

Impoliteness Strategies in Family Interaction in The D'Amelio Show Season 3

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ABSTRACT

This study aims to examine the types and functions of impoliteness strategies used by D'Amelio family in The D'Amelio Show Season 3. This research used a qualitative-descriptive method to provide an in-depth analysis. The data were selected using purposive sampling of 10 episodes from season 3 of The D'Amelio Show. The data were transcribed verbatim and analyzed using Culpeper's framework (1996; 2011). The results analyzed 22 utterances to five impoliteness strategies: bald on record, positive, negative, sarcasm/mock politeness, and withhold politeness. Negative impoliteness was found to be the most frequently used impoliteness strategy (40.91%), while bald on record impoliteness and withhold politeness were the least frequent (4.55%). In terms of function, three functions were examined: affective, coercive, and entertaining. It was found that the affective function was widely used (50.0%). The use of impoliteness reflects social dynamics within families, suggesting that impoliteness is not merely a verbal attack but also a means of expressing emotions, displays of intimacy, and interpersonal conflict. This also depends heavily on the context and the relationship between speakers. These findings contribute to a deeper understanding of impoliteness in mediated interpersonal communication and provide insights for further research in similar contexts.

I. Introduction

Language plays an important role in maintaining social relationship among individuals. It becomes a potent tool for influencing interpersonal interactions [1]. It serves not only for exchanging information but also for expressing attitudes, emotions, and social intentions during interaction. According to [2], language is used to maintain social harmony by preserving one's "face" which refers to the positive self-image that a person projects to themselves and others [2], [3]. Therefore, speakers use politeness language to maintain each other's image. However, communication does not always function in such a way. In many situations, language is intentionally used to insult, mock, or threaten others. Such language behavior has become increasingly common in contemporary communication, especially on television programs, social media, and online discussions, where highly confrontational tension interactions are often displayed and consumed by the audience [4]. This phenomenon raises concerns, considering that language is used for expressing conflict, domination, and power. The increasing use of impolite expressions in media discourse highlights the importance of studying how speakers employ impoliteness strategies in interactions, as well as how these strategies contribute to the emergence of social tension and interpersonal conflict.

This impoliteness concept was proposed by [5], as a contrast of politeness concept which explains how individuals try to maintain rather than threaten the face of their interlocutors. Culpeper [5] defines impoliteness as the use of strategies aimed at attacking the face or offending the feelings of others, such as saying "Shut up!" or "You're so pathetic." Unlike politeness, which aims to maintain social harmony, impoliteness functions to damage interpersonal relationships and may occur through insults, threats, ridicule, sarcasm, or offensive expressions. Impoliteness has many forms, it can be direct and aggressive, but it also can be conveyed in humour and sarcasm [6]. Such expression of

impoliteness occurs in patterned ways. Therefore, impoliteness is considered as a systematic phenomenon that can be analyzed through linguistic structure, social context, and power relations. In other words, impoliteness is judged not only as moral impropriety but also as an integral part of human communication strategies [5].

One media genre that particularly highlights such interactions is reality television show. Reality television programs, as a form of media that combines spontaneity and performance, are an interesting medium for observing the use of emotional language that remains entertaining. According to [7], reality shows participants display verbal and emotional interactions and conflicts that are watched by large audiences. Reality show combines elements of everyday interaction with performative aspects designed to attract audience. It frequently depicts interpersonal tensions and emotional exchanges. These characteristics make reality television an appropriate and relevant object for pragmatic studies.

One television show that demonstrates such interaction is *The D'Amelio Show*, an American reality television series originally released on Hulu. This show features family interactions that are often emotionally charged, conflictual, and humorous, making it a rich source of data for pragmatic studies as it shows the natural use of language in an entertainment context. The series focuses primarily on two sisters, Charli and Dixie, and their parents, Heidi and Marc. In season 3, the show featured several conflicts between Charli and Dixie, which resulted in impolite speech. For example, when Charli said to Dixie, "*I don't fucking need you,*" which is an example of positive impoliteness. Then Dixie responds with "*I'm gonna fucking punch you in the face if you don't stop,*" which is considered negative impoliteness. Such interactions indicate that impoliteness may emerge even within close family relationships and not exclusively within public interactions.

Some previous studies have analyzed the use of impoliteness in various context by applying Culpeper's theory [5]. First study [8] titled "*Impoliteness Strategies in Hate Comments by Netizens Towards K-Pop on Social Media*" which analyzed impoliteness used in K-pop comments. It is found that positive and affective impoliteness was the most frequently used in hate comments. It is indicating the impoliteness expression used to convey strong negative emotions. Second, study [9] titled "*Impoliteness Strategies in Hate Comments on Noah Schnapp's Instagram Posts*" which analyzed impoliteness in the context of political controversy, which is on Noah Schnapp's Instagram posts. It is found that negative and affective was the most dominant impoliteness used in Instagram comments. The result shows the impoliteness expression used for emotional and coercion expression. Third, the study [10] titled "*The Impoliteness Strategies and Their Functions Used by the Chairperson at the 2023 Hearing of the TikTok CEO*" which examined impoliteness strategies in institutional discourse; the tiktok hearing. In this study, found that negative and coercive impoliteness was the most frequently used by committee chair Cathy McMorris Rodgers. It shows the Chairperson used impoliteness to dominate, control and limit the addressee. More recently, study [4] titled "*Impoliteness Strategies in Instagram Comments on Football Match Results*" examined how impoliteness used in instagram comments to soccer match result. It is found bald on record impoliteness was the most frequently used strategy, indicating users express their disagreement directly.

Although these studies have made significant contributions to understanding impoliteness, they have primarily focused on public, online, and institutional contexts. Research on impoliteness in intimate interpersonal relationships, particularly within family discourse, remains largely neglected and has received relatively little academic attention. Family interactions differ from public interactions because they involve emotional closeness, long-term relationships, and complex power dynamics that can influence the use and interpretation of impoliteness. Consequently, findings from public communication contexts may not fully explain how impoliteness functions within family environments. This suggests that the use and interpretation of impoliteness in family interactions may differ from those occurring in public communication contexts.

Based on this gap, the present study aims to analyze the types and functions of impoliteness strategies used in family interactions as depicted in Season 3 of *The D'Amelio Show* by applying Culpeper's framework [5], [11]. By examining impoliteness within family discourse, this study is expected to contribute to pragmatic studies by extending the understanding of impoliteness beyond public and institutional contexts toward more intimate interpersonal settings.

II. Method

This study used a qualitative-descriptive approach to investigate the types and functions of impoliteness in family interactions in The D’Amelio Show Season 3. This approach was chosen because this study aims to examine linguistic phenomena in depth based on the natural context. According to Creswell [12], A qualitative approach is used for exploring and understanding how social and human problem occur individually or in a group [12]. In addition, qualitative approach emphasizes meaning and interpretation rather than numbers. Similarly, Taherdoost [13] states that the qualitative approach is naturalistic and interpretative, making it highly suitable for researching social behavior and interactions. This approach is closely aligned with the research objectives, namely to identify the types of impoliteness strategies and explain their functions within specific communicative contexts.

The data source of this study was taken from The D’amelio show season 3. The data consisted of verbal utterances containing impoliteness strategies produced by family members of D’Amelio, namely Charli, Dixie, Heidi, and Marc. Season 3 consists of 10 episodes, each with a duration of approximately 25–30 minutes. All the episodes of season 3 were analyzed to ensure comprehensive data coverage. The dataset was compiled using purposive sampling, with the following inclusion criteria: (1) utterances produced by family members of D’Amelio, (2) utterances contain impoliteness expression based on Culpeper’s framework [5], [11], and (3) utterances occur in the context of family interactions. In addition, unrelated utterances were excluded from the analysis. Following systematic screening across all ten episodes, a total of 22 utterances were identified as the final data corpus for analysis.

Since this study employed a qualitative method, the primary instrument is the researcher. The researcher is the one who collect, organized, and interpret the data [14]. The researcher used the help of secondary instrument in the form of data sheet. The data sheet was in the form of table containing impoliteness strategies and impoliteness functions based on Culpeper [5], [11]. These data sheets are divided into two categories: data sheets for types of impoliteness strategies and data sheets for functions of impoliteness. Examples of these data sheets are presented in Table 1 and Table 2.

Table 1. Type of Impoliteness in The D’Amelio Show Season 3

Code	Data	Type of Impoliteness Strategies					Context
		BI	PI	NI	SP	WP	
03/00:21:55/Dixie/BI	Fuck off.	✓					Dixie got upset on Charli because she didn’t reply her message.

Note:

03/00:21:55/Dixie/BI → Episode 3/ Time Stamp/ Speaker/ Type of Impoliteness

BI (Bald on Record Impoliteness), PI (Positive Impoliteness), NI (Negative Impoliteness), SP (Sarcasm/ Mock Politeness), WP (Withhold Politeness).

Table 2. Impoliteness Function in The D’Amelio Show Season 3

Code	Data	Impoliteness Function			Context
		AI	CI	EI	
04/00:39:33/Dixie/AI	Charli is a bitch.	✓			During a family gathering, Charli and Dixie got into an argument, which left Dixie feeling upset and led her to insult Charli

Note:

04/00:39:33/Dixie/AI → Episode 4/ Time Stamp/ Speaker/ Impoliteness Function.

AI (Affective Impoliteness), CI (Coercive Impoliteness), EI (Entertaining Impoliteness).

The data were collected through several steps. First, the researcher watched season 3 of The D'Amelio Show repeatedly. Second, the researcher transcribed all episodes using an AI-assisted transcription tool with the verbatim transcription technique. Third, the researcher selected the utterances that contained potential impoliteness based on [5], [11] framework. Lastly, the researcher reviewed the context of each utterance to interpret how the speaker adjusts her language according to topic. The researcher manually reviewed and double-check the transcriptions generated through AI-assisted transcription and compare them with the original audio and visual context for accuracy.

After the data collection process, the data were analyzed using the model proposed by [15]. The analysis through three flows: (1) data condensation, (2) data display, and (3) conclusion drawing/verification. Data condensation stage is the process of selecting data to make data stronger. At this stage, the researcher examined verbatim transcripts of all 10 episodes of the third season of The D'Amelio Show, focusing on the selection of utterances containing elements of impoliteness that met the established inclusion criteria. These were categorised according to the types and functions of impoliteness based on Culpeper [5], [11]. Data display is an organized and compressed result designed to facilitate the drawing of conclusions. In this stage, researcher categorize the data into two structured forms presented in Table 1 and Table 2, added to the overall frequency distribution, which is then presented in table form and visually through bar charts to facilitate pattern recognition across the entire dataset. Finally, conclusion drawing and verification. This last stage involves interpreting the data based on the identified structured data; in this context, verification is also continuously conducted to ensure its validity and consistency. This process is repeated throughout the data analysis.

This study employs two main theoretical frameworks. In order to analyze types of impoliteness, [5] theory is used, which categorizes them into five superstrategies based on [2] theory of politeness. These five superstrategies are bald on record, positive, negative, sarcasm/mock politeness, and withhold politeness. To analyze the functions of impoliteness, [11] theory is used, which divides impoliteness functions into three: affective, coercive, and entertaining impoliteness.

III. Results and Discussion

This section presents the findings of the analysis in response to the research questions: (1) what types of impoliteness used by D'Amelio family in Season 3 of The D'Amelio Show, and (2) How is the impoliteness function used by D'Amelio family in Season 3 of The D'Amelio Show. To address these questions, the subsection divided into two stages. Section A identifies and discusses the types of impoliteness according to Culpeper [5], which consist of five superstrategies: bald on record, positive, negative, sarcasm/mock, and withhold politeness. Then section B examines the impoliteness functions according to Culpeper [11], which consist of three functions: affective, coercive, and entertaining impoliteness. In each subsection, quantitative frequency data on the findings are presented to illustrate the overall distribution patterns. This is followed by a qualitative analysis using representative data to describe how each strategy or function operates within its respective relational and situational contexts.

Among the 22 data utterances found from the ten episodes of Season 3, negative impoliteness emerges as the most dominant strategy type (40.91%), and affective impoliteness as the most dominant function (50.0%), indicating the impoliteness observed in this family is driven by the speakers' emotional states and their attempts to undermine each other's negative self-image.

A. Type of Impoliteness Strategies

The first research question asks what types of impoliteness strategies are employed in the family interaction of The D'Amelio Show Season 3. To address the question, each of 22 data was classified into five superstrategies of impoliteness based on Culpeper [5]. The researcher found that they used all the types of impoliteness, namely bald on record (1 datum), positive impoliteness (7 data), negative impoliteness (9 data), sarcasm/mock politeness (4 data), and withhold politeness (1 datum) as shown in Table 3 and Figure 1 below.

Table 3. Frequency of the Impoliteness Strategies in The D'amelio Show Season 3

No.	Result		
	Type of Impoliteness Strategies	Frequency	Percentage (%)
1	Bald on record Impoliteness	1	4.55%
2	Positive Impoliteness	7	31.82 %

No.	Result		
	Type of Impoliteness Strategies	Frequency	Percentage (%)
3	Negative Impoliteness	9	40.91%
4	Sarcasm/Mock Politeness	4	18.18 %
5	Withhold Politeness	1	4.55 %
	Total	22	100 %

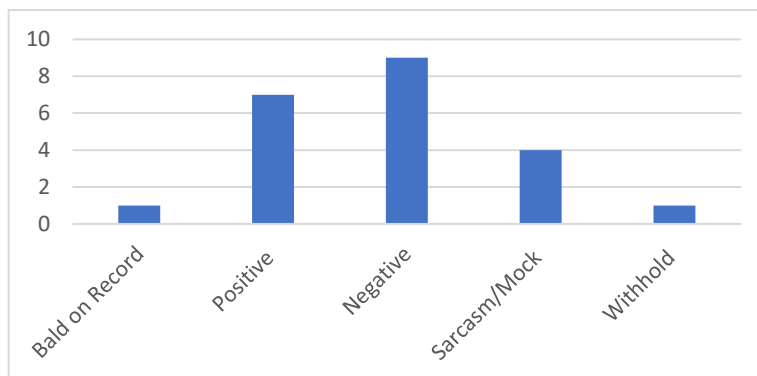


Figure 1. Impoliteness Strategies Distributions in The D'Amelio Show Season 3

Table 3 and Figure 1 show negative impoliteness to be most dominant types of impoliteness used by D'amelio family, accounting for 40.91% of the total data. This indicated D'Amelio family used impoliteness to attack other's negative face. Speakers tend to restrict the hearer's freedom of action through commands, threats, and near-coercion. This reflects control-oriented communication, in which speakers attempt to influence or restrict the behavior of others. Followed by positive impoliteness (31.82%) as the second most frequently used type of impoliteness. This indicates that the speaker also tended to attack the hearer's positive face, typically through insults involving the use of taboo words or negative names. This demonstrates how the speaker often attacks the hearer by damaging their self-esteem, particularly their positive face; the aspect of their identity that is valued and loved.

Meanwhile, sarcasm or mock politeness (18.18%) emerged as a less frequently used strategy, indicating some family members preferred the indirect use of impoliteness through irony and mockery. In contrast, withhold politeness (4.55%) and bald on-record impoliteness (4.55 %) were the least frequent strategies. The low occurrence of bald on record impoliteness indicates direct, unmitigated attacks rarely to be used by D'amelio family. Similarly, the limited use of withhold politeness indicates that impoliteness was less often expressed. They preferred to attack either positive or negative face. In the following subsections, each type of impoliteness strategy is analyzed individually, presented with representative data excerpts drawn from the corpus.

1. Bald on record Impoliteness

Bald on record impoliteness is a type of impoliteness strategy that is direct, clear, unambiguous where face is not irrelevant or minimized. In this strategy, FTA is carried out directly without mitigation. This differs from bald on record politeness, where this strategy occurs in quite specific situations. For example, when face is suspended in an emergency, the threat to face is very small [5]. Bald on record impoliteness was the least frequently used strategy in this study, along with withhold politeness at 4.55% (n=1). The following is an example of the bald on record impoliteness strategy, along with the context of the utterance and its analysis.

(1) 03/00:21:55/Dixie/BI
 Dixie: "Fuck off."

This story began when Charli and Dixie were involved in a project in Milan for a fashion show, where Charli represented Prada, while Dixie collaborated with GCDS. Before arriving in Milan, their relationship was strained due to a long-standing conflict. Dixie hoped that their stay in Milan would be an opportunity to make peace and mend their relationship. In

contrast, Charli views this trip as an opportunity to focus on her own responsibilities and prefers not to be distracted by the unresolved issues between them. During this time, Dixie repeatedly sends messages to Charli; however, these messages are largely ignored, as Charli prioritizes her preparations for the fashion show and strives to maintain the brand's professional image. Despite sending numerous messages about five times, Dixie received no reply. When Charli finally responded, her message merely asked if Dixie had a pair of black pants she could wear. This response triggered Dixie's frustration and anger, causing her to curse, "fuck off."

The phrase "fuck off" is an instance of bald on record impoliteness. Bald on record refers to a type of impoliteness strategy that is direct, clear, and unambiguous, where face is neither irrelevant nor minimized [5]. This aligns with the phrase "fuck off" that Dixie said to Charli, which is a direct, explicit, and unambiguous exclamation. The phrase contains no attempt to soften the message or maintain politeness. The phrase, uttered spontaneously, is wrapped in frustration. This is evidence of the absence of emotional restraint and mitigation.

2. Positive Impoliteness

This is strategy when the speaker damages the addressee's positive face wants. The want of every member that his wants be desirable to at least some others. These are some positive impoliteness output strategies: Ignore, snub the other; exclude the other from the activity; disassociate from the other; be disinterested, unconcerned, unsympathetic; use inappropriate identity markers; use obscure or secretive language; seek disagreement; make the other feel uncomfortable; use taboo words; call the other names [5]. This strategy was the second most frequently used strategy in the dataset (31.82%, n=7), indicating a tendency among members of the D'Amelio family to attack each other's self-esteem during conflicts. The following is an example of this strategy presented with the context of the utterance and its analysis.

(2) 01/00:26:08/Charli/PI

Charli: *"I don't fucking need you."*

This utterance occurs in the middle of a prolonged conflict between Charli and Dixie, who have been arguing all day. At the same time, Dixie is experiencing PMDD, which causes physical exhaustion and emotional distress. As a result, she tends to take out her frustration on Charli during their interactions. In this situation, Charli finds Dixie's behavior annoying and responds by expressing her own frustration. This back-and-forth exchange of negative emotions reflects an escalation of the conflict, in which both parties engage in rude behavior as a way to release emotional tension.

This utterance is categorized as positive impoliteness; as Culpeper [5] states, there are several outputs for positive impoliteness strategies, such as excluding the other from the relationship and using taboo words (fucking). The speaker, Charli, uttered the statement, causing the hearer, Dixie, to feel that her positive self-image had been violated because the statement directly rejected and denied the value of their relationship. The use of harsh taboo language ("fucking") reinforced the attack, making the statement a clear expression of disregard and distancing.

3. Negative Impoliteness

This is strategy when the speaker damages the addressee's negative face wants. the want of every 'competent adult member' that his actions be unimpeded by others. These are some negative impoliteness output strategies: frighten; Condescend, scorn or ridicule; Invade the other's space; Explicitly associate the other with a negative aspect; Put the other's indebtedness on record [5]. This strategy was the most dominant strategy used in the dataset (40.91%, n = 9), showing that restrictions and threats to each other's freedom of action are the most common form of attack on self-esteem within this family. The following is an example of negative strategy with the context of the utterance and its analysis.

(3) 01/00:26:40/Dixie/NI

Dixie: *"I'm gonna fucking punch you in the face if you don't stop."*

This conversation took place following an earlier argument between Charli and Dixie. Earlier, Charli had told Dixie to “*then stop being a bitch,*” which escalated the conflict. Dixie, who was already physically and emotionally exhausted from the upcoming rehearsal, felt increasingly provoked and attacked by Charli’s words. Throughout the conversation, Dixie continued to express her frustration, and Charli’s blunt and confrontational responses further intensified the tension. As a result, Dixie reacted strongly by saying, “*I’m gonna fucking punch you in the face if you don’t stop,*” marking the peak of the conflict’s escalation.

This utterance is categorized as negative impoliteness because it contains a direct, explicit, and overt threat. This aligns with Culpeper’s classification of negative impoliteness into two categories: “frighten” and “invade the other’s space.” By threatening to harm the addressee, the speaker demonstrates the potential for physical violence, invades the listener’s personal space, and threatens their safety. The threat also involves “frighten,” where the speaker convinces the hearer that the action will occur: hitting them in the face.

4. Sarcasm/Mock Politeness

This involves the use of politeness strategies that are insincere, thus conveying the opposite meaning [5]. This strategy can be used to express the opposite of what is actually felt [16]. This strategy occurred with frequency in the dataset (18.18%, n = 4). The following is an example of the sarcasm/mock politeness, along with the context of the utterance and its analysis.

(4) 09/00:22:51/Dixie/SP

Dixie: “*You get a cake for flushing the toilet*”

This utterance occurs after Charli passed her driving test. Before the results were announced, Charli had been worried she might fail; therefore, her success was met with relief and celebration. At home, Heidi celebrated the moment by preparing a small surprise, including a cake, to congratulate Charli. In response to this, Dixie said those words.

This utterance is categorized as sarcasm/mock politeness. As stated by [5] sarcasm/mock politeness is used when the utterance isn’t sincere, and conveying opposite meaning. While in this context, the literal structure of the utterance appears humorous and judgmental, the intended meaning is clearly critical. Dixie implies that Charli’s achievement is trivial and not worthy of such celebration. The comparison to “flushing a toilet” is intended to belittle the achievement, thereby creating an ironic contrast between the literal meaning and the intended meaning.

5. Withhold Politeness

This occurs when the speaker fails to perform a polite act where it would be expected [5]. This can be exemplified by failing to say thank you when receiving a gift from someone, which is considered a deliberate act of being impolite [17]. Saying thank you is a form of politeness, and when it is absent, it is considered withhold politeness. This strategy was the least frequently used by the D’Amelio family (4.55%, n = 1), alongside the bald on record strategy. This suggests that in this family’s interactions, they more often directly attack the speaker’s face or use sarcasm rather than exhibiting a lack of expected politeness. The following is an example of withhold politeness presented with the context of the utterance and its analysis.

(5) 07/00:18:14/Charli/WP

Charli: “*She doesn’t text me congrats.*”

The utterance “*she doesn’t text me congrats*” occurs during an interview session in which Charli is asked about public opinions regarding the relationship between Dixie and Josh. At the time, the relationship had become a topic of widespread discussion on social media, influencing how others perceived Dixie. This attention led to situations where people, including their grandmother, sent congratulatory messages to Dixie. Upon hearing this, Charli expressed her reaction through the utterance.

This utterance is categorized as withhold politeness. As states by [5], withhold politeness is when an expected politeness behavior is absent. In this context, their grandmother failed to perform an act of politeness; offering her congratulations to Charli, which would have been a form of positive politeness intended to make Charli feel valued. The grandmother’s failure to extend the same acknowledgment to Charli represents a lack of expected politeness, which is perceived as impolite.

B. Impoliteness Function

The second question asks how is the impoliteness functions used by D’Amelio family. To address this question, each of the 22 data was classified into three functions: affective, coercive, and entertaining based on Culpeper [11]. The researcher found that they used all the function of impoliteness, namely affective (11 data), coercive (8 data), and entertaining (3 data). as shown in Table 4 and Figure 2 below.

Table 4. Frequency of the Impoliteness Functions in The D’amelio Show Season 3

No.	Result		
	Impoliteness Function	Frequency	Percentage (%)
1	Affective Impoliteness	11	50.0%
2	Coercive Impoliteness	8	36.4%
3	Entertaining Impoliteness	3	13.6%
	Total	22	100 %

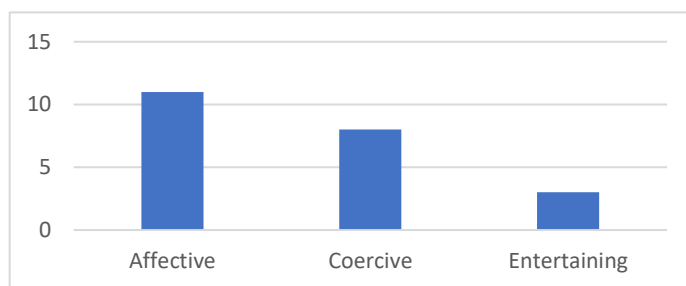


Figure 2. Impoliteness Function Distributions in The D’Amelio Show Season 3

Table 4 and Figure 2 show the most frequent function used by D’amelio family is affective impoliteness (50.0%). This indicates that speakers frequently used impoliteness to express their anger, frustration, and annoyance to the target. Coercive impoliteness (36.4%) found as second most frequent function, indicates that the speakers used the impoliteness are also for controlling and influencing the hearer’s behaviour through commands and threat. They also want to get compliance from the hearer. Meanwhile, entertaining impoliteness (13.6%) is a least frequent function, indicates that they used impoliteness not mostly for entertaining or amusement to others but expressing their anger, and control the hearer. The following subsection analyzes each function of impoliteness, along with an analysis of how the D’Amelio family used these three functions in their interactions.

1. Affective Impoliteness

Affective impoliteness is a form of impoliteness that arises from uncontrolled emotional expressions, such as anger, in contexts where such behavior is considered inappropriate. This type focuses on negative emotional displays that are deliberately directed at others with the aim of showing that they are responsible for causing those emotions [11]. This function was the most dominant in the dataset (50.0%, n = 11), a finding consistent with strong emotional bonds and indicates the absence of formal boundaries that typically characterize family interactions. The following is an example of affective impoliteness presented with the context of the utterance and its analysis.

(6) 04/00:39:33/Dixie/AI
 Dixie: “Charli is a bitch.”

This context occurred when March and Heidi held a family meeting to discuss each family member’s current activities, priorities, and future plans. The conversation started off casually

until Heidi asked, “How’s the house going?”, referring to the living situation shared by Charli and Dixie. At this point, Dixie began to complain, stating that her main problem was Charli’s dog, Rebel, whom she described as a troublemaker. She expressed her frustration with the dog’s behavior, particularly how it made a mess of the house by eating cupcakes and scattering them everywhere. Charli responded by dismissing these complaints and instead blamed Dixie for leaving food within the dog’s reach. The conversation gradually shifted from a casual chat to a more serious and tense exchange. The conflict escalated when Dixie expressed her extreme frustration by stating that she wanted to “execute” or kill the dog. This intensified the tension between them, leading to a heated argument. The interaction reached its peak when Dixie openly expressed her anger by calling Charli a “bitch,” reflecting a direct verbal attack and a clear escalation of the interpersonal conflict.

This utterance is categorized as an affective impoliteness function. The speaker uttered these words driven by a build-up of emotions, as Culpeper explains that affective impoliteness arises from uncontrolled emotional expressions, such as anger. The conflict began with a minor disagreement about a dog that escalated into a heated argument. This led to increasingly uncontrolled emotions until the speaker uttered the impolite utterance as a release of those emotions rather than an attempt to control the listener’s behavior. The use of such direct insults reflects an escalation of interpersonal conflict. Initially, the disagreement centered on practical issues (the dog’s behavior), but it shifted to personal attacks. This shift indicates that the speaker has moved from addressing the issue to targeting the individual. The utterance thus marks a transition from situational conflict to relational conflict.

2. Coercive Impoliteness

Coercive impoliteness is a form of impoliteness that aims to change or align values between the speaker (producer) and the addressee (target). This is useful for obtaining benefits and gaining advantages that the producer already possesses. This form is an action that is not beneficial to the target because it restricts their freedom of action. Coercive actions can also be performed to hurt others and force the target to comply.

The actor of coercive acts expects that their behavior will result in one of two outcomes (1) hurting the target, or (2) gaining compliance from the target. This is considered by the actor so that they can obtain the desired terminal values, such as social recognition [11]. This function was the second most frequent function (36.4%, $n = 8$), indicating that in their interactions, this family not only frequently expresses emotions but also uses impoliteness as a means of control in their communication. The following is an example of coercive impoliteness presented with context and the analysis of the utterance.

(7) 01/00:26:14/Charli/CI

Charli: “*And you can find a fucking ride home.*”

This was occurred when both Charli and Dixie are involved in a prolonged argument, during which Dixie has been unintentionally acting rude and harsh toward Charli. This behavior is partly due to her physical exhaustion, as she is preparing for a full day of rehearsals. As a result, Dixie has started taking out her frustration on Charli whenever they interact.

This utterance is categorized as coercive impoliteness. In his book “*Impoliteness: Using Language to Cause Offense*”, Culpeper [11] explains that coercive impoliteness is a form of impoliteness aimed at changing or aligning the values between the speaker (the producer) and the listener (the target). This is useful for securing benefits and advantages already held by the speaker. This form constitutes an action that is disadvantageous to the recipient because it restricts their freedom of action. Coercive actions can also be taken to hurt others and force the target to comply. According to this explanation, it is clear that Dixie, as the speaker, wants to limit the target’s (Charli’s) freedom of action. She is trying to hurt Charli and make her comply with her. This simultaneously demonstrates power within the sibling relationship.

3. Entertaining Impoliteness

Entertaining impoliteness is a form of impoliteness used to create entertainment by exploiting others as targets. In this context, speakers or actors of impoliteness use offensive or mocking remarks not to hurt others directly, but to entertain the audience observing the interaction. There are five sources of pleasure that arise from entertaining impoliteness [11], namely: (1) Emotional pleasure. It appears when watching or witnessing exchanges of impoliteness can cause emotional stimulation. It is enjoyable for observers when speakers and listeners engage in conflict and tension. (2). Aesthetic pleasure. The impoliteness presented contains a lot of verbal creativity. The exchange of impoliteness must have linguistic intelligence. That is what makes it aesthetically appealing. (3). Voyeuristic pleasure, Impoliteness presents emotionally charged speech that gives the audience pleasure when directed at the public. (4). The pleasure of being superior, his pleasure arises from a feeling of superiority, where the person feels they are better than others. (5). The pleasure of feeling secure, In this case, the audience feels relieved because they are not involved in the conflict that occurs in the performance. The following is an example of entertaining impoliteness presented with context and an analysis of the utterance.

(8) 08/00:09:09/Charli/EI
Charli: *“That you might be psychopath?”*

This conversation took place while Charli and Dixie were hanging out and eating with their parents at home. They were talking about Charli’s business trip to Japan, since Dixie, Heidi, and March were also going to join him. Charli felt that her family didn’t support her activities on other days, but as soon as they heard the destination was Japan, they were eager to go along. March was talking to Dixie about dating and boys, and Dixie said that no one wanted to go out with her. Charli then chimed in, repeating that statement.

This utterance serves an entertaining function because the speaker uses Dixie as a target to create entertainment by insulting her and describing her with negative terms. Charli uses the term “psychopath,” which carries a negative connotation regarding the target’s (Dixie’s) personality, because she does not socialize well with others, especially men. By making the addressee the object of a joke, the utterance creates an entertaining effect for others in that situation namely: March and Heidi.

IV. Conclusion

Based on this study, which examined the types of strategies and functions of impoliteness in season 3 of *The D’Amelio Show*, it can be concluded that impoliteness is not merely used as a form of direct verbal threat. Rather, it serves as a means of expressing emotional states and negotiating interpersonal relationships within the context of a close family; specifically, sibling relationships and parent-child relationships. The findings indicate that most instances of impoliteness are driven by emotional dynamics, particularly feelings of frustration, irritation, and tension arising during conflictual interactions.

The finding that negative impoliteness is the most frequently used impoliteness strategy suggests that speakers tend to attack the freedom, autonomy, and personal space of the other party through direct threats and commands. It also indicates that impoliteness serves as a tool for establishing boundaries and demonstrating power over others in a communicative interaction. Furthermore, the high frequency of affective impoliteness suggests that impoliteness is primarily used as an emotional release, allowing the speaker to alleviate internal tension in conflict situations. Sarcasm/mock politeness in this study are also used to convey criticism indirectly, making it seem more engaging. Through the humor and irony generated, speakers express their disagreement while maintaining the dynamics of interaction within a group. This reflects that impoliteness can serve both relational and performative functions, particularly in family interactions mediated by the presence of an audience.

From a pragmatic perspective, impoliteness is highly dependent on the social context and the closeness between the speaker and the hearer. If social closeness is high, impoliteness is often expressed directly and firmly. In this study, we view impoliteness not merely as a failure of communication. This study demonstrates that the impoliteness employed can function as a communicative resource used by individuals to express emotions, manage conflict, and negotiate

relationships. This study provides a deeper understanding of how impoliteness works in family reality shows and mediated interactions.

Further research is suggested to explore impoliteness in different communicative contexts, such as formal interactions or interactions between friends, in order to examine how social norms and diverse interactional environments influence the perception and interpretation of impoliteness.

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