

IMPOLITENESS IN: "A 14 YEAR OLD GROOM" BY ANDON Z. ÇAJUPI

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ABSTRACT

Various studies have been carried out on The Impoliteness Theory, in various contexts as well as in works of art where dialogue is present. One reason why it is considered as a source of humor would be the fact that it encourages willingness to read, another reason would be the fact that characters appear with a variety of behaviors, alongside Politeness we meet Impoliteness. This paper aims to analyze the dialogue between Tana and Kote, two female characters from "A 14 year old groom" written by Andon Z. Çajupi. The Impoliteness super strategies, the face threatening acts, the fulfillment of Grice's Cooperation Maxims, turn-taking in dialog, the sentence structures and the lexical units will serve as the basis for this analysis. Through the dialogue analysis of these two characters, it is seen how the Impoliteness is realized in the works of the Albanian author and the other dimensions of the characters' behavior it provides us with, adding thus to the totality of a characters' behaviors.

UDC & KEYWORDS

UDC: 81'33 IMPOLITENESS DIALOG DRAMA
CHARACTERIZATION

INTRODUCTION

Çajupi lived and worked in the end of the XIX century and the beginning of the XX century. His contribution to the Albanian Literature is significant, according to Dado (1986), he contributed with the inclusion of the social themes in the Albanian comedy. The theme treated in "A 14-year old groom" is "unsuitable marriages" Dado (1986) which is accompanied by the difficulties women of the time had to face, in an outdated environment, which the author has described very realistically, laying the "foundation for a realistic literature". Characters like Tana are not easily forgotten. The paper aims to offer an analysis of the realization of The Impoliteness Theory in the second scene, "at the Stone mill", the humorous situation created which the author uses to attack the outdated village mentality of the time.

Literature review

Impoliteness in drama

When we go to the theater to watch a drama, we encounter various behaviors on the parts of the characters among which impoliteness, which is not easy to record in the real life, as Culpeper (1998) in (Culpeper, Short & Verdonk, 1998) puts it, it helps "the characterization" and the plot. The same author *ibid.*, adds that society ignores it which would be the reason why it is made "appealing to the audience" Culpeper *ibid.* lists two reasons why Impoliteness is more significant than the same behavior in the everyday life:

1. The character appears with a complete set of behaviors.

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2. A character's behavior is "a motivated choice" on the author's part.

Bremond (1966, 1973) a plot analyst is cited by Culpeper as far as the plot development is considered; to this author this is "a movement from a situation of equilibrium through a situation of disequilibrium to the re-establishment of equilibrium".

The study of turn taking provides us with a view point of the characters that participate in a dialog. Vimala Herman (1998) considers the drama language. According to this author the turn taking in a drama "is organized in a way that it projects the turns of the "dramatis personae" which is decided by the playwright. According to Herman in Culpeper et.al (1998) the most common strategy is "one speaker at a time", but she adds that here we can also be included: "the use of turn lapses, pauses, gaps, interruptions, overlaps either as partial or as full simultaneous speech, also make their appearance" (p. 25). Among the variables that constitute the system the author lists: "who speaks to whom, who is not spoken to, who listens, doesn't listen, whether those listeners are responsive in turn or not, those who respond are those targeted by the speaker or not, turn length, linguistic style and texture of a character's speech, how changeovers are affected, the use of silences, either intra or inter turn" *ibid.*

Face threatening acts

"When we communicate we want our interlocutor not to threaten our public image, in the cases it occurs we are faced with "Face threatening acts" The notion of face defined by (Brown & Levinson, 1987) and cited by Boussfield (2008) as:

Negative face: The want of every competent adult member that his/her actions be unimpeded by others.

Positive face: The want of every member that his or her wants be desirable to at least some others.

(Culpeper, 1996) cited *ibid.* by Boussfield, has compiled a list of the impoliteness super-strategies:

1. The bald on record impoliteness
2. Positive impoliteness
3. Negative impoliteness
4. Sarcasm or mock politeness
5. Withheld politeness

To explain the realization of the most frequent linguistic ways in which somebody causes impoliteness, the Culpeper's list is adopted Culpeper in (Jamet & Jobert, 2013):

1. Vocatives
2. Personal negative evaluations
3. Dismissals
4. Silencers
5. Threats

Material and Methods

To carry out the impoliteness the dialogue between Tana and Kote, which takes place at the stone mill from the comedy "A 14 year old groom", will serve as a linguistic corpus. The analysis will be supported by the turn taking analysis, the fulfillment of Grice's Cooperation principles, the FTA, Culpeper's super strategies and their linguistic realization.

Results and Discussions

Impoliteness is present in works of art where dialogue is present. We notice impoliteness in "A 14 year-old groom" comedy between the two female characters. After convincing her husband to marry their only son "Gjino" Tana goes to the mill to grind some corn. While she is waiting for her turn, Tana meets Kote another peasant who wants to grind the corn before Tana, though it's not her turn. Tana won't let this happen so this serves as the basis for their conflict which is succeeded by an argument between the women. The miller is found in a situation he can't handle. The argument serves as the cause for the mill stone to go unloaded and to get stuck so neither of the two women grinds the corn. This solution has been chosen by the author to give equal "relational power" to the two women.

If we analyze the turns we see that Tana has 20 turns, Kote 17 turns and the Miller 7 turns. Judging on the number of turns, the miller shows unwillingness to be part of the women's argument. He also displays a sense of incompetence on deciding whose turn it is, when he faces such a turn - taking situation between the two women. He takes the turn twice, and once it is Tana who addresses him, but he is forcefully put aside by Kote.

The sentences are mainly simple with the verb in the imperative mood:

Tana

Ikë, moj bishtdredhur!

Go away, you lewd!

Elliptical structures are present, with the missing part being the verb in the imperative 'go' expression used to send someone away Culpeper in (Jamet and Jobert, 2013) as in these cases, which are implied.

Tana

Tutje, moj zagare!

Away, you bitch!

Kote

Tutje, moj murdare!

Away, you malicious!

The realization of Impoliteness in the comedy

The Face threatening acts are noticed in the offensive words which the two women use. The strategy of bald on record is used in the dialogue.

Tana has used: stupid, plague, death, wicked, dirty, bitch, lewd, thief, the people's horror, spade like tongue.

Kote has used: whore, darkness of the night, bucket's bottom end, old shoe, moron.

The negative face wants is threatened in the moment when Kote unfairly asks for the grinding turn by dismissals, go away, away and go/leave.

Judging from the Miller's words:

Why are you shouting? Aren't you ashamed?

It is understood that this behavior is not accepted by the social norm of the society of the time.

Sentences that imitate the speed rate of everyday spoken discourse. The personal negative evaluations are present in the dialogue. Culpeper in (Jamet & Jobert, 2013).

Tana

O moj vjedharake!

You, thief!

Kote

O moj shulanake!

You, moron!

The sentences which contain more than one clause are few and are used by Tana, one of the main characters in the comedy.

Tana:

Plake? Pa hap syte,

kush eshte m'e ndyte?

Jeshe ti per burre?

Ndaj iku i mjere dhe s'te
vjen me kurre

se i prishe ndere!

Old? Open your eyes?

Who is more wicked?

Did you deserve a husband?

This is why, the unfortunate
left and will never come back

You dishonored him!

The fulfillment of Grice's maxims.

There is a violation of Grice's maxims. Kote does not comply with the Quantity Principle when Tana ask her what she is doing. Kote explains herself why she wants to grind first and follows it with a directive used to send way Tana, but the desired effect is not achieved and in return, she receives a negative evaluation.

Kote:

S'mund te rri ketune,

kam te tjera pune,

po hiqu nga une!

Tana:

C'thote kjo murtaje!

Kote:

I can't stay here.

work is waiting for me,

So, get away from me!

Tana:

What does this plague, say!

The two women flout the quality maxim and as a result their dialogue is breached, they use language which is not suitable to have a proper dialog, the characters mention things which they are not sure if they are true or not, this is further reinforced by using the reticence to make the reader guess on Tana's not that pure past.

Tana:

Nukë do te bluash,

se u' ketu c'ruaj?

Kote:

Ruaj millonanë

se kur te ka pranë...

Tana:

You are not going to grind

What do I guard here?

Kote:

Guard the Miller,

When you are close...

Instead of a statement, the two women choose to use questions to ask for explanations for what is said. As a result we see a perlocutionary effect of Kote's words, the spitting which in the text is signaled by the use of the onomatopoeic word 'ftu'/'ptui'.

There is a flouting of the relevance maxim, from the turn to grind, the women talk about each-others' personal life.

CONCLUSION

As it is seen from the above analysis, the Impoliteness Theory, together with the turn taking in a dialog may be used to analyze the characters of a work of art, in this case, the comedy. The conflict between the two women, the linguistic realization is the source of humor it conveys, the satire used to attack the outdated mentality of the time the author used.

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