



The Impoliteness of Arabic Satire Poetry with Reference to English: A Pragmatic Perspective

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ABSTRACT:

Impoliteness is a model Jonathan Culpeper (1996) proposed as a way of communication between interlocutors in opposition to Brown and Levinson's (1987) politeness theory. Impoliteness is said to have strategies to make prominent the use of expressions that are considered to be impolite. However, Arabic satire poetry is rich in expressions that apparently seem to carry impolite words. The paper endeavours to discover the pragmatics of the impoliteness found in Arabic poetry to see whether the model of impoliteness found in English is workable in this field. Some Arabic poetry is characterized by satire. Poets sometimes use taboo words to insult each other. At other times, they use irony to show impoliteness. Poets may also use ironic words with taboo implications to criticize certain things in their culture, relying on certain contexts.

Keywords: Impoliteness, Implicature, Arabic Satire Poetry, Politeness, Rhetoric, Taboo, Speech acts of Insulting and Cursing.

1. Introduction

Pragmatics is the field of linguistics that studies the meaning of language while it is in use. It has been of great concern to many philosophers and scholars. Many of these philosophers, because of its importance, found that this field needs to be accomplished with theories of their own to account for how meaning is communicated and understood between the interactors without appealing to the semantic territory. Among these theories was Politeness theory. It is a theory that is found by Brown and Levinson in their lectures from 1978 to 1987. Their major work roams around two main notions: 'face' and 'rationality'. By the former, they mean the 'want' that an 'individual's face' is to be kept solid and not to be threatened. Conversely, the latter stands for applying a certain mode of logical reasoning (Brown and Levinson, 1987: 61-4). As a result of the effect of the threatening and face damage in Brown and Levinson's notion of face, Culpeper (1996) reformulates his model of impoliteness. He comes up with several strategies for face attacks. Following the model, there are several issues can be raised concerning it. For example, the use of taboo words in any language, using speech acts of cursing and insulting... etc. So, there is a necessity to see some definitions for the term 'impoliteness' in the eyes of some scholars in the field of pragmatics and politeness.

2. Definitions of Impoliteness

Impoliteness can be defined severally, as scholars define the term variably. So, there are several definitions. For example, it is the behavior that is 'face-aggravating' in a given context (Bousfield 2008: 3). Culpeper defines it in terms of strategies that are exploited to attack the 'face', and these are communicative ones, and in turn, they are considered as acts leading to conflicts and social disharmony (Culpeper, 2011: 19-20). It is even said to be an act of rudeness when speakers use language intentionally to attack other interlocutors' faces (ibid). Brown and Levinson (1987: 37) look at certain structures, for example, the use of the pronoun 'you' rather than the use of formal nouns 'sir' and other, as carrying a sort of rudeness or impoliteness, as in:

1. Hey 'you'

They believe that the use of such pronouns may carry impoliteness, though in some cases, especially with intimate friends, these expressions sound normal. Harris can affirm (2001: 466, cited in, Kerbrat-Orecchioni, 2013: 38) that 'impoliteness, in the form of utterances which are intentionally designed to be face-threatening, is not only sanctioned but rewarded'. Watts (2003: 18) believes impoliteness is salient for social behaviour. He continues to see impoliteness is a second-order.

3. The Impoliteness Model

Impoliteness is a model that is coined by Jonathan Culpeper. It comes as a result to the work made by Brown and Levinson in (1978-87). Culpeper sees that in ordinary language, there are lots of uses of impolite expressions. These expressions have nothing to do with what Brown and Levinson were talking about. Words of taboo and cursing do not come to threaten the face of others; rather, they attack the face. However, Culpeper (2013: 10) mentions that the interpretation of these words is highly connected to the context. Some of the taboo and cursing words, in certain context are meant to be normal especially in the case of intimate friends, for example:

2. Why you are late DOG!

when this is said to someone whom you are very intimate with and who is late to the party, this word not attack the interlocutor face. This usually happens normally because there is no social distance between the speaker and the hearer. Besides, Culpeper also sees that the use of bad words is normal sometime in the context of sergeant-recruiter speech. While training, the sergeant may use the worst words he knows in his language to attack the face of the recruiter. Impoliteness takes place for reasons of emotions sometimes, like hatred, disgusting, anger, hurt etc. (Culpeper, 1996, 2011, 2017) Haugh (2015). Furthermore, Culpeper pinpoints that impoliteness is connected to indirectness and Grice's conversational implicature. Haugh (2015: 280) asserts that impolite expressions are inherently conversational implicatures. Culpeper (1996: 351) mentions some kinds under the notion of impoliteness. These are as follows:

a. Inherent Impoliteness: this kind of impoliteness refers to the acts that are understood as impolite in particular contexts. As Leech (1983: 83) puts it, there are acts that are inherently impolite like 'orders'. These acts are context-free. Brown and Levinson (1987: 65) believe that this kind threatens 'face'. In a rather offensive mode, Culpeper (1996: 353) and Culpeper (2001:117) sees that inherent impoliteness acts are markers of antisocial activity. Picking the nose or ear are acts that are not social and not educated.

b. Mock/Banter Impoliteness: it is a kind of impoliteness that in the surface is impolite, but the deep meaning of it refers to intimacy between the interlocutors. Banter or mock impoliteness is not meant to be offensive (ibid). Leech (2014: 238) asserts that this kind is a second-order politeness in that certain kinds of overt politeness may be interpreted as impolite; whilst, mock or banter impoliteness carries the polite form. He calls this "camaraderic" interpretation.

Culpeper (1996: 357) and Culpeper (2001) stipulate the strategies of impoliteness model. They are:

“1. Bald on record impoliteness: in which the face-threatening act or face attack is performed directly, clearly and unambiguously in contexts wherein the face is relevant and maximized as deliberately attacked.

2. Positive impoliteness: here, the individual's positive face 'wants' are attacked or damaged.

3. Negative impoliteness: this means that the individual's negative face 'wants' are attacked or damaged.

4. Sarcasm and mock politeness: using obviously unreal or insincere polite expressions that would remain in surface as polite but the inference of them are meant to be impolite. “

3. Taboo Words and Impoliteness

The origin of the word taboo stems from Tongan 'tabu', which has an implication to the use of the forbidden words (Allan and Burridge, 2006:2). Taboo is made basically through the use of cursing words and insulting. Most of the obscene words can come up with taboo. For example:

3. OLD LADY: I shouldn't cry if I were you, little man.

LITTLE BOY: Must do sumping; I bean't old enough to swear.(Punch cartoon, 2 April 1913) It is said that the use of cursing words is more intensive than the use of 'inoffensive ones' because they bring about more emotional impressions (ibid: 78). Culpeper (1996: 357-8) stresses that the use of taboo words in impoliteness framework, stems from the positive impoliteness, stressing the fact that these taboo words or cursing show that they reflect inherent impoliteness. They are one of the strategies of impoliteness i.e., when using them, impoliteness is achieved. Bousfield (2008: 138) stresses that the use of taboo language is a strategy to express impoliteness.

4. Context and Impoliteness Context is a general term used to reveal the environment of the utterances in which actions embedded in the utterances are performed. Psychologically speaking, context is defined as the psychological premise hypothesized to the speakers and hearers in the conversation they make to reach the goal of the general conversation. It does not only refer to the instant assumptions given by the hearers and speakers; rather, it refers to more than what the immediate conversation is about. It may refer to a future assumption or even call back action in the past (Sperber and Wilson, 1995: 15-6). Yule (1996: 21) defines context as the set of words that have a link to each other in certain situations. He refers to context as the linguistic materials with the referring expressions. Yule mentions two kinds of context. The first of these is linguistics. The other is physical. The former refers to the

linguistic limitations it offers to understand the utterances. On the other hand, the physical context refers to the physical environment in which the utterance is used (See: Yule (2014), Mey (2001), and Crystal (2008). Concerning the relation of context to impoliteness, Culpeper (1996: 351) asserts that impolite expressions are highly dependent on context. That is, whether the expression is inherently polite or not, the context decides the (im)polite orientation of it. In other words, even if the expression is inherently polite, it may be impolite under the context's effect and the speaker's intentionality in that context. Otherwise, many other expressions may appear impolite, but in certain contexts, they are quite polite. In this regard, Fraser and Nolan (1981, cited in *ibid*) write: no sentence is inherently polite or impolite. We often take certain expressions to be impolite, but it is not the expressions themselves but the conditions under which they are used that determines the judgment of politeness." Therefore, context has a great impact on the interpretation of the impolite expressions. With the difference in context, the interpretation of satire poetry differs.

4. Metaphor in Arabic Rhetoric Poetry

Abdul-Raof (2006:218) asserts that in Arabic rhetoric, metaphor is referred to as 'Al-isti'arah,' a shape of a linguistic figure of speech, whether spoken or written, found in Arabic discourse. The 'metaphor' is a compressed analogy or 'simile'. Through metaphor, the communicator can flip the cognitive or abstract case into concrete as if it is tangible. In Arabic linguistics and grammar, metaphor (الاستعارة Al-isti'arah) is originally taken from the verb (اعار to borrow), i.e. 'borrowing a characteristic from every character or some aspect and exercising it to each person or something else.' In Arabic rhetoric, it is a simile whose one cease of the two ends, i.e. the likened-to (al-mushabbah) and the likened (al-mushabbah bihi), has been hidden. Nowadays, metaphor represents a particularly improved fame in Arabic rhetoric that cannot be achieved by utilizing the potential of simile. In metaphor, the relationship between the intrinsic and non-intrinsic signification is linked with the similarity between the two significations, i.e. there is a 'semantic hyperlink' (calmqah) between the two meanings. However, the metaphorical meaning is discernible to the addressee through the lexical clue (al-qarinah)-'co-text' or in the speech act, as in:

3. People are apprehensive of Jarir's lightning. يخشى الناس صواعق جرير

In this figurative claim, the linguistic clue is symbolized by the power of (Jarir), permitting us, as recipients of textual content, to determine that the metaphorical expression (Jarir lightning) does not originate from celestial sources, but rather from a human satirical poet known as (Jarir). Therefore, the linguistic cue no longer enables the occurrence of inherent meaning. Lightning is commonly interpreted as a form of satirical poetry consisting of offensive language and sharp criticism. Therefore, there is a resemblance in the literal meaning of the phrase (lightning), which originates from the sky causing devastation. The metaphorical meaning of the term "lightning" used in the statement above refers to satire poetry, offensive language, or sharp criticism that might harm someone's reputation. Therefore, in terms of meaning, having a resemblance in connotation is an essential element of metaphor in Arabic rhetoric. Hence, it is considered a strategy of impoliteness in Arabic satire poetry. In this regard, Matloob and Albaser (1990: 337) show how metaphor is used in Arabic poetry in a wide range of uses. They see that metaphor, whether cognitive or not, is broadly used in many Glorious Quranic Ayahs and poems. And they have rhetorical value. As in:

٤. بغتة أو يأتيهم عذاب يوم عقيم

Here, the metaphor in this Glorious Ayah is that the use of the words (يوم عقيم), which mean 'unfruitful day', does not literally mean that this day is infertile, but the 'implicature' it gives is that this day does not bring good to those disbelievers.

5. Irony in Arabic Satire Poetry

Arab scholars have contributed to the explanation of 'irony'. They assert that irony is a form of language used to exploit bad words like contempt, underestimation, mockery...etc., to call for laughter. In Arabic rhetoric, irony and ironic words are exploited, in certain contexts, used to criticize certain things in culture, a person, and things that look bad in people's eyes. Masbook and Mudhaffari determine the relation of irony to Arabic satire poetry. They confirm that irony is one face of Arabic satire poetry. Using sarcasm or irony in poetry is satiric because it goes out from a fighting, quarreling self to make someone notorious or look bad in the eyes of the community (Masbook and Mudhaffari (2015: 5). Almuaalami (1987: 11, cited in *ibid*) confirms that irony is not independent of satire; rather, it is a style embedded in poetry to reveal satire. Tselika (2016: 90) mentions that 'irony' can best be exemplified as a strategy of impoliteness that attacks the 'face-image' of the interlocutor.

6. Arabic (Im)polite Strategies in Satire Poetry

There are two specific impoliteness strategies in Arabic poetry in general. They are used to show some sorts of impoliteness. One of them is similar to the one of mock impoliteness. That is, the surface of it works as if there is a kind of impoliteness, a curse, or a defect, in general, proposes a negative value, but it implicates the reverse. The

other kind of strategy is the one that falsely depicts a positive picture but indirectly performs an action of cursing, viz. impoliteness.

6.1 Mock Impoliteness (Praising in A Way of Insulting)

This is a kind of Arabic poetry in which the poet or speaker uses a technique that appears to be impolite, but the intended message is to praise the target person or community.

ولا عيب فيهم غير ان سيوفهم بهن فلول من قراع الكتائب ٥.

Transliteration:

Wala ayba feehim **ghair an'na** suyoofahum bih'hin fululun min kira' al kataa'ibi

(There is no defect in them **except** their swords) (That is their swords whose blades are defective because of battles.) In this regard, the poet appears to disgrace the property of some community's (tribe) swords, that their swords are not as good as the normal ones. This is the surface meaning concerning the fact of their swords. But, what the poet pragmatically does is that he intends to imply that these defects in their swords happened because of their frequent use of them in the righteous path. In this verse, there is no defect even in their swords. The reason that the defective swords of frequent use are an honorable one (Matloob and Albaseer, 1990: 446). Alhashimy (1999: 313) says that there are two conditions under which this strategy is used to implicate such meanings in Arabic poetry. First, such use is achieved through the use of an order in which the target person must be excluded from a negative impolite epithet, in (5) is pointed by (غير ان) (gair anna) (Except) to implicate from it a polite, positive epithet. Doing so in the verse would also result in the coherence of the poem's lines. Second, there is a shred of evidence that there is a polite praise epithet and after it, after which (صفة مدح), another polite positive epithet is brought (ibid: 314) as in (6) below:

فتى كملت اوصافه غير انه جواد فما يبقي من المال باقيا 6.

(A man whose manhood features are complete, except he is so generous that he never leaves money for himself.)

In (6), the words of the first stanza (كملت اوصافه) (features are completed) form a positive-polite epithet after which there is (except), which means that there is an expected defect of the target man. Yet, this following defect means that he is extravagant and too generous, and being so according to the norms of Arab culture is not a defect at all (ibid) Sometimes, the knowledge of the praiser-poet and his cultural background plays an important role in the determination of the intended meaning of his lines:

٧. أنت كالكلب في حفاظك للود وكالتيس في قراع الخطوب

like a dog in keeping kindness and friendliness and like a goat hitting his head making load sound when you orate.)

أنت كالدلو، لا عدمنك دلو من كبار الدلا، كبير الذنوب

(You are like Bucket. Might we not quit saying you are for us a bucket of a huge kind full of huge sins [or from the bottom of a well]).

In this vein, the literal meaning is a form of using taboo words directed at the head of the Islamic state at that time. The audience was astonished. How dare this poet use such a poem! The poet astonished the people around the Abbasid Caliph (Almutawakilbillah) (<https://www.diwanalarab.com>). The meaning of that is intended to praise the Caliph, and the only one who understands this is the caliph himself. He told the audience around him to ask about the place he came from and was raised in. Then, it was noticed that his origin is from the desert. So, the caliph accepted the praise and was generous to the poet. In this poem, what is written is something negative, and what is intended is something positive. The poem was intended to praise the Abbasid caliph, who understood the poem from the poet's origin. However, this kind of impoliteness can also be used as a strategy to insult the described person when the intention is given as an indirect speech act of insulting to attack the negative and positive face image.

6.2 Inherent Impoliteness (Sarcasm) (Insulting in a Way of Prasing):

In Arabic rhetoric, what is meant by insulting in a way of praising is that what is written is something, and what is intended is something else. Matloob and Albaseer (1990: 446) stress that rhetoricians tackle the affirmation of insult in the shape of praise in that it is built on a rhetorical style, which is the 'meaning judgment' that is illusionistic then it is followed by an exclusion that confirms the purpose of the speaker or the poet. This type is of two kinds. The first kind has the condition that it should be excluded from a negative form of praising.

٨. خلا من الفضل غير اني اراه في الحمق لا يجارى

(He is out of privilege except that I see his foolishness. No one can beat it.)

Here, at first sight, the poet appears to exclude the praised from being a fool. But, in the rest of the line, he insults the praised. The second kind is the confirmation that something or somebody is reprehensible, then it follows that the writer uses an exclusion (except that غير ان / سوى ان او انه) then followed by an insult.

(He is mean in his being mean-spirited except that he is a coward that he easily accepts humiliation.). The poet in this line proves to the one he wrote the line to the epithet, characterizing him as a person who is a coward and accepts humiliation and he is out of dignity and bravery. This rhetorical method reveals some rhetorical purposes in that it contains the exclusion word which makes the hearer expect that what will come after is the reverse. Yet, the line continues to bring about surprise to the audience. Alafif (2016: 23) mentions that the use of irony and extreme use that is sarcasm are used in this kind of impoliteness in Arabic poetry, namely, insulting in the way of praising.

6.3 Simile Another strategy in Arabic poetry besides inherited impoliteness (insulting in the way of praising), mock impoliteness (praising in the way of insulting), irony, and metaphor is the use of simile. A simile is a figure of speech that compares two things using "like" or "as", in order to make a description more vivid or understandable. It is not inherently insulting, but it is possible to use a simile in an insulting way by comparing someone or something to something negative. For example:

10. He's as slimy as a snake - this simile is insulting because snakes are often seen as untrustworthy or deceitful.

11. She's as dumb as a rock - this simile is insulting because it implies that the person being described is unintelligent or unthinking.

12. He's as useless as a screen door on a submarine- this simile is insulting because it implies that the person being described is completely ineffective or useless. Again, it's important to note that insulting others is not productive or respectful behavior. It's important to treat others with kindness and respect, even in difficult situations. In Arabic, there are numerous uses of simile. What is of main concern to the study is the use that has the interpretation towards impoliteness. Matloob and Alnaseer (1990: 313) mention that as there are uses of simile in a positive direction to praise a specific state or person like:

كانك شمس والملوك كواكب اذا طلعت لم يبدو منهم كوكب 13.

(You are like a sun and the kings are stars. If you shine none of them are there).

In (13) it is used as a praise to the king of Arab (Al Na'man bin Almunther) by the poet (Alnabigha AlThubyany). Conversely, if the poet wants to derogate a person, will use simile to do so, as in:

واذا أشار محدثاً فكأنه قرد يقهقه او عجوز تلطم 14.

(and if he indicates that he is speaking, he will be as a monkey giggling or as an old woman weeping and slapping her face at the same time)

In this regard, the poet makes the worst implications by derogating and insulting the person. By this, it is a direct speech act of insulting which destroys the negative face of the described person.

7. Pragmatic Implications of Impoliteness in Context

Case (1): this is about the pragmatics of impoliteness that is used by the prominent poet who is (Alhutay'a) who is a well-known poet for his satire poetry and who once wrote some lines of verses in the concern of a man at the time of the Second Caliph and the First Prince of Believers (Alfarooq: Omar Bin Alkattab). The poet wrote:

دع المكارم لا ترحل لبغيتها واقعد فأنتك انت الطاعم الكاسي 15.

(Let the generousities and don't travel for them, because you are the one who feed people and you are the one who covers them with clothes. The one who is praised complained to the Caliph and told him that this verse contained no insult but praise, but he kept confirming that there was a derogation in it. The Caliph sent to another poet to judge it truthfully accurate. The other poet confirmed that there is really a bad insult and then the Caliph sentenced Alhutay'a to be in prison.

Analysis and Discussion In this poem, the poet shows disrespect and intentionally tries to devalue the personality of the praised or the criticized person in the poem. He ironically mentioned that the criticized person is too generous and puts perfect wording in a form that no one could distinguish. The pragmatic analysis of this verse is that the text is a form of praise, and what is really intended is a form of indirect speech act of insult, specifically:

- There is a flouting in the maxim of quality in that what is implied is not the same what is truly is.
- There is an indirect speech act of insulting as a result
- There is an intended impoliteness in the indirect attack using the Arabic strategy of insulting in the form of praise.
- There is a use of irony in that he mentions through hyperbole of being too generous where he means the reverse.
- As a result, there is a negative form of impoliteness because the poet intentionally and strategically manipulated to attack the negative face of the person who is described.

Case (2): one of the brilliant poets in his era and the eras after him is Abu Altayyb Almutanabi. After his migration to the west of Mesopotamia, he praised the kind of the lands there who is Kafoor Alikshidi. He then dispraised him

because of misunderstanding and unsatisfaction with Kafoor, so with his famous satire poem that led to his death Almutanabi wrote:

16. بما مضى ام لامر فيك تجديد	- عيد بايت حال عدت يا عيد
عن القرى وعن الترحال محدود	اني نزلت بكذابين ضيفهم
من اللسان فلا كانوا ولا الجود	جود الرجال من الايدي وجودهم
الا وفي يده من ننتها عود	ما يقبض الموت نفسا من نفوسهم
لا في الرجال ولا النسوان معدود	من كل رخو من وكاء البطن منتفق
فالحر مستعبد والعبد معبود	صار الخصي امام الابقين بها
ولو انه بثياب الحر مولود	-العبد ليس لحر صالح باخ
الاعمامه البيض ام اخواله الصيد؟	-من علم الأسود المكسيكي مكرمة؟
ان العبيد لانجاس مناكيد	لا تشتري العبد الا والعصى معه
يسئ بي فيه كلب و هو محمود	ما كنت احسبني احيا الى زمن
وان مثل ابي البيضاء موجود	-ولا توهمت ان الناس قد فقدوا

(-Oh Aid for what reason have you come back, for the beautiful past or for something that is renewal
-I disembarked in a land which is full of liars whose guest, and who are introverts
- the generous men in their hands and their generosity, but the generosity is in tongue which they don't have
Death does not take a soul of theirs unless there is a stick in the death's hand because of their filthiness
Any softness in his belly is inflated that he has no similar case in either women or men
- the castrated became a king of the fugitive (the enslaved fugitive) and alas that the free man is now enslaved and the enslaved became a free man.
The slave is not a good friend for a virtuous man, even though that the slave is born in the sheet of a free infant
-Who taught the painted black a generosity? Are they his white uncles from his father side or his Mom's side uncles?
-Do not buy a black slave lest you bring the stick of the seller who beats the slave you bought with, for these slaves are unclean bad and whatever they possess will not make them happy.
- I did not expect to live long until I witnessed a time, in which a dog insulted me and he got praised
And that I did not mistake that people have been lost, and like (the white guy= king Kafoor who is black) is there

Analysis and Discussion

In this poem, the poet blames the happy Aid for it should be something good and should give happiness to the Muslim people and that is why, for him, it is not so. Then, he criticizes and brutally attacks the face image in general and king Kafoor in particular. There is a use of sarcasm when the poet mentions the white colour of Kafoor's complexion, and historical studies have ample evidence that he is black. Pragmatically, the poem contains:

- Direct speech acts of insulting.
- Irony that is used to attack the generosity of king Kafoor.
- Taboo words to derogate and insult the king.
- A pragmatic condition for buying a slave with the stick that he is beaten with.
- The use of irony in a sarcastic way when the poet mentions the (abi albaydha'= the white guy). This is also a violation in the maxim of quality that reflects the intention of attacking the negative face image of king Kafoor impolitely.
- The use of taboo words that were intended to attack the negative face of the king.
- The use of mocking impoliteness which is indirect when the poet described the kinds people (who are black) as generous where the poet intended the reverse but implicitly. By this, there is a flouting in the violation in the maxim of Quality.

8. Conclusions

The study arrives at the following conclusions:

- The use of mock impoliteness in Arabic satire poetry may also be used in a way that shows disrespect and derogation for the person or the group described.
- Arabic satire poetry is full of direct and indirect speech acts of insult.

3. The use of taboo words to attack the negative and the positive face of the described person or group has played an important role in impoliteness.
4. The strategies that are used in Arabic satire poetry are clearly manipulated so as to attack all the kinds of face of the described or the criticized person.
5. Color discrimination in people has a great influence on the people described that it is worst than cursing someone's tribe or accusing him of being injustice or any bad epithet. In such a use, the indirect speech act of using color to derogate the other can lead to reversive actions. It can worth studying in a more critical pragmatic study.
6. It is plain that the use violations and the flouting of the maxim of quality found in the hyperbole, irony, and simile that are all devoted to attack the face of the described or the criticized agents.
7. It is also noticeable that there is a kind of applicability of Culpeper's model in Arabic satire poetry which accompanies the strategies of Arabic satire poetry.
8. There is a close connection of the speech act of insulting and impoliteness model in Arabic satire poetry.

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