. Dolayısıyla ileriki çalışmalar spektrogram analizlerinin ötesine geçerken prozodiyi kabalık 1 çerçevesinde incelemelidir. Ayrıca gelecekteki çalışmalar günlük Türkçede kinayenin sessel özelliklerine odaklanabilir (bkz. Rockwell, 2000). Sonuç olarak, “bakışın” nasıl etkileşimleri başlattığına veya gülmeyi tetiklediğine odaklanılabilir ve karşılıklı bakışmanın konumu (footing) nasıl değiştirdiği çalışılabilir.

APPENDIX D: TEZ FOTOKOPİSİ İZİN FORMU

ENSTİTÜ

Fen Bilimleri Enstitüsü	<input type="checkbox"/>
Sosyal Bilimler Enstitüsü	<input checked="" type="checkbox"/>
Uygulamalı Matematik Enstitüsü	<input type="checkbox"/>
Enformatik Enstitüsü	<input type="checkbox"/>
Deniz Bilimleri Enstitüsü	<input type="checkbox"/>

YAZARIN

Soyadı : KARATEPE
Adı : ÇAĞLA
Bölümü : İngiliz Dili Eğitimi

TEZİN ADI (İngilizce) : Humour and Impoliteness Interaction in Improvised TV Discourse

TEZİN TÜRÜ : Yüksek Lisans Doktora

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir.
2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir.
3. Tezimden bir (1) yıl süreyle fotokopi alınamaz.

TEZİN KÜTÜPHANEYE TESLİM TARİHİ: