

The Dynamics of Power in Dramatic Discourse: A Stylistic Analysis of the Arabic Drama *Bab Al-Hara*

Mohammed Al-Badawi

Department of English Language and Literature, Zarqa University, Zarqa, Jordan

Alalddin Al-Tarawneh

Department of English Language and Literature, Zarqa University, Zarqa, Jordan

Wafa Abu Hatab

Department of English Language and Literature, Zarqa University, Zarqa, Jordan

Abstract—This study explores the linguistic indexes of power dynamics through the lens of linguistic politeness and impoliteness in Arab media discourse. This objective was achieved through examining Abu Shawkat's utterances systematically utilizing well-established politeness theories, impoliteness paradigms, plus cooperation principles. The examination delves into Abu Shawkat's patriarchal authority and its impact on their discursiveness from the viewpoint of complex societal interplays involving power relations, social distance assessments and imposition. Characters skillfully employ varied strategies of both politeness and impoliteness techniques alongside slight offensiveness methods for effectively navigating these subtly shifting landscapes to ultimately achieve various social objectives. The study emphasizes the need for comprehending politeness theories when navigating complex dramatic dialogues. Face-threatening acts and politeness strategies determine the relative power dynamics in the conversation between dramatic characters. In addition to that, this analysis shows how impoliteness can create complex authority hierarchies whilst simultaneously claiming autonomy within a narrative structure. This study in conclusion amplifies our understanding of the linguistic interplay weaved within dramatic discourse, primarily if it is tied deeply with Arab cultural nuances.

Index Terms—power dynamics, impoliteness, politeness, speech acts, social power

I. INTRODUCTION

Significant advancements have been made within the field of linguistics to elucidate the intricacies of interpersonal politeness and linguistic strategies employed by speakers to maintain amicability. Politeness studies have also delved into the linguistic mechanisms utilized by speakers to mitigate impolite behavior, thereby preserving social cohesion. For instance, consider the scenario where a speaker apologizes to someone they accidentally bump into at a train station.

Numerous scholarly investigations have addressed the realm of linguistic politeness within literary discourse, as evidenced by works such as Sell (2014), Held (1992), Short and Simpson (1989), Benison (1998), Mirhosseini et al. (2017), Jucker (2016) and Al-Badawi et al. (2013). Politeness assumes a pivotal role in the examination of drama, as it serves as a medium for the strategic manipulation of language to attain conversational objectives while adhering to societal norms. In the discourse of drama, motivated linguistic strategies might be correlated with the (im)politeness framework. This framework includes the concept of "face", which is defined as 'an emotionally sensitized concept about the self' by Culpeper in 1998. Additionally, social factors such as power dynamics, social proximity, and gender may come into play. This approach facilitates the comprehension of how characters position themselves in relation to others, how they employ manipulation to achieve their goals, and how the plot unfolds. The framework provides a systematic means to elucidate how characters either endear themselves to others or inadvertently cause offense within the narrative.

Nevertheless, a potential challenge arises from the fact that existing politeness theories predominantly focus on the utilization of politeness strategies to maintain concord, while dramatic discourse primarily revolves around instances of interpersonal conflict. Hence, this paper employs a dual framework encompassing both politeness and impoliteness theories to analyze power relations of selected characters within the Syrian Arabic drama series, Bab Al-Hara.

II. THEORETICAL FRAMEWORK

According to the framework proposed by Brown and Levinson (1987), politeness can be elucidated through the concept of "face". In common social parlance, "face" aligns with notions like self-esteem, prestige, and reputation. Brown and Levinson (1987) categorize face into two socio-psychological desires for the purpose of their research. The first is termed "positive face," representing the desire for approval. For instance, it encompasses the wish for others to

agree with one's ideas, admire one's thoughts, and acknowledge one's existence. The second is "negative face," which pertains to the desire for unhindered action. In essence, it implies wanting others to refrain from interfering with one's actions, both verbally and non-verbally.

However, in everyday scenarios, our actions often inadvertently threaten the face of others. For instance, when someone asks to borrow your car, it may be perceived as imposing on your social desires, constituting a Face Threatening Act (FTA). When evaluating FTAs, different factors come into play, such as the connection shared between parties and the level of obligation presented. Taking into account this, requesting a favor from a familiar associate appears more agreeable as opposed to a fresh one based on the familiarity of that bond. Furthermore, dealing with a higher-up could prove more difficult than with a recent colleague, given the authority dynamic involved. Signaling appreciation of a positive face is a common expectation in some cultures, where hospitality is extended by hosts without any request. However, when visiting a colleague's home, opting for a cup of coffee instead of a full meal can be less face-threatening, as per Brown and Levinson's (1987) assertion that the degree of imposition can determine the ranking of FTAs.

Linguistic politeness manifests when individuals exhibit concern for preserving someone else's face. For example, when requesting a ride, it is considered an FTA toward the other person's negative face due to the inconvenience it may cause. Instead of making a direct request like "Give me a lift," a more polite approach might be to say, "Would you mind giving me a lift on your way? I live in your area". This indirect, polite request grants the hearer the freedom to refuse, increasing the likelihood of a positive response. In essence, by demonstrating consideration and avoiding imposition, the speaker seeks to maintain social harmony with their colleague.

Another category of politeness strategies involves "off-record" strategies, where speakers are indirect, leaving room for the addressee's interpretation. Examples include giving hints (violating the relevance maxim), understating (violating the quantity maxim), and using sarcasm or humor (violating the quality maxim).

Before delving into impoliteness, it's crucial to acknowledge Grice's cooperative principle and its significance in understanding conversation. Grice (1975) posits that a Cooperative Principle must be assumed between interlocutors for effective communication. This principle consists of four sub-principles or maxims: the maxim of quality (speaking truth), the maxim of quantity (being brief and informative), the maxim of relation (staying relevant), and the maxim of manner (being clear and avoiding ambiguity).

Interactions in reality may stray from such ideals, resulting in a flouting of spoken rules. On occasion, communicators may intentionally violate these rules to communicate an intended message. The ability to distinguish between conformity with and violation of these rules is vital for comprehending verbal and scripted discourse, and recognizing whether social pursuits are being pursued cordially or not within personal exchanges.

With regards to impoliteness, while politeness primarily revolves around employing linguistic strategies to uphold and enhance amicable interactions among language users in society, impoliteness, on the other hand, is occasionally employed by language users as linguistic tactics to assail one's social identity or to accentuate the threat embedded in a Face Threatening Act (FTA). Culpeper (2005) characterizes these linguistic tactics as forms of impoliteness. To illustrate this concept, various ways of critiquing a student's piece of writing are presented:

"Perhaps it could have been improved." (Politeness)

"It was not good."

"It was bad."

"It was crap."

"You must have shit for brains." (Impoliteness)

Ranging from extreme politeness to downright rudeness, the scale above depicts various degrees of language use. A language analyst could classify the opening statement as immensely polite as it integrates the word "perhaps," which usually lessens the impact of criticism. Besides, it implies criticism indirectly by suggesting areas that require improvement instead of venturing criticism directly. Here, the speaker breaks Grice's maxim of manner, insinuating criticism rather than plainly expressing it. This approach is known as an off-record politeness strategy, according to Brown and Levinson's (1987) research. "You must have shit for brains" is viewed as a highly impolite attack on social identity that undermines social harmony as we go down the scale. Taboo language like "shit" and identifying the criticism specifically on "you" contribute to this interpretation. Examining context is critical when evaluating comments that range from polite to impolite. If a criticism comes from a teacher, the perception may skew towards impoliteness.

In summary, whether an utterance is considered polite or impolite primarily hinges on the listener's interpretation of the speaker's intentions regarding face support or attack. Another form of impoliteness is mock impoliteness or banter, where linguistic impoliteness is used humorously, often causing unintentional offense. Speakers may employ this for the purpose of reinforcing social bonds.

III. IMPOLITENESS IN DRAMA

Bousfield (2018) and Culpeper (2005) have examined why impoliteness holds significance in the study of drama, identifying it as a type of social aggression that can provide entertainment for audiences experiencing dramatic texts and performances. According to Culpeper, impoliteness is typically a rare occurrence in language, and is generally deemed

socially unacceptable. However, humans have a natural inclination to engage in activities that are both rare and forbidden, as seen in children who simply can't resist the urge to do what they've been explicitly told not to.

According to Culpeper (2015), impoliteness is a strategic element in dramatic discourse, rather than a random occurrence. The development of plot and characterization is closely tied to the presence of tension among characters. In the world of drama, assumptions regarding appropriate social behavior may not necessarily align with those made in real-life situations. This can be attributed to two key factors: the expectation among audiences and readers of fully fleshed-out characters with a wide range of behaviors, and the need for skilled character construction. In dramatic discourse, the characters' linguistic behaviors are considered intentional by the writer or author of the text instead of being improvised. Nonetheless, observations from fictional texts can be utilized to analyze real-life situations, enabling comparisons and disparities between past and present social constructs of identities and behaviors.

"Bab Al-Hara" is a Syrian-Arabic drama series spanning five seasons, directed by Bassam Al-Mulla and broadcasted on MBC. The series originally aired during the Ramadan months from 2006 to 2010.

The storyline unfolds in the ancient city of Damascus, where each neighborhood, known as "Hara," designates its chosen representative (Mukhtar/Ageed). The society depicted in the series is patriarchal, with each village or area selecting a representative based on age and wealth. Typically, these representatives hold esteemed positions in the community. Each Mukhtar forms a council comprised of elderly, educated, and influential individuals responsible for managing neighborhood affairs. Council members vary in social status, with wealthier members supporting the Mukhtar in charitable endeavors and maintaining neighborhood properties. These council members mainly come from the mercantile class, earning stable incomes through small businesses such as barbershops, bakeries, groceries, and other commercial enterprises.

The fifth season of "Bab Al-Hara," aired in Ramadan 2010, continues the narrative of resistance against French occupation, a theme present since the series' inception. The season commences with the news of Abu Shehab, the neighborhood's Ageed, being killed, necessitating the appointment of a new Ageed. The honor falls to Muataz, Abu Issam's youngest son and Abu Shehab's nephew, esteemed for his righteousness, strength of character, and deep patriotism. This season introduces an unusual character for the era, Um Joseph, an older woman seeking vengeance against French soldiers who took her family. She plays a significant role in the storyline, and her actions have consequences for the neighborhood's security and social harmony. As the events progressed, the situation intensified. Some inhabitants chose to seek refuge in al-Ghota, a rural area of Damascus, where insurgents against the French regime were located. The tension between the two factions reached its zenith when the Damascus Municipality, which was under the French administration, released a directive to raze the homes of the locals. This was facilitated by a spy who had infiltrated the community, posing as the missing son of a prominent Ageed. However, his true identity was exposed, leading to his defeat in the central square of the town.

In that particular time period, the power dynamically rested in the hands of the patriarchal figures who held positions of authority and influence within the series. Abu Shawkat, the oldest son in Abu Isam's family, was one of these figures. This character is played by the famous actor Milad Yousef and is seen as one of the main characters in the fifth season. He plays the role of the barber in the neighborhood. He's married to three women, Lutfiyeh (Feryal's daughter), Huda (Abu Basheer's daughter), and Fayzeh (Abu Inar's daughter). This study aims to scrutinize the manipulation of patriarchal power of Abu Shawkat with his wife (Huda), his Mother (ImIsam) and his eldest sister (Buran) who play minor and major roles in the season.

IV. SIGNIFICANCE AND OBJECTIVES OF THE STUDY

This study holds significance on two fronts. Firstly, the phenomenon of (im)politeness in language pervades daily communication, literature, and media discourse. Consequently, delving deeper into this phenomenon is worthwhile to gain a more profound understanding of human communication dynamics.

Secondly, the aspect of (im)politeness in the context of media discourse, especially within the Arab world, has been relatively neglected by linguists. Therefore, this study aims to make a valuable contribution to this field.

V. METHODOLOGY

The study is qualitative in nature. In the subsequent sections of this paper, we will analyze selected exchanges by critically evaluating them in the context of Brown and Levinson's (1987) politeness model, Culpeper's (1996) impoliteness framework, and Grice's (1975) cooperative principles and its associated maxims.

The chosen situations have been transliterated using an established chart for Arabic transliteration (as outlined in the appendix) in both Arabic and English symbols to ensure accurate reading and interpretation of Syrian Spoken Arabic. This approach mitigates potential translation inaccuracies, enabling a more precise analysis of the polite and impolite elements within the discussed utterances.

For this purpose the character of Abu Shawkat (Isam) was chosen to test the hypothesis. This character is played by the famous actor Milad Yousef he's the first son of Abu Isam and a main character in the five seasons of Bab Al-Hara series. He plays the role of the barber in the neighborhood. He's married to three women, Lutfiyeh (Feryal's daughter), Huda (Abu Basheer's daughter), and Fayzeh (Abu Inar's daughter). It was noticed how the discourse of this character

changes according to the social factors power, social distance and cost of imposition. Two scenes were chosen to show this impact on his discourse.

VI. DISCUSSION

The first scene begins with Isam speaking to his mother in the early morning; the dialogue between them is about the everyday happenings in Abu Isam's home, where Abu Shawkat is being the patriarch of the house. However, Abu Shawkat's conversation with his second wife Huda is tense where he performed many face-threatening acts towards her as can be seen below.

Bab Al Hara, 2010, S.5, E.17

Scene 2 (3:38_12:30)

1. أبو شوكت: إمي نشفتيلي ريني، عم قلك إطمني وحتي إيديك ورجليكي بمي باردة و أخي معتز بخير
2. ام عصام: إيه الحمد لله تثيرني.
3. هدى: (تدخل و بيدها القهوة) الثهوه ابن عمي.
4. ام عصام: يسلموا هالإدين يا هدى.
5. هدى: و إيديكي مرت عمي، أنا رايحة سويلكن كسر السفرة.
6. ام عصام: إيه الله يرضى عليك
7. أبو شوكت: وليه دو تعي لهون، بدي اياكي تحوسي بشغل البيت كله، وما بدي إمي تمد إيده عشغله، فهمتي!
8. هدى: (يتردد) إيه أه! بس أنا حيلة ابن عمي، وبخاف الشغل ياسر علي!
9. أبو شوكت: إيه لا ستي ما بك شي! ما شالله حولك و حوليكي، ليكي مثل النردة عم تنظي و عالارض ما عم تحطي!
10. هدى: (بخيبة أمل و الدموع في عيونها) أنا مثل النردة ابن عمي!
11. ام عصام: (تتدخل بهدوء لتخفف من حدة الموقف) أصدو حبيبتي أنه ضهرك أوي و حبلك كامش انشالله!.. (ثم تحول الحوار لإبنها) إمي الملافر سعاده، وليه على أمتي عليك، ليك إمي والله هدى طيبة و درويشه، ما بيصير تحكي معا هالحكي!
12. أبو شوكت: الزاهر يامو أني دلتن ودلعتن كثير هي و لطيفة، معليش خليني فرجين العين الحمراء والمرجلة عن حأ وحنئي!
13. ام عصام: (بسخرية) يووه! الواه الواه، هلا!
14. أبو شوكت: (بامتعاض) المهم هل، كيف إختي دلال؟
15. ام عصام: منيحة تثيرني منيحة!
16. أبو شوكت: بتديري بالك عليها، إختي دلال هلا بحاجة لدلال، ما بدي اياها تنكشف علها الطاير، ما بدنا حدا يجيب معدلنا بالعاطل يامو!
17. ام عصام: انشالله بتطلع على أبري، زكرتني بأبوك، الله يرجعلي اياه بالسلامة، أمين يا حأ!
18. أبو شوكت: آخ! سدنيي يا ست الكل من يوم إللي دريت أنه هو عايش و ما مات حاسس حالي طاير من الفرحة وما حدا أدي و عم بستنى الساعة إللي بيرجعلنا فيها!
19. ام عصام: تأبرني انشالله، ما عرفتولي وين أراضيه؟ وين محبوس؟
20. أبو شوكت: اطمني ام عصام، اطمني، أخي معتز راح يسأل ويدندس و يعرف وين محبوس و ساعتها رجعت ما بتأخذها إلا من هالشوارب (بمسك بشاربه كعهد يقطع على نفسه) (بترق الباب بقوة ويهرع أبو شوكت الى الباب متعجبا): مين هيك عم يدئ الباب علينا!
21. ام عصام: روح شوف مين تأبرني!
22. أبو شوكت: بلا جايي جايي!
23. ام عصام: (تتحدث بصوت الرجاء والخوف) يا لطيف، يا لطيف، إطف يا رب!

[Turn 1]: Abu Shawkat: iminashaftiilirii?i 9am ?ilikitamani w hojideiki w rijleikibimaibardeh w ?khi Mu9ataz bkheir

[Turn 2]: ImIsam: eihilhamdilatu?brni

[Turn 3]: Huda (entered the scene): il?ahwehibin 9ami

[Turn 4]: ImIsam: yislamuhal?ideinya Huda

[Turn 5]: Huda:w ?ideiki mart 9ami, ?narayhasawiilkunkasrisufara

[Turn 6]: ImIsam: eih Ala yirda 9aleiki

[Turn 7]: Abu Shawkat: wleidur ta9ii lahon, bidi iyaki those bshighlilbeitkilo w ma bidi imitmideida 9ashaghleh fhmtii?

[Turn 8]: Huda (histant): ah! eihbas ?ana?iblaibin 9ami w bkhafishighily?asir 9alyi

[Turn 9]: Abu Shawkat: eihl?asitti ma bakishii, mashalaholok w hawalikileikimitlil?irdeh 9am tnu?i w 9al?ard ma 9am thuti

[Turn 10]: Huda (about to cry): ?anamitlil?irdehibin 9ami ?

[Turn 11]: ImIsam: ?azduh?abiibtinudahrik ?awi w hablikkamishinsha?ala

(Speaking to her son): imiilmalafiz sa9adeh, wli 9la ?amti 9aliik, likimiwala Huda taybeh w darwiisheh ma bisiirtihki m9a halhaki

[Turn 12]: Abu Shawkat: izahiryamoinidalaltun w dal9tun ktiirhyeh w Lutfyeh, ma9leish khalinifrjiyun il9ein ilhamrawilmarjaleh 9an ha? W ha?ii?

[Turn 13]: ImIsam: yuuilwaahilwaahyamohala?!

[Turn 14]: Abu Shawkat(looks upset): yamoo! ilmuhimhala? Kiifa ?ikhtiDalal?

[Turn 15]: ImIsam: mniihatu?brni, mniiha

[Turn 16]: Abu Shawkat: btdiiribalik 9aleiha, ikhtiDalalhala? Bi?ajeh la dalal, ma bidi iyahatinkishif 9alhawa itayir, ma bidnahadayjiib m9adlna bil9atil yamo!

[Turn 17]: **ImIsam:** inshala btiṭla9 9ala 9ala ?abri, zakrt nib?abuuk Ala yraji9li iyahbisalamehamiinyaha?

[Turn 18]: **Abu Shawkat:** ?aakh! sad?iiniya sit ilkil min yomilidriitnuhueh 9ayish w ma maathasishalaitayir min ilfarah w ma hada ?adi w 9am bistana isa9a ili byrja9ilna fiiha

[Turn 19]: **ImIsam:** tu?brniinshala, ma 9rftuuli wein ?aradiih? weinmahbuus ?

[Turn 20]: **Abu Shawkat:** itamaniImIsam, itamani, ?akhi Mu9taz rahys?al w yda?dis w ya9rif weinmahbuus w sa9ita raj9itu ma btakhdiihaila min hashawarib(*while holding his mustache*)

(*The door is knocking*)miinheik 9am yidi? 9aleina ilbab?

[Turn 21]: **ImIsam:** shuufmiintu?brni

[Turn 22]: **Abu Shawkat:** yalajayeh, jayeh

[Turn 23]: **ImIsam**(*speaks in a feminine tone*):yalatiif, yalatiif ?ultufyarab

In turn 1 Isam responds to his mother who is being over worried about the absence of her son (Mutaz). In his response he is being short tempered where communicated his want not to be impinged upon by his mother's constant worry inquiring about his brother Mutaz. This is evidenced in his use of the utterance "iminashaftiiliri?i" which literally means " Mom, you have made my thought go dry" because of over speaking about the same issue. Strategically this is seen as a negative politeness strategy where Isam goes on record incurring debt to his hearer not wanting to be imposed upon in his frequent and repeated attempts to sooth the worry of his mother over Mutaz. The conversation shows a different level of politeness between Huda and Um Isam as daughter in law and Mother in law. Where ImIsam shows appreciation towards Huda's positive face when she serving the coffee to them. Her use of the compliment in turn 4 "which literally means blessed are your hands that made the coffee. The conversation shows tension in turn 7 when Abu Shawkat emphasizes his patriarchal power over his wife by going baldly on record to attack her positive face calling her "wlih" in which he is being condescending and ridiculing to his wife to make her feel uncomfortable in front of his mother. He also uses a negative impoliteness strategy by imposing on her and ordering her to do all the house work alone without involving his mother. He didn't mitigate the effect of the face attack because of his power towards his wife and the social distance between them.

In an attempt to defend her social wants, Huda tries to in turn 8 to respond politely explaining that she can't do all the house chores by herself because she's pregnant and she might be harmed. Nonetheless, in turn 9 he continues his face-threatening act by using positive impoliteness strategy of calling her names and insulting her, comparing her to a monkey saying 'mitlil?irdeh'.

In the next turn Huda is about to cry because he damaged her social face. However, she didn't respond back because he of Abu Shawkat's social power as the patriarch being her (her husband).So, she expressed her disappointment with him when she said in turn 10with a sad tone: "?anamitlil?irdehibin 9ami ?".

In Turn 13 his mother uses the off-record impoliteness strategy by being sarcastic when she says: 'yuuilwaahilwaahyamohala?!' this disturbed him because she imposed on his freedom and he couldn't be but polite because she's his mother and older than him so he changed the subject completely and asked her about his sister and how she's doing in turn 14.

The conversation goes back to being more relaxed and smooth as Abu Shawkat speaks with his mother. When ImIsam remembered her husband and asked him if there is any news about him and he comforted her, In turn 20 he used a positive politeness strategy where he indicated to his mother that he is well aware of her wants (bringing back his father to his home after he sets him free from the hand of the French. He baldly on record making a promise to her emphasizing his power as a patriarch when he said: ' sa9ita raj9itu ma btakhdiihaila min hashawarib(*while holding his mustache*).

The second scene is showshift in Abu Shawkat's role from being the patriarch who constantly emphasizes his power over the other characters and has the freedom to express more impoliteness, to being more socially nice. We will see that such sense of being nice is influenced by the social gains he tries to achieve. The conversation below is with his sister and with his wife Huda.

Bab Al Hara, 2010, S.5, E.19

Scene 8 (10:25_11:46)

1. أبو شوكت: ياالله ياالله! مرحبا إختي.

2. بوران: أهلين أخي!

3. أبو شوكت: وينه إمي؟

4. فوء عم ترتاح.

5. إيه.. ممم، إختي اشتهيتلك هالفواكه إلك ولولادك.

6. بوران: بيسلم إيديك حطن عندك.

7. أبو شوكت: (بتردد) إيه شو بدي إلك بوران، مو إنت إختي الكبيرة و حبيبة ألبى و نور عيوني و تاج راسي

8. بوران: إيه، إيه، شو في؟

9. أبو شوكت: بدي إياكي اليوم المساتروحي معي على البيت، حاكم اليوم المسويات بدي روح جيب عروستي من بيت أهلها ويمكن تيجي معا إما بنا مو حلوة مو حلوة تيجي وما تلتبجدا من طرفي!

10. بوران: يعني كتبت كتابك على بنت أبو النار!

11. أبو شوكت: كتبت كتابي على بنت أبو النار واليوم دخلتي عليها!

- د12. بوران: يعني ما سويت إلا اللي براسك ما هيك!
 د13. أبو شوكت: هاي لطفية و هدى مالن غير الكوي، واللي بدا تكويهن هي الضرة الثالثة، و هي اللي رح تمشيهن مثل الألف!
 د14. بوران: والله خوفي إنت اللي تمشي وتحكي مع حالك بعد هالجوازة الثالثة!
 د15. أبو شوكت: خلص لك إختي، ما في مبروك!
 د16. بوران: ليك إيه مبروك، بس جوازتك هاي مثل اللي عم بيداي الجرح بالنار!
 د17. أبو شوكت: ليك الحريم كلياتن نار!
 د18. (هدى تدخل المشهد) بوران! بيبي أهلين ابن عمي!
 د19. أبو شوكت: إيه أهلين هدهد! إيه شلونك هدهد؟ حليانة اليوم يا ضرساتة إيه! (بوجه الحوار لبوران) مثل ما اتفننا إختي إيه! ما تكتري مليح بالطبخة، و أوليلو لأبو سليم أنا بجيبيلو الأغراض اللي وصاتي علين، إيه ماشي يلا السلام عليكم!
 د20. بوران: الله معك مع السلامة!
 د21. هدى: بوران! شو بو عصام؟
 د22. بوران: ما في شي تشكلي آسي، بس جوزك اتجوز الثالثة واليوم دخلته عليها
 (هدى مصدومة بالخبر تنهار ويغمى عليها)

[Turn 1]: Abu Shawkat: yalayalarhaba ?ikhtii

[Turn 2]: Buran: ?ahlein ?akhii

[Turn 3]: Abu Shawkat: weina ?imii?

[Turn 4]: Buran: fo? 9am tirtaah

[Turn 5]: Abu Shawkat: eimmm ?ikhtiiishtaheilikhalfwakii ?ilik w lawladik

[Turn 6]: Buran: yisalim ?ideikhitun 9andaak

[Turn 7]: Abu Shawkat: ei(hisitant) eishubidii ?ilik Buran mu ?inti ?ikhtilikbiireh w ?habiibit ?albi w nuur 9yuuni w taajrasii ?

[Turn 8]: Buran: eieikheirshufii ?

[Turn 9]: Abu Shawkat: bidiiyakiilyumilmasaatruu?i ma9i 9albeit hakim ilyuumilmasawyaatbidiiuruu?jiib 9aruusii min beit ?ahlaa w yimkintijii ma9a ?imaaba?a mii ?ilweh mii ?ilwehtijii w ma tlaa?i?hada min tarafii

[Turn 10]: Buran: ya9ni katabtktabak 9ala bint Abu Inar ?

[Turn 11]: Abu Shawkat: katabtktaabi 9ala bint Abu Inarlikbiireh w ilyuumdikhtii 9aleiya

[Turn 12]: Buran: ya9ni ma saweit ?ilailibrasak ma heik?

[Turn 13]: Abu Shawkat: hayiLutfyieh w Huda malungheirilkawii w ilibidatikwiiyun hiya idiraitalteh w hiyeh ?ili rahtmashiiyunmitlil?alif

[Turn 14]: Buran: walayakhuufii ?intailitimshi w tihki ma9 halak ba9d hajwazehitaalteh

[Turn 15]: Abu Shawkat: khalaslak ?ikhtii [-] ma fiimabruuk?

[Turn 16]: Buran: likeimabruuk bas jwzatakayimitilili 9am yidawiiljirihbinaar

[Turn 17]: Abu Shawkat: lakilhariimkilyatunnaar

[Turn 18]: Huda (entered the scene): Buran! yii ?ahlein ?ibin 9amii

[Turn 19]: Abu Shawkat(hisitant): ei ?ahleinHudhudeishlonikHudhud ? halyanehilyuumya?arsanehei ?ikhtimitil ma itafa?naaei ma ktariimilihbitabkhaa w ?ililu la Abu Saliim ?ana ?anabijbluil?aghraad ?iliwasaani 9alyun eimashiyalaisalamu 9aleikum

[Turn 20]: Buran: ?alaa ma9ak ma9 isalaameh

[Turn 21]: Huda: Buran shubuIsam ?

[Turn 22]: Buran: ma fiishiitishikli ?aasii bas jozikitjawazitalteh w ilyuumdukhlituu 9aleiha

Huda couldn't take the news her breath was out and she fell to the floor

This scene opens at the kitchen where Buran (Isam's sister) is in the kitchen and Abu Shawkat enters the house. He began with a smile saying hello sister and she replied to him hello my brother. Then in turn 3 he opened a conversation by asking her about their mother and Buran said that she was resting. In turn 5 Abu Shawkat wanted to say something but he wanted to mitigate its impact on Buran so he started by giving her a gift as attending to her positive face which is seen as a positive politeness strategy. She replied with gratitude: 'yisalim ?ideik' attending to her brother's positive face. Then in turn 7, he started paving the way to say what he wants to achieve. He performs a positive politeness strategy by claiming common ground with his sister, it is obvious he that he exaggerates the praise and the interest with his sister in order to achieve his goal of convincing her to be with him during his third wedding event. When he used complements and attended to her positive face saying "mu ?inti ?ikhtilikbiireh w ?habiibit ?albi w nuur 9yuuni w taajrasii", she understood right away that he wanted something, this shows that this is not the usual way he approaches her in speech. So in turn 9, he finally told her what he wants performing a blad on record FTA telling her that he wants her to be there for him when he brings his third wife to his house and claiming reciprocity with his sister, emphasizing their cooperation. However, she was surprised and she didn't like what he did, he explained why he got married the third wife and said that it is like a punishment for his wives. In turn 14 his sister uses off record impoliteness strategy by making fun of him, saying that this all will make him lose his mind and not his wives. He receives the FTA and tries to save his face so he tried to make her sympathize with him. She congratulates him but she still insists that she's against this marriage. Huda (his second wife) enters the scene suddenly in turn 18 calling on her sister-in-law Buran, surprised to see her husband at home she greets him. He felt uneasy and immediately changed the subject. Here in turn 19 he speaks to Huda so politely and he complements her appearance, this was unusual but he was hiding something and wanted to

lessen the news' impact on her. Huda suspected the way he spoke and how he rushed out of the house, so she asks his sister if there's anything wrong. In the final turn of the scene Buran told her the news straight away without trying to attend to her face; here Huda faints and falls to the ground.

VII. CONCLUSION

In the world of dramatic discourse, the theories of politeness and impoliteness play a significant role in understanding the manipulation of power between characters. This is especially evident in Arabic dramatic discourse, as demonstrated by the scenes from "Bab Al Hara". Thus, the discussion above has revealed the following insights about the importance of these theories in the context of this study.

Politeness and impoliteness theories serve as essential frameworks for analyzing the dynamics of power, respect, and social hierarchy in dramatic discourse. The dialogue between characters in the provided scenes exemplifies the complex interplay between politeness and impoliteness strategies to achieve social goals.

Face-Threatening Acts and Politeness Strategies: In the first scene, Abu Shawkat employs various face-threatening acts (FTAs) towards his second wife, Huda. His impolite and condescending language, aimed at asserting his patriarchal authority, creates a tense atmosphere. In contrast, in the second scene he uses a negative politeness strategy to mitigate his mother's constant worry. The use of politeness strategies here illustrates how characters navigate their social roles and power dynamics.

The politeness theories highlight positive and negative face, which are crucial in understanding the characters' actions. For example, Huda employs positive politeness by serving coffee and complimenting Um Isam. In contrast, Abu Shawkat uses negative politeness by imposing tasks on Huda, disregarding her feelings, and resorting to name-calling, which attacks her positive face.

Huda faces limitations in her responses due to the power imbalance as Abu Shawkat, the patriarch, often resorts to impoliteness, feeling entitled to exercise his authority. The choice of politeness or impoliteness strategies is influenced by the characters' relative power and social distance.

Abu Shawkat's behavior undergoes a metamorphosis in the second scene. His pursuit of Buran, his sister's, collaboration for his upcoming wedding motivates him to utilize affirmative phrasing and praise as a form of manners. These modifications to his traditional protocols of etiquette mirror his aspiration to attain a certain societal objective.

Buran utilizes mockery towards Abu Shawkat and his numerous marriages to express her disapproval and challenge power dynamics. This showcases the potential of impoliteness as a means to assert one's agency. Characters often employ a lack of politeness as a tool to resist or challenge the dynamics of power.

Having a deeper understanding of power dynamics in dramatic discourse is essential, and politeness and impoliteness theories can aid in dissecting them. Whether it's in Arabic dramatic discourse or more general contexts, these theories allow us to comprehend the ways in which characters interact and navigate social hierarchies while negotiating their own face needs. By using various strategies to assert authority or challenge it, we can better analyze how characters interact. Consequently, employing these theories is crucial in studying dramatic discourse across multiple cultural contexts.

In the end, it is worth mentioning that the aforementioned analysis is neither conclusive nor comprehensive, and is instead a humble endeavor by scholars to scrutinize Arabic media dialogue in the framework of Arabic drama, utilizing artistic techniques to display a range of prospects of Arabic media dialogue. More studies are necessitated within this realm to affirm the outcomes unveiled in this document.

APPENDIX

TRANSLITERATION SYSTEM FOR ARABIC LANGUAGE SYMBOLS OF CONSONANTS

Arabic Symbols	Specifications	Roman Symbols
أ	Voiceless glottal stop	ʔ
ب	Voiced bilabial stop	b
ت	Voiceless alveolar stop	t
ث	Voiceless interdental fricative	th
ج	Voiced alveopalatal affricate	j
ح	Voiceless pharyngeal fricative	ħ
خ	Voiceless uvular fricative	kh
د	Voiced alveolar stop	d
ذ	Voiced interdental fricative	ḏ
ر	Voiced alveolar flap	r
ز	Voiced alveolar fricative	z
س	Voiceless alveolar fricative	s
ش	Voiceless alveopalatal fricative	sh
ص	Voiceless alveolar emphatic fricative	ṣ
ض	Voiced alveolar emphatic stop	ḍ
ط	Voiceless alveolar emphatic stop	ṭ
ظ	Voiced interdental emphatic fricative	ẓ
ع	Voiced pharyngeal fricative	ʕ
غ	Voiced uvular fricative	gh
ف	Voiceless labio-dental fricative	f
ق	Voiceless uvular stop	q
ك	Voiceless velar stop	k
ل	Voiced alveolar lateral	l
م	Voiced bilabial nasal	m
ن	Voiced alveolar nasal	n
ه	Voiceless glottal fricative	h

SYMBOLS OF VOWELS

	Arabic Symbols	Specifications	Roman Symbols
Short Vowels	Fatha	Front half-opened unrounded	a
	Dama	Back close rounded	u
	Kasra	Front open spread	ɪ
Long Vowels	أو	as in doktor(دكتور) in Arabic and "orphan" in English	o
	أ	Front open unrounded	aa
	أوو	Back close rounded	uu
Semi-Vowels	إي	Front close unrounded	ii
	ي	Non-syllabic Palatal Approximant	y
Diphthong	و	Non-Syllabic Labio-Velar approximant	w
	إيه	as in leih(ليه) in Arabic and "tail" in English	ei

REFERENCES

- [1] Al-Badawi, M. (2013). The Linguistic Behaviour of Characters in the Syrian TV Series Bab Al-Hara: A Case Study.

- International Journal of English Linguistics*, 3(6), 31-41.
- [2] Benison, L. (1998). Translation During King Alfred's Reign: the Politics of Conversion and Truth. In *The Medieval Translator. Traduire au Moyen Age: Proceedings of the International Conference of Göttingen (22-25 July 1996). Actes du Colloque international de Göttingen (22-25 juillet 1996)* (pp. 82-100).
- [3] Bousfield, D. (2018). Face (t) s of self and identity in interaction. *Journal of Politeness Research*, 14(2), 225-243.
- [4] Brown, P., & Levinson, S. (1978). Universals in Language Usage: Politeness Phenomena. In E.N. Goody (Ed.), *Questions and Politeness: Strategies in Social Interaction* (pp. 56-289). Cambridge: Cambridge University Press.
- [5] Brown, P., & Levinson, S. (1987). *Politeness: Some Universals in Language Usage*. Cambridge: Cambridge University Press.
- [6] Brown, R., & Gilman, A. (1989). Politeness Theory and Shakespeare's Four Major Tragedies. *Language in Society*, 18, 159-212.
- [7] Culpeper, J. (1996). Towards an Anatomy of Impoliteness. *Journal of Pragmatics*, 25(3), 349-367.
- [8] Culpeper, J. (2001). *Language and Characterization: People in Plays and Other Texts*. Harlow: Longman.
- [9] Culpeper, J., Bousfield, D., & Wichmann, A. (2003). Impoliteness Revisited: with Special Reference to Dynamic and Prosodic Aspects. *Journal of Pragmatics*, 35(10-11), 1545-1579.
- [10] Culpeper, J. (2005). Impoliteness and Entertainment in the Television Quiz Show: The Weakest Link. *Journal of Politeness Research*, 1(3), 5-72.
- [11] Culpeper, J. (2009). Reflections on a Cognitive Stylistic Approach to Characterization. In J. Vandaele & G. Brône (Eds.), *Cognitive Poetics: goals, gains, and gaps* (pp. 125-159). Berlin: Mouton de Gruyter.
- [12] Culpeper, J. (2015). *Impoliteness: Using Language to Cause Offence*. Cambridge: University Press.
- [13] Grice, H. P. (1989). *Studies in the Way of Words*. Massachusetts: Harvard University Press.
- [14] Held, G. (1992). Politeness in linguistic research. *Politeness in language: Studies in its history, theory and practice*, 131-153.
- [15] Jucker, A. H. (2016). Politeness in eighteenth-century drama: A discursive approach. *Journal of Politeness Research*, 12(1), 95-115.
- [16] Levinson, S. C. (1983). *Pragmatics*. Cambridge: Cambridge University Press.
- [17] Locher, M. A. (2004). *Power and Politeness in Action: Disagreements in Oral Communication*. Berlin/New York: Mouton de Gruyter.
- [18] Mulla, B. (Director & Producer). (2010). *Bab Al-Hara 5* [Television series, episodes 7, 8]. Dubai. Middle East Broadcasting Center Group.
- [19] Mirhosseini, M., Mardanshahi, M., & Dowlatabadi, H. (2017). Impoliteness strategies based on Culpeper's model: An analysis of gender differences between two characters in the movie Mother. *Journal of Applied Linguistics and Language Research*, 4(3), 221-238.
- [20] Sell, R. D. (2014). The politeness of literary texts. In *Literary Pragmatics (Routledge Revivals)* (pp. 208-224). Routledge.
- [21] Short, M. (1989). Discourse Analysis and the Analysis of Drama. In R. Carter & P. Simpson (Eds.), *Language, Discourse and Literature: An Introductory Reader in Discourse Stylistics* (pp. 139-168). London: Hyman.
- [22] Short, M. (Ed.). (1988). *Reading, Analysing, and Teaching Literature*. London/New York: Longman.
- [23] Short, M. (1990). Discourse Analysis in Stylistics and Literature Instruction. *Annual Review of Applied Linguistics*, 11, 181-195.
- [24] Simpson, P. (1989). Politeness Phenomena in Ionesco's The Lesson. In R. Carter & P. Simpson (Eds.), *Language, Discourse and Literature: An Introductory Reader in Discourse Stylistics* (pp. 139-168). London: Hyman.

Mohammed Al-Badawi is a dedicated researcher in linguistics at Zarqa University in Jordan, whose research expertise covers linguistics sub disciplines, with special focus on Stylistics, Discourse Analysis Pragmatics and Sociolinguistics. Dr. Al-Badawi has a wealth of experience in both academic instruction and administrative leadership. His career spans over a decade, during which he has made several publications in the field of linguistics. He is known for his expertise in syllabus development, innovative teaching methods, and effective communication. His commitment to academic excellence is reflected in the roles he assumed during his career path at the English Department.

Alalddin Al-Tarawneh is a researcher in Translation Studies at Zarqa University, Jordan, has forged a distinguished career dedicated to unraveling the intricacies of language and culture. Graduating from Petra University, Jordan, with a Master's degree in English Language/Translation, he further honed his skills at Queen's University Belfast in 2016. Returning to Jordan, Alalddin assumed a pivotal role at Zarqa University, where he passionately imparts his knowledge and commitment to the theory and practice of Translation Studies. His influence extends beyond the classroom, as he engages in academic mentorship, actively participates in conferences, and contributes to the broader discourse on cross-cultural communication. Alalddin Al-Tarawneh's journey stands as a testament to the transformative power of education and the profound impact one individual can have on the understanding and appreciation of language and culture.

Wafa Abu Hatab, a distinguished professor of linguistics, is a leading academic figure currently making significant contributions to the Department of English Language and Literature at Zarqa University. With a focus on Discourse Analysis, Pragmatics, and Sociolinguistics, Wafa's research prowess extends across a spectrum of disciplines. Armed with expertise in Critical Discourse Analysis, Conversation Analysis, Discourse Studies, sociolinguistics, and Translation Studies, Wafa's academic journey is marked by a commitment to unraveling the intricacies of language and communication. Through her multifaceted skills, she not only imparts knowledge to her students but also actively engages in research that enriches our understanding of linguistic phenomena. Wafa Abu Hatab contributed significantly to the advancement of language studies at Zarqa University.