

Impoliteness, Mock-Impoliteness and Underpoliteness Strategies in *Abla Fahita's* TV Show

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Abstract

This paper is an attempt at exploring impoliteness strategies in the language of *Abla Fahita's* TV show (*The Duplex*). *Abla Fahita* is an online public figure on Egyptian social media, who has become an online 'millionaire'. The show gained popularity for its 'off-beat' utterances in mocking social issues. The Duplex currently plays a significant role in public discourse in Egypt. Impoliteness, mock

impoliteness and underpoliteness appear prominently in the Duplex with the intention (not) to cause offence. New vocabulary appeared having embarrassing connotations conceived of as a form of cooperative and simulated rudeness. *Abla Fahita* gives a new model of the Mock-Impolite or Underpolite Person.

Keywords: Impoliteness, Mock Impoliteness, Underpoliteness, Abla Fahita.

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Introduction

Linguistic politeness maintains the social equilibrium and the friendly relations which enable us to assume that our interlocutors are being cooperative in the first place (Leech, 1983: 82). The most recurrent politeness studies are employed to maintain social harmony. Brown and Levinson (1987:1) believe that "politeness, like formal diplomatic protocol, presupposes that potential for aggression as it seeks to disarm it, and makes possible communication between potentially aggressive parties."

This study examines 131 extracts from *Abla Fahita's* TV show 'The Duplex'. The focus is on impoliteness incurred in a friendly setting of the Duplex. As a result of the analysis of the utterances, the paper uses another variety of impoliteness, namely 'mock impoliteness' and "underpoliteness".

The term "underpoliteness" has first been introduced by Leech in his article "Pragmatic Principles in Shaw's You Never Can Tell" (1992). Leech defines it very briefly as "causing offence in all innocence" which is really "unwitting offense" (Methias, 2011:16).

Methias believes that underpoliteness and mock-impoliteness are used without malice. They occur as a result of socializing habits (2011: 11). However, mock-impoliteness and underpoliteness generate feelings of embarrassment or unrest. Face embarrassment thus been deployed in two key ways in pragmatic

research. In politeness research the focus has been on face threat avoidance or reduction, while impoliteness research has concentrated on deliberate or aggressive face threats, often glossed as either face attack or aggravation (Culpeper, 2005:38; Limberg, 2009:1376; Locher and Bousfield, 2008:3-4; Tracy, 2008:175-176). The analysis is made at the micro level of single utterances. Occasionally, utterances are taken into consideration for the reconstruction of the speech activity to assist determining the exact degree of offense incurred or not. The heart of this paper comprises analysis of impoliteness strategies in *Abla Fahita's* TV show 'The Duplex'.

Impoliteness

In order to define impoliteness, politeness must be introduced. Politeness might be defined as a means of minimizing confrontation in discourse - both the possibility of confrontation occurring at all, and the possibility that a confrontation will be perceived as threatening (Lakoff, 1989:102). Works related to impoliteness have noted that, 'compared to the robust literature about politeness, there is a paltry amount of literature concerning impoliteness' (Bousfield 2008a: 17). The notion of impoliteness is settled as the opposite of politeness. Politeness "maintain[s] the "social equilibrium and friendly relations" (Leech, 1983:82). Impoliteness creates social disorder. It is defined as "communicative strategies designed to attack face and thereby cause social conflict and disharmony." (Culpeper et al., 2003: 1546).

Surprisingly, the opposite occurs with *Abla Fahita*'s show for its positive or negative impoliteness is the source of its success and credit. Culpeper (1996: 335) considers impoliteness "the parasite of politeness". Viewers' perception of face damage is taken into account. Face attacks are "communicative acts perceived by members of a social community to be purposefully offensive." (Tracy and Tracy, 1998: 227). Goffman defines face threats as "calculated to convey complete disrespect and contempt through symbolic means" (1967: 89). Malice and spite conveyed by the offender are "with the intention of causing open insult" (Ibid, 14).

Watts suggests that impoliteness is an important form of social behaviour because it objects the acceptable and appropriate behaviour (2003: 18). Allan and Burridge examine impoliteness and politeness, from a viewpoint of taboo language and as it interacts with *orthophemism* (straight talking), *euphemism* (sweet talking), and *dysphemism* (speaking offensively). According to them, people censor their language by default in order to be polite and because they want to enhance the well-being of themselves and others. (2006:1-2).

Impoliteness is not incidental face attack (Tracy and Tracy, 1998: 226; Culpeper et al., 2003: 1550; Culpeper, 2005: 36; Goffman, 1967: 14). It is not "caused inadvertently as a result of a person pursuing a particular course of action." Impoliteness consists of malice and spite face attacks that are "intentionally nasty". Impoliteness is also more likely to appear if there is an extreme intimate relationship among participants. *Abla Fahita* and *Karo*, for example, know which aspects of their guest's face are sensitive to attack while even predicting the kind of retaliation that would follow (Culpeper, 1996: 354).

Mock Impoliteness

Culpeper states that it is "impoliteness that remains on the surface, since it is understood that it is not intended to cause offence" (1996: 352). Examples of bantering are "*jihiddukum* يهدكم and *zanistik w-[arraftik* أنستك وشرفتك" which are uttered repeatedly by *Abla Fahita* to its audience and viewers as a way of bantering especially in contexts of competing against each other with insults.

Mock-impoliteness in *Abla Fahita*'s show is not meant to be offending and the hearers can know this because the insults are clearly untrue. This kind of mock impoliteness used in *Abla Fahita*'s show is categorized into negative and positive strategies (see Analysis and Categorization). Mock impoliteness can even show solidarity and reflect and foster social intimacy (Leech 1983, cited in Culpeper 1995: 352).

Leech defines banter as mock-impoliteness meant to encourage social harmony, yet does not readily define what mock-impoliteness means apart from stating it in terms of banter (1983: 254). Terkourafi (2008: 68) defines mock impoliteness as 'unmarked rudeness'. Furthermore, the closer the relationship, the less important politeness is. Intimate friends can be impolite towards each other. This is why one has to be careful with bantering if it is targeted towards people who are not very close to oneself. (Culpeper, 1995: 352-353).

Underpoliteness

Underpoliteness is to be considered as yet another variety of impoliteness. Malice and spite are not necessary prerequisites for underpoliteness. Not all offensive acts involve animosity or hatred. Underpoliteness is vivid in *Abla Fahita*'s TV show as a means of creating broad viewing and intimacy. Rebuking or

reproaching utterances like personalized negative vocatives:

زفت، مقصوف الرقية، عنليل، قطقوط، خرع، يا ولية،
موز، أم أربعة وأربعين، سوسو، روح الأيلة، سخامة
مقصوف، البرك، ابن الحرام- المجنونة، الحريوة

zift, maʔSouf lrraʔaba, 'antijl, ʔaTʔu:T,
Xiri 'ja wiljja, muzz, umm ʔarba'a
warbi'ajjn, su:su, ro:H lʔabla, maʔSouf, ,
saxa:mit lbrak, ʔibnlHara:m-lmagnu:na,
ʔilHarbu:ʔa , respectively.

Motherly corrective behaviour in *Abla Fahita- Karo* reproach (see Analysis below) as well as impoliteness employed in the episodes is free from spite. In spite of preaching or reproaching being "heavily offensive" (Kienpointner, 1997: 274), in this context it is rated as underpolite. It is intended for the long term benefit of 'Underpoliteness is not triggered by malice. In underpoliteness, "offence may be used to reinforce in-group solidarity. Offensive acts may be double edged. They may have a dual role. The very performance of an offensive act directed to a target may simultaneously serve to grease the wheel of talk or to enhance social relations" (Methias, 2011, 12-13).

In underpoliteness, offence may be used to underpin group harmony. A participant may perform a purposefully offensive act with the paradoxical aim of gaining a turn at talk or a chance to put in a word or to express solidarity. In underpoliteness, impolite acts may have an incidental element.

The offender performs an action "in spite of its offensive consequences though not out of spite" (Culpeper, 2005: 36). An adult may shame a child into doing something that will be of a long-term benefit to him. Shaming, reprimanding, rebuking, preaching and frightening are instances of underpoliteness when they

occur as by-products of corrective behavior (Methias, 2011: 15).

Culpeper (2005: 40) proposes different types of face attack, namely: (1) attacks on quality face (2) attacks on social identity face, (3) attacks on equity rights, and (4) attacks on association right.

Politeness strategies are opposed to impoliteness strategies. To explain, opposition refers to both strategies orientation to face. Goffman (1967:213) defines face as "the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact." Accordingly, face is mutually constructed and sustained during social interactions.

Brown and Levinson (1987: 62) use the term MPs (Model Persons) who are willful and fluent speakers of a natural language, having two properties which are rationality and face. They distinguish two kinds of face:

negative face: the want of every 'competent adult member' that his actions be unimpeded by others.

positive face: the want of every member that his wants be desirable to at least some others.

Culpeper's (1996) paper 'Towards an anatomy of impoliteness' is the cornerstone of many studies of impoliteness. Culpeper refuses that impoliteness is 'marginal' in the social interaction. In contrary, it is an affecting phenomenon, which is the keystone of the language of *Abla Fahita's* program.

Culpeper proposes five super strategies that speakers use to make impolite utterances as follows:

1. Bald on record impoliteness: the FTA has a direct, clear, and unambiguous threat to the H's face in contexts where face is

relevant and maximised. So, the attack of face occurs with the intention of the S to do the FTA (Culpeper, 1996; Culpeper, Bousfield and Wichmann, 2003).

2. Positive impoliteness: Archer (2008) assumes that when the FTA occurs to damage the positive face of the H, it will be a positive impoliteness strategy. There are many other substrategies within this strategy, as follows:

- Ignoring and snubbing the other. The S fails to acknowledge the other's presence.
- Excluding the other participants from an activity.
- Dissociating from the other. The S denies association or common ground with the other; so he avoids sitting together.
- Being disinterested, unconcerned, unsympathetic.
- Using inappropriate identity markers. The S uses title and surname when a close relationship pertains, or a nickname when a distant relationship pertains.
- Using an obscure or secretive language. The S mystifies the other with jargon, or uses a code known to others in the group, but not the target addressee.
- Seeking disagreement. The S selects a sensitive topic.
- Making the other feel uncomfortable. The S does not avoid silence, joke, or uses small talk.
- Using taboo words – swearing, or using abusive or profane language.
- Calling the other names. The S uses derogatory nominations. (Culpeper, 1996).

3. Negative impoliteness: the FTAs that attack the negative face of the H are called negative impoliteness strategies (Culpeper, 2005). As with positive impoliteness, negative impoliteness also has substrategies as follows:

- Frightening. The S threatens others that some detrimental actions will occur to them.
- Condescending, scorning, or ridiculing. The S emphasizes your relative power. The S is contemptuous.
- Not treating the other seriously. The S belittles the other (e.g. using diminutives).
- Invading the other's space literally (e.g. position yourself closer to other than the relationship permits) or metaphorically (e.g. ask for or speak about information which is too intimate to be shared).
- Explicitly associating the other with a negative aspect. The S personalizes using the pronouns 'I' and 'you'.
- Putting the other's indebtedness on record (Culpeper, 1996).

4. Sarcasm or mock impoliteness: This strategy is all about insincerity, and what is performed is the opposite of what is meant. The superficial FTA used is a politeness strategy, and the polite meaning of this strategy remains on the surface, whereas the intended meaning is impolite. There is no specific strategy to be used. Many strategies can be used as acceptable ones, but deeply they may mean the opposite (Culpeper, 1996; Bousfield, 2008a; and Mohammed and Abbas, 2015).

5. Withhold politeness: As with the last strategy in Brown and Levinson's model of avoiding doing acts, this strategy is also about the avoidance of or failing in performing the polite strategy, the time it is expected to be performed. For example,

when someone fails to thank somebody else for a favor or a present, it is interpreted as impoliteness (Culpeper, 1996; 2005; and Bousfield, 2008a).

Aim of the Study

This paper aims at analysing the utilization of Arabic mock-impoliteness and underpoliteness in *Abla Fahita*'s TV show "*The Duplex*". It presents a linguistic analysis of impoliteness strategies exemplified in a sample of 131 utterances delivered by *Abla Fahita*, *Karo*, or the TV show guests. The paper is applied to a selected sample of corpora comprised of 131 Arabic lexis and utterances as shown in Analysis and Categorization. The sample is randomly selected to show the various linguistic patterns, of mock impoliteness and underpoliteness strategies of Arabic varieties used in the program.

The study encompasses several domains including pragmatics (particularly impoliteness studies), and sociolinguistic studies. First and foremost this study adds value to previous researches of impoliteness and TV shows audience. Also, it enriches the Arabic studies with the newly interest of impoliteness and underpoliteness in up-to-date televised or online contexts. The study identifies the types of impoliteness strategies in the Arabic language used in *Abla Fahita*'s show.

Data Collection

The researcher had a few options to study the impoliteness, mock impoliteness and underpoliteness strategies in the Duplex: either to focus on the conversations between *Abla Fahita* and her guests, *Abla Fahita* and audience, *Abla Fahita* and *Karo*, or *Karo* and the guests. With the help of *Abla Fahita* youtube channel (*The Duplex*) available on the Internet, the researcher transcribed the selected extracts

that are all short utterances. Guests represent different kinds of age, gender, and social groups. The extracts are all from the episodes in seasons 2, 3, 4, and 6. In total, there are dozens of conversations between *Abla Fahita* or *Karo* and the guests in all the six seasons, so the data had to be narrowed down. The full list of the Arabic extracts is provided in the appendix.

Method of Analysis

The researcher analysed the data by going through each of the transcribed extracts and finding all the cases when *Abla Fahita* or *Karo* or their guests say something that can be considered *impolite*, *mock polite* or *underpolite*. Then she categorized all the cases according to Culpeper's strategies of impoliteness and Leech's rarely tackled variety 'underpoliteness'.

Turning now to the data, we can see the theoretical principles discussed above at work. The researcher will offer a table of Arabic extracts of 131 words or utterances (see Appendix) delivered by *Abla Fahita* or *Karo* or their various guests. The motivation for this is that, as suggested above, mock-impoliteness and underpoliteness are parasitic on impoliteness; thus an analysis of mock-impolite or underpolite turns is predicated on a baseline description of impolite turns.

Analysis and Categorization

The analysis and classification of the Duplex utterances are done in accordance with Culpeper's impoliteness strategies. Culpeper (1995:356) has summarized Brown and Levinson's list of five strategies for doing FTAs as follows:

- 1) **Bald-on-record strategies:** The FTA is performed 'in the most direct, clear, unambiguous and concise way possible' (Brown and Levinson 1987: 69).

- 2) **Positive politeness:** The use of strategies designed to redress the addressee's positive face wants.
- 3) **Negative politeness:** The use of strategies designed to redress the addressee's negative face wants.
- 4) **Off-record:** The FTA is performed in such a way that "there is more than one unambiguously attributable intention so that the actor cannot be held to have committed himself to one particular intent" (Brown and Levinson: 1987: 69).
- 5) **Withhold the FTA.** (Culpeper 1995: 356.)

The strategies and the substrategies used in the Duplex

- 1) Bald on Record Impoliteness:
The FTAs are performed 'in the most direct, unambiguous and shocking ways as exemplified in the use of words and utterances like, *ʔum sfaltak*, *Huma:r*, *zaj jiʔʔukum*, *ka'afri:t*, *ʔabi:Ha*, *um ili gabitkum*, and *jixrib beit ʔumk* as shown in the utterances below. The speakers use expressions that are quite rude by Arabic Egyptian norms. Speakers and hearers are familiar with the impolite load of the expression in Egyptian Arabic, so there was no escalation of conflict.

- 1) *jixrib beit ʔum sfaltak* يخرب بيت ام سفالتك
- 2) *Huma:r* حمار
- 3) *gayyi:n fi leila zajji wiʔʔukum* جايبين في ليلة ذي وشكم
- 4) *huwwa inti nawja tkamili: m'aaja ka'afri:t waln jantahi 'aadhab haḏalkaaru* هو انتي ناوية تكلمي معايا كعفريت ولن ينتهي عذاب هذا الكارو
- 5) *'aru:sa wʔabi:Ha* عروسة وقبيحه
- 6) *umukum w um ili gabitkum* امكم وام اللي جابتكم

7) *mama ʔaabiHaa* ana 'aarif ماما قبيحه انا عارف

8) *jixrib beit ʔumk* يخرب بيت امك

- 2) Positive Impoliteness:
Positive impoliteness strategies in *Abla Fahita's* program are classified into sub-strategies as follows:

- a- The use obscure or secretive language – for example, mystify the other with jargon, or use a code known to others in the group, but not the target.

This substrategy is very common in the Duplex. Based on the hearers' facial expressions, the utterances do not seem to be teasing.

The utterances include unclear and mostly odd Arabic lexical items (verbs or nouns) as follows:

- 1- *ʔitʔʔaljaT* انتشيط
- 2- *Hatitnifix* هتنتفخ
- 3- *fahitaja:gra* Habaja tammam wa allah yirrHam ʔil madaam فاهيتايجرا حباية تمام والله يرحم المدام

Using odd morphological structures (adding Arabic feminine *taaʔ* to inanimate nouns or proper nouns):

- 4- *ʔitʔʔilfizjo:na* التليفزيونة
- 5- *ʔilweiba* الويبة
- 6- *fein ʔizi:sə fein Hatʔʔibsu:ta*

فين ايزيسة فين حتشيسوتة

- b- The use of inappropriate identity markers –

'Call the other names' is one of the sub-strategies used in the Duplex. For example using titles and surnames when a (close) relationship pertains, or a nickname when a distance relationship pertains. Based on the speakers' and hearers' facial expressions, the utterances do not seem to be teasing. The interesting thing is that the intonation and enthusiasm of melody

achieved the positive aspect of impoliteness. Examples:

1. قعدوه علي الخازوق -1
 ʔa'aaduh 'aala ʔilxazzouʔ
 يا خير ده اغتصاب جماعي لا لا لا تحرش جامد
 خالص -2
 ja xabbar da ʔightiSab gama:'i: la la la
 taHarruff ga:mid xa:liS
 حتملي زي السنة اللي فاتت ؟ وأوسخ -3
 hati'amili zajji issana lli fa:tit
 wiʔawsax
2. لقرشانات ʔilʔaraʔanat
3. بقياده المايسترو سليم ضباب Biqija:dit
 ilmajistru sli:m Daba:b
 c- The use taboo words or expressions (embarrassing) or abusive or profane language is very clear in the *Duplex*. The speakers used expressions that are quite bad-mannered by Egyptian norms. Both interlocutors are familiar with the impolite load of the expressions in Egyptian Arabic, so there was no escalation or conflict. The hearers recognize the possible emotional/aggressive load of speakers' prior utterance and respond by laughter. The speakers and the hearers are familiar with the socio-cultural load of the expressions and act accordingly: no escalation or conflict. If, however, not each interlocutor is familiar with the impolite load of formulae, misunderstanding may occur.

The underlined words are examples of socially embarrassing and unacceptable Arabic words:

- 4- يقمل
 ʔajamil
 5- تبور، تكرر ع
 tibawiz tikara'a
 6- احيه
 ʔaHeih
 7- فشخه
 faʔxa
 8- عامل اتخاقت مع زميله جاب البواسير
 'aamil ʔitxaaniʔ ma'aa zmi:lu gab
 ʔilbawasi:r
 9- بحب لبنان علشان الفشخ مش عيب عندكم
 BaHib libnan 'alaʔʃan ilfaʔx miʃ 'aeib
 'andukum
 10- بالنسبة للايح ايج
 bilnisba lilʔih ʔiH
 11- علي الكبرى متحير وعايز يتسير
 'alaa ilkubri mitHajar wi'aajiz
 ʔitsaijar
 12- القصرية الشقية إبح ليك وليا
 il'uSriya i'ʔaʔizjah
 13- أردافي ملاحظة
 iʔH li:k willja
 ʔardafi mlzZhlaZhah
 14- هترمي الحلق علشان شخه في الكابينيه
 hatirmi ʔilHalaʔ 'alaʔʃan ʔaxa
 filkabineih
 15- قبيحه قبيحه
 SaHba:ti lamma 'irfu innak gaaj
 ba'atu ʔasʔila wrasa:ʔil ʔabi:Ha
 ʔabi:Ha
 16- اتفها من بوي
 ʔatiffaha min buʔaij
 17- مفرد كلمه بزاييز
 mufrad kilmit bzabi:z

- 3) Negative Impoliteness:
 The negative mock-impoliteness sub-strategies used in the Duplex are:

a- Frightening or threatening

The following underlined extracts are examples of threatening and frightening acts:

1- شماعه ولا شيشب!

[[ama'aa wala [[ib'ib!

نديكوا بالحضن ولا نديكوا بالشيشب-2

niddi:ku bilHudn walla niddi:ku bil[[ib'ib!

The speakers and hearers are familiar with the innocent and not really offending impoliteness of the expressions in Egyptian Arabic, so there is no conflict. Although the speaker's expressions seem to carry a possible "escalatory" or even "motherly bantering" attitude, the hearers attempt to deescalate the banter by smiling and laughter.

b- Condescending, scorning, and ridiculing are also very common in the *Duplex*. The speaker emphasizes relative power. The audience and hearers were familiar with the impolite load of the underlined expressions in Egyptian Arabic, so there was no offence or conflict. Speakers and hearers were aware of the socio-cultural loads of the expressions and act accordingly: no escalation of conflict because of the hearers's appropriate response 'laughter'. If, however, not each interlocutor is acquainted with the impolite loads of utterances, misunderstanding may occur. The underlined extracts show the use of this substrategy:

1- خدي الشر وروحي

xudi xi [[ar w-ru:Hi

كارو يفصل جهاز التنفس الصناعي ومامته
تموت ذي بابته ويطلع في اعلانات

رمضان 2- ويقي يتيم مشهور ويتبني اسره
جديده ويتبني علي نضافة

Karo jifSil giha:z ittanaffus
iSSina:'i: w- mammtu tumu:t
zajji babbu w-jiTla' fi ?ilana:t
ramadan w- jib?a jati:m ma[hu:r
w-jibtidi 'ala naDa:fa

3- يلا يا حبيتي انستك وشر فتك

jalla jaHabibti ?anisstik w[[araftik

4- و ديني المقبره العب مع بابا
wddiini lma?bara ?al'ab ma'a
ba:ba

c- Invading others' space or privacy is also one of substrategies used in the *Duplex*. To invade the other's space in public-literally (e.g. position yourself closer to the other than the relationship permits) or metaphorically (e.g. ask for or speak about information which is too intimate given the relationship (eg. female/male body parts, underwear, homewear, urination...)). According to Egyptian Arabic norms, the underlined extracts are examples of invading others' space substrategy.

1- مالهم كبروا كدا

malhum kibbru kida

2- احمد لايس بوكسر لونه ايه

?aHmad la:bbis buksr lounu ?ih
لو الباروكه بتهرشك فكي كدا و خدي راحتك

3- ورحرحي

law lbbarau:kka bituhr[[ik fukki
kidda w xuddi ra:Htik wrHrHi:

4- احمد عنده حسنه مستخيبية فين؟ ا!

?aHmad 'andu Hassana

mistixabija fejn

5- بتز فصلها باليه بالشورت

bitr?auSlaha balih bil[[ort

امتي اخر مره حمادة قص اضافر رجله او

6- قرضها؟

ʔimta ʔaaxir marra Hamada ʔaS

ʔaZHafir riglu aw ʔaraDha

مراتك بتستألف منك بجاماتك -7

miratak hitstilif minak bi3amtak
mi:n bi3amtak buksar mi:n bi3amtak sliib

كله إلا أن حد يصورك يا أياد في الحمام إلا

8- الريحه

kulu ʔila ʔin Had jiSawrak fil

Hammam ila ʔilriHa

لون البوكسر ايه ، اسود. اشوف -9

loun ʔil buksr ʔiih ʔiswd ʔaʔfu:f

عملت بيبي في البحر كام مره -10

‘amallt bibbi: fil baHr kam

marrah

حلقة بطعم لبن السرسوب -11

Halaʔa bita’am labban lsarsub

شديتي السيفون وراك -12

ʔadity zissifoun waraki

13- بلايص

balaabi:S

حظك من هانشك -14

HaZak min hanʔak

عملتي حمام انهدا -15

‘aamallti Hammam ʔinahrd

اي منطقة بتغير فيها في جسمك -16

ʔaj mantʔa bitghi:r fiha fi gismk

مزوقه -17

mazznu:ʔa

مره اتز نقت -18

marra ʔitzannaʔt

اتز نقت زقة مالهاش حل -19

ʔiʔitzannaʔt zannʔa malhaʔʔ Hal

عندك بوكسر مخروم -20

‘aandak buksr maxru:m

مين ممكن تعمل بومية قدامها -21

mi:n mumkin ti’ammiil bomba

ʔudamha

مهتم بالنص اللي فوق بس -22

muhttam bilnuSS ʔilli fouʔ bas

مين واخده حلوة قبل ما تيجي طيب مين فتلة -23

mi:n waxdda Halawa ʔabl mati:gi

Tajjib mi:n ffatla

مين بيليس بوكسر مين بيليس سليب -24

يبقى الباقي مش بيليس حاجة -25

ʔibʔa lbaaʔi miʔʔ biʔilbbis Ha:ga

عمليات جراحية كبرت تيك ووتاك -26

‘amalija:t graHijjah kabrrit ti:k w-taak

4) Sarcasm or Mock Impoliteness:

The following examples include underlined utterances. They are superficillay innocent and polite, but the intended meaning is impolite:

اتاري المرحوم قالع الفانلة وماشي

بالسليب -1

ʔatari ilmarHu:m ʔaaliala’

ʔilfanilla wma: ʔʔi bissilib

ودينى المقبره العب مع بابا -2

waddiini ʔlmaʔbara ʔala’ab

ma’a ba:ba

حاطه كيراتين مش معقول ده من

النوع الرخيص -3

HaTTa kijrjatin miʔ ma’aʔu:l

da min ʔilnu’a ʔilrixix

4- You should visit pyramids everything is very nice I am sample

برفانتك حلوه خالص ده عطر

قريش -5

barfanatak Hilwa xaaliS da

‘iTr qurajʔ

دي مش اغاني طفل دي اغاني مطلق -6

di miʔ ʔaghani Tifl di ʔaghani

muTalaʔ

حماده تقرب لنجلاء بدر او مصطفى قمر او

حتى النجمه الذهبية -7

Hamada tiʔrab linaglaaʔ badr ʔaw
muSTafa ʔamar ʔaw Hatta lnigma
izhabja

شدينا السيْفون على الماضي -8

ʔadijna ʔilsifon 'ala il maDy

يقولوا في علاقة بين مفاس رجل الراجل و

..... مناخيره -9

byʔoulu fi 'ilaʔa bein maʔaas rigl

ʔilragil w manaxiru

لون بيجاماتك بني ودانتيل -10

loun biʔamtak bunni w dantil

اكثر مكان بتقعد فيه في البيت: الحمام: بيقي

كده عندك امساك -11

ʔaktar makan btuʔaa'd fj fil beit:

ʔilHammam jabʔaa kjda 'andak

ʔimsa:k

العوا هو -12

ʔil'aw ʔahu

اموت في الابيض لما يحمر -13

ʔamout flʔabyad lama jiHmar

جربت تلبس من قطنيل -14

garabt tilbis min qaTuni:l

قرطسك يا عيده -15

ʔarTaSak ja 'abdu

اموت في الشمال -15

ʔamu:t fi ʔjimaal

معملتش جزء ثاني من مسلسل حلاوه خفت

سنانك تسوس -17

ma'amaltij guzaʔ tanj min

musalsal Halawa xuft sinank

tisawis

مفاس الراجل . ٤٤ كل رجل وانت طيب -18

maaʔas ilrigl ʔarba 'aawirbi'ai:n

kul rigl winta Taib

ايه ده بتخرج لابس جاتوه سواريه -19

ʔih da bituxrug labis gatu swarjh

فيفي تعبانه ولازم تديها حفته علما بان

الحفته عضل وفيفي لسه واكله كرنب -20

fifj ta'bana wlazim tdjlha Huʔana 'ilman

biʔanna ʔilHuaʔna 'aDal wfifj wakla

krumb

حباية فاهيتا يا اجرا للسعادة الزوجية -21

Habajit fahita jaagra lilsa'ada

ʔilzawgija

آدم أعظم الثدييات -22

ʔadam ʔa'Zam ʔi'°°adjijja:t

المنتج المصري يقولو بيكر مش وييمط -23

ʔilmuntag ʔilmaSrj bijʔ u:lu

bijkarmiʔ wbijmuTT

هانش اتاك -24

hanʔʔ ʔatta:k

متجيب استئمار ونجيب منار -25

matgi:b isti'ma:r: wingijb mana:r

مصريتنا وطنيتنا حماده هلال حماده هلال -26

maSrijitna waTatnijitna hama:da hila:l

hama:da hila:l

5) Underpoliteness Strategies:

Underpoliteness is very clear in *Abla Fahita's* TV show as a means of creating broad viewing and solidarity.

The derogatory names given below are considered as innocent rudeness or banter by Egyptian norms. Reproaching and mother daughter intimidations have underpolite implied meanings in Egyptian norms, so there is no real offence or malice. The hearers recognize the possible emotional loads of the speakers' utterances. Underpoliteness is really vivid in Egyptian Arabic.

The following examples include underlined derogatory nominations, intimidations and reproaching. They appear as part of corrective behaviour among *Abla- Fahita, Karo, guests and viewers*. Underpoliteness is one of the cornerstones of the *Duplex* credit.

ماما هو انتي كذا حنقي مرحومة وتقبلي

بابا في جهنم -1

ma:ma huwwanti kida Hatibzi

marHu:ma witzabli ba:ba fi

gihannam

شايه فلو سك وصيغتك فين -2

ǁajla flu:sik wSightik fein

البننت تقول لمامتها الحريوة وهي بتموت -3

ǁil-bint ti:u:l limamitha lHarbu:ʔa

w-hijja bitmu:t

استنطقوكي في قسم

يا بعيده -4

ǁistanTa:u:ki fi ǁism ja b'i:da

ما اترحمتي يا بعيده -5

matraHamti ja b'i:da

ياين الحرام -6

jabni lHara:m

هو انتي بتقري على سمانتني -7

huwwanti bitʔurri 'ala simmanti

متر ونص سمانه -8

mitr wnuSS sima:na

يا سوسو -9

ja su:su

لبسك عره خالص -10

libsik 'irra xaaliS

قراره ياختي -11

ǁarrara jaxti

مش كبرتي عالهبيل ده -12

miǁ kibirti 'alhabal da

مش معقوله الجاكته جيتها من مراتك ولا

منين -13

miǁ ma'ʔoula ǁil3akita gibtaha

min miratak wala mnejn

14- You married good bye

يانصبتني ده عايز يشقطن بنته -15

janSibti da 'aajiz ǁiǁaot bintuh

بابا وماما منفصلين ولا محبوسين -16

baba w mama munfaSili:n wala

maHbusi:n

اهرشلي ضهري -17

uhruǁli Dahri

عايزين نشوف البياضه الحلوه دي -18

'aajzi:n niǁuf ilbayaDa ǁilHilwa di

حقاتي ذي الطين لظفر عابدين -19

Haqaiʔiq zai elTi:n liZHafr

'aabdi:n

بتحب البننت اللي....ها كبيره -20

bitHib ilbint ǁili... ha kibi:ra

ايه الحاجه اللي تنكسف توريها في

جسمك -21

ǁih ǁilHaga illj titkisif twarijha fi

gismk

عارفه انك مش مؤديه -22

'aarfa inik miǁ muʔaadaba

وراء كل انكل عظيم طنط -23

waraaʔ kul ʔankle "azheem TanT

ووراء كل طنط عظيمة نفسها وشويه

ميكب -24

wiwaraaʔ Kul Tant 'azhi:ma

nafsaha wǁwjt

مامتك عروسه محشية قطن -25

mamtik 'aarusa maHǁiya ʔutn

اقفل رجلك -26

ǁiʔfil rigeǁjk

ياخا شوف تواليت -27

jaxa ǁouf tuwilit

يخرّب بيت جمال امك -28

jixrib biǁt gamal 'umak

امك مر بتكيش -29

ǁumik marbitkǁ

احكيلي حكاية من اياهم -30

ǁiHki:li Hika:ja min iyya:hum

بدلع كارو ياسخامه البرك -31

saxamit il birak

كم عدد المقاريض /شاحطة كبيره / حلوفه

كبيره -32

Kam 'aaddad ilmaʔari:D/

ǁaHTTa kbijra /Halu/fa kbijra

يا وليه -33

ja wilja

ياين السوكه -34

jabin lsu:ka

حضرتك المحصوره -35

HaDritak ʔilmaHsura

يامقصوف -36

ja maʔSu:f

البنيت تقول لاماتها الحريوقه وهي

بتموت -37

ʔil-bint tiʔu:l limamitha IHarbu:ʔa

w-hijja bitmu:t

ام ٤٤ -38

ʔum ʔarba'a wirbi'ajjin

The underlined underpolite utterances are not motivated by malice or hatred and are socially acceptable according to expected Egyptian norms of behavior.

It is important to note that the analysis is not a comprehensive or detailed account of *impoliteness* and *mock-impoliteness* or *underpoliteness* in the Arabic utterances shown in the Duplex. Such an account would be extremely difficult. Rather, the analysis is intended to categorize these extracts. Nevertheless, these examples do shed light on some of the possible strategies interlocutors can use to express *impoliteness* and *mock-impoliteness* or *underpoliteness*.

Results and Conclusion

The study concluded the following results:

- 1- In this study “*underpoliteness*” as a rarely studied variety of impoliteness

is presented and analysed. Impoliteness and underpoliteness are incurred in a very friendly setting of the *Duplex*.

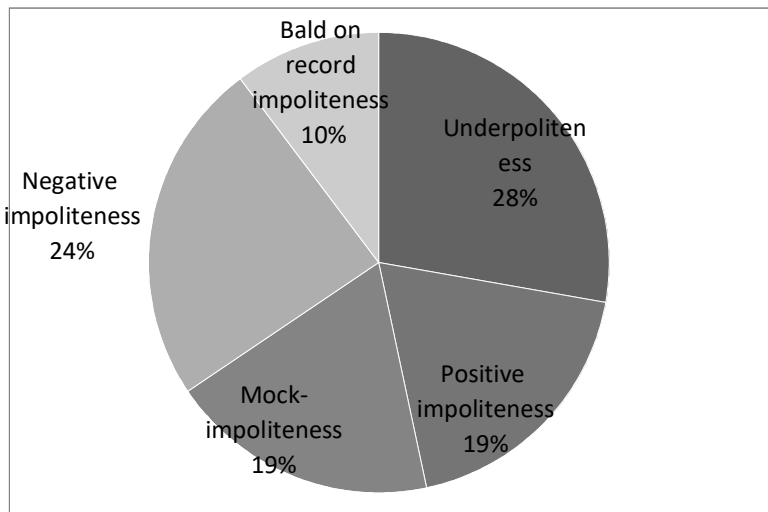
- 2- The Arabic variety used in the *Duplex* is rich of communicative sources that can be used as underpolite or mock-impolite strategies like personalized negative vocatives:

يا زفت، يا مقصوف الرقية، عننيل، قطقوط، خرع، يا ولية، ام اربعة واربعين يا بعيده،

- 3- Underpolite communicative acts are not motivated by malice, spite or hatred and are socially acceptable according to expected norms social of behaviour. Reproaching, derogatory nominations and intimidations have been classified as underpolite when they appeared as part of corrective behaviour among the *Duplex* characters, viewers and guests.
- 4- *Underpoliteness*, *Negative Impoliteness*, *Mock Impoliteness*, *Positive Impoliteness*, and *Bald on Record impoliteness* are the cornerstones of the *Duplex* credit and success. The strategies are arranged accordingly depending on the number of their occurrences in the *Duplex*.
- 5- This study tackled 131 utterances realizing impoliteness strategies in four seasons of the *Duplex* TV show. The configuration of *five* strategies realized by the extracts exploited is as follows:

Strategy	Frequency	Percentage
Underpoliteness	38	28 %
Negative Impoliteness	33	24%
Positive Impoliteness	26	19%
Mock Impoliteness	26	19%
Bald on Record Impoliteness	8	10

The following chart represents the average and percentage of the *five* strategies found in the *Duplex*:



6- Underpoliteness represents the dominating percentage among others. The focus on underpoliteness incurred in the friendly settings of the Duplex underpins harmony among *Abla Fahita* as a Model Person, *Karo* as another Model Person and the audience or guests.

7- As a result of the analysis of the utterances, the paper uses another variety of impoliteness, namely mock impoliteness and “underpoliteness”.

8- Negative impoliteness comes next to underpoliteness. Positive and mock impolitenesses present the same average while Bald on record impoliteness forms the least percentage of the Duplex.

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Phonemic Symbols

د خ ح ج ث ت ب ا
d x H ʒ/g ɵ t b ʔ

ض ص ش س ز ر ذ
D S ʃ s z r ð

ك ق ف غ ع ظ ط
K q/ʔ f gh 'a Zh T

ي و ه ن م ل
j w h n m l

فتحة a

ياضمة

إكسرة

Cairene "ق" and "ج" are pronounced as /ʔ/ and /g/ respectively.

Appendix

Arabic Extracts from *Abla Fahita's* TV Show

The following table includes a list of 131 various Arabic extracts taken from *Abla Fahita's* TV show. The speaker (S) and hearer (H) of each extract are identified. All extracts are transcribed.

No.	Speaker (S)	Hearer (H)	Utterance
1.	Abla Fahita	Maged Elmasry	يخرب بيت ام سفالتك jixrib beit ʔum sfaltak
2.	Abla Fahita	Maged Elmasry	المنتج المصري يقولو بيكرمش وبيمط ʔilmuntag ʔilmaSrj bijʔ u:lu bijkarmiʃ wbijmuTT
3.	Abla Fahita	Maged Elmasry	مهتم بالنص اللي فوق بس muhttam bilnuSS ʔilli fouʔ Bas
4.	Abla Fahita	Maged Elmasry	صحباتي لما عرفوا انك جاي بعنوا اسئلة و رسائل علي الواتس اب قبيحه قبيحه SaHba:ti lamma 'irfu innak gaaj ba'atu ʔasʔila wrasa:jil ʔabi:Ha ʔabi:Ha
5.	Abla Fahita	Maged Elmasry	متجيب استثمار ونجيب منار matgi:b istiʔma:r wingijb mana:r
6.	Maged Elmasry	Abla Fahita	وانتي في حد يتكلم معاكي الا في القباحة winti fi Had jtkalim m'aakj ʔla filʔbaHa ʔbaH: :indecent or nasty speech or actions
7.	Abla Fahita	Hany Ramzy	هانش اتاك hanʃʃ ʔatta:k
8.	Abla Fahita	Hany Ramzy	حمارHuma:r
9.	Hany Ramzy	Abla Fahita	احكيلي حكاية من اياهم ʔiHki:li Hika:ja min iyya:hum
10.	Abla Fahita	Audience	جاين في ليله ذي وشكم gayyi:n fi leila zajji wiʃʃʃukum
11.	Abla Fahita	Audience	مين واخده حلاوة قبل ما تيجي طيب مين فتلة mi:n waxdda Halawa ʔabl mati:gi Tajjib mi:n ffatla

12.	Abla Fahita	Audience	مين بيبلس بوكسر مين بيبلس سليب mi:n bijilbbis buksar mi:n bijilbbis slib
13.	Abla Fahita	Audience	يبقي الباقي مش بيبلس حاجة jibʔa lbaaʔi miʃʃ bijilbbis Ha:ga
14.	Karo	Abla Fahita	ماما هو انتي كدا حتبقي مرحومة وتقابلي بابا في جهنم ma:ma huwwanti kida Hatibʔi marHu:ma witʔabli ba:ba fi gihannam
15.	Karo	Abla Fahita	شايله فلوسك وصيغتك فين ʃajla flu:sik wSightik fein
16.	Karo	Abla Fahita	مينفعش اقولك خذي الشر وروحي xudi ʔi ʃʃar w-ru:Hi
17.	Karo	Abla Fahita	كارو يفصل جهاز التنفس الصناعي ومامته تموت ذي بابته ويطلع في اعلانات رمضان ويبقي ينيم مشهور ويبني اسره جديده ويبندي علي نضافة Karo jifSil giha:z ittanaffus iSSina:ʔi: w- mammtu tumu:t zajji baktu w-jiTlaʔ fi ʔilana:t ramadan w- jibʔa jati:m maʃhu:r w-jibtidi ʔala naDa:fa
18.	Karo	Abla Fahita	مصريتنا وطنيتنا حماده هلال maSrijitna waTatnijitna hama:da hila:l hama:da hila:l
19.	Karo	Abla Fahita	هو انتي ناوية تكلمي معايا كعفريت ولن ينتهي عذاب هذا الكارو huwwa inti nawja tkamili: mʔaaja kaʔafri:t waln jantahi ʔaadhab haʔalkaaru
20.	Karo	Abla Fahita	البننت تقول لمامتها الحريوقة وهي بتموت ʔil-bint tiʔu:llimamitha lHarbu:ʔa w-hijja bitmu:t
21.	Abla Fahita	Karo	استنطقوكي في قسم يا بعينه ʔistanTaʔu:ki fi ʔism ja bʔai:da
22.	Abla Fahita	Hana sheha	عمليات جراحية كبرت تيك ووتاك ʔamalija:t graHijjah kabrrit ti:k w-taak
23.	Abla Fahita	Karo	ما اترحمتي يا بعينه matraHamti ja bʔai:da
24.	Abla Fahita	Audience	ياين الحرا jabin lHara:m
25.	Karo	Audience	وديني المقبره العب مع بابا waddiini ʔlmaʔbara ʔalaʔab maʔa ba:ba

26.	Abla Fahita	Audience	التلفيزيونة ʔitilifizjo:na
27.	Maya Diab	Abla Fahita	عروسة وقبيحه 'aru:sa wʔabi:Ha
28.	Maya Diab	Abla Fahita	هو انتي بتقري علي سمانتني huwwanti bitʔurri 'ala simmanti
29.	Abla Fahita	Maya Diab	متر ونص سمانه mitr wnuSS sima:na
30.	Abla Fahita	Ahme Fahmy	يا سوسو z ja su:su
31.	Abla Fahita	Ahme Fahmy	آدم أعظم الثدييات ʔadam ʔa'Zam ʔi'eadjijja:t
32.	Abla Fahita	Audience	نديكوا بالحضن ولا نديكوا بالشيشب niddi:ku bilHudn walla niddi:ku bi[[ib]ib !
33.	Abla Fahita	Audience	الويبة ʔilweiba
34.	Abla Fahita	Audience	فين إيزيسة فين حتشيسوتة fein ʔizi:sa fein Hat[ibs:ta
35.	Abla Fahita	Audience	حظك من هاتشك HaZak min han[ak
36.	Abla Fahita	Audience	بقياده المايسترو سليم ضباب Biqija:dit ilmajistru sli:m Daba:b
37.	Abla Fahita	Ahmed Fahmy	اتاري المرحوم قالع الفائلة وماشي بالسليب ʔatari ilmarHu:m ʔaalaa' ʔilfanilla wma: [[i bissilib
38.	Abla Fahita	Audience	يا خبر ده اغتصاب جماعي لا لا لا تحرش جامد خالص ja xabbar da ʔightiSab gama:'i: la la la taHarru[[ga:mid xa:liS
39.	Abla Fahita	Audience	حتعلمي زي السنة اللي فاتت؟ وأوسخ hati'amili zajji issana lli fa:tit wiʔawsax
40.	Abla Fahita	Audience	لبسك عره خالص libsik 'irra xaaliS
41.	Hala Sarhan	Abla Fahita	قراره ياختي ʔarrara jaxti
42.	Abla Fahita	Audience	اي بقي فلول ولا مرتشيين ʔeih baʔaa fillo:l walla murta[[i:n
43.	Abla Fahita	Audience	مش كبرتني عالهيل ده mif kibirti 'alhabal da

44.	Abla Fahita	Audience	بلا يا حبيبتى انستك وشرفتك jalla jaHabibti ?anisstik wʃʃaraftik
45.	Abla Fahita	Audience	مالهم كبروا كدا malhumm kibbru kidda
46.	p Abla Fahita	Audience	مش معقوله الجاكنه جبتها من مراتك ولا منين miʃ ma'ʒoula ?il3akita gibtaha min miratak wala mnejn
47.	Abla Fahita	Audience	You married good bye
48.	Abla Fahita	Audience	You should visit pyramids everything is very nice I am sample
49.	Abla Fahita	Audience	حاطه كيراتين مش معقول ده من النوع الرخيص HaTTa kijrjatin miʃ ma'ʒu:l da min ?ilnu'a ?irrixis
50.	Abla Fahita	Audience	برفانتك حلوه خالص ده عطر قريش barfanatak Hilwa xaaliS da 'iTr qurajʃ
51.	Abla Fahita	Ahmed Noor	القرشانات ?ilʒaraʃanat
52.	Karo	Hamada Helal	دي مش اغاني طفل دي اغاني مطلق di miʃ ?aghani Tifl di ?aghani muTalaʒ
53.	Karo	Hamada Helal	حماده تقرب لنجلاء بدر او مصطفى قمر او حتي النجمه الذهبية Hamada tiʒrab linaglaaʒ badr ?aw muSTafa ?amar ?aw Hatta lnigma izhabja
54.	Abla Fahita	Nicola Moawed	لو الباروكه بتهرشك فكي كدا وخدي راحتك ورحرحي law lbbarau:kka bituhrʃʃik fukki kidda w xuddi ra:Htik wrHrHi:
55.	Abla Fahita	Amr Mostafa	بانصبتى ده عايز يشفت بنته janSibt da 'aajiz ?iʒ?aoT bintuh
56.	Abla Fahita	Amr Mostafa	شدينا السيوفون علي الماضي ʃadijna ?ilsifon 'ala il maDy
57.	Abla Fahita	Amr Mostafa	بيقولوا في علاقه بين مفاش رجل الراجل و مناخيره byʒoulu fi 'ilaʒa bein maʒaas rigl ?ilragil wmanaxiru
58.	Abla Fahita	Ahmed Fahmy's wife	احمد لابس بوكسر لونه ايه ?aHmad la:bbis buksr lounu ?ih
59.	Abla Fahita	Ahmed Fahmy's wife	احمد عنده حسنه مستخبية فين؟ ?aHmad 'andu Hassana mistixabija fejn?

60.	Abla Fahita	Ahmed Fahmy	بتر فصلها باليه بالشورت bitrʔauSlaha balih bilʃort
61.	Abla Fahita	Ahmed Fahmy's wife	امتي اخر مره حمادة قص اظافر رجله او قرضها؟ ʔimta ʔaaxir marra Hamada ʔaS ʔaZHafir riglu aw ʔaraDha
62.	Karo	Iyad Nassar	مراك بتستلف منك بجاماتك miratak bitstilif minak biʔamtak
63.	Karo	Iyad Nassar	لون بيجاماتك بني ودانتيل loun biʔamtak bunni w dantil
64.	Karo	Iyad Nassar	اكثر مكان بتقعده فيه في البيت: الحمام: بيبقي كده عندك امسك ʔaktar makan btuʔaa'd fj fil beit: ʔilHammam jabʔaa kjda 'andak ʔimsa:k
65.	Abla Fahita	Iyad Nassar	كله الان حد بصورك يا اباد في الحمام الا الريحه kulu ʔila ʔin Had jiSawrak fil Hammam ila ʔilriHa
66.	Abla Fahita	Iyad Nassar	بابا وماما منفصلين ولا محبوسين baba w mama munfaSili:n wala maHbusi:n
67.	Karo	Hazem Imam	العو اهو ʔil'aw ʔahu
68.	Karo	Hazem Imam	مفرد كلمه بز ابيز mufrad kilmit bzabi:z
69.	Abla Fahita	Hazem Imam	اموت في الابيض لما يحمر ʔamout flʔabyad lama jiHmar
70.	Abla Fahita	Hazem Imam	لون البوكسر ايه ، اسود. اشوف loun ʔil buksr ʔiih ʔiswd ʔaʃʃu:f
71.	Abla Fahita	Hazem Imam	جريت تلبس من قطنويل garabt tilbis min qaTuni:l
72.	Abla Fahita	Hazem Imam	اهرشلي ضهري uhruʃli Dahri
73.	Abla Fahita	Hazem Imam	عازين نشوف البياضه الحلوه دي 'aaʒzi:n niʃuf ilbayaDa ʔilHilwa di
74.	Abla Fahita	Hazem Imam	فشحه faʃxa
75.	Abla Fahita	Hazem Imam	قرطسك يا عبده ʔarTaSak ja 'abdu
76.	Abla Fahita	Hazem Imam	لحم رخيص laHm rxi:S

77.	Abla Fahita	Hazem Imam	عملت بيبي في البحر كام مره 'amallt bibbi: fil baHr kam marrah
78.	Abla Fahita	Hazem Imam	اموت في الشمال ʔamu:t fi ʃʃimaal
79.	Abla Fahita	Audience	امكم وام اللي جانبكم umukum w um ili gabitkum
80.	Abla Fahita	Audience	حلقة بطعم لبن السرسوب Halazaah bita'am labban lsarsub
81.	Abla Fahita	Yasmin Sabry	بلايبس balaabi:S
82.	Abla Fahita	Yasmin Sabry	شماعه ولا شيبشيب ʃʃama'aa wala ʃʃibʃib!
83.	Abla Fahita	Yasmin Sabry	بدلع كارو ياسخامه البرك saxamit il birak
84.	Abla Fahita	Yasmin Sabry	يقمل jaʔamil
85.	Abla Fahita	Yasmin Sabry	بتبوز. تكرع tibawiz tikara'a
86.	Yasmin Sabry	Abla Fahita	احيه ʔaHjh
87.	Abla Fahita	Yasmin Sabry	شديتي السيڤون وراك ʃʃadity ʔissifoun waraki
88.	Abla Fahita	Yasmin Sabry	لعبت في مناخيرك قريب l'abit fmanaxi:rk ʔurajb
89.	Abla Fahita	Yasmin Sabry	اتفها من بوي ʔatiffaha min buʔai:
90.	Abla Fahita	Yasmin Sabry	عملتي حمام انهردا 'aamallti Hammam ʔinahrda
91.	Abla Fahita	Zhafer Abdin	حقائق ذي الطين لظافر عابدين Haqaiʔiq zai elTi:n liZHafir 'aabdi:n
92.	Karo	Zhafer Abdin	معملتش جزء تاني من مسلسل حلاوه خفت سنانك تسوس ma'amaltʃ guzaʔ tanj min musalsal Halawa xuft sinank tisawis
93.	Karo	Zhafer Abdin	مقاس الرجل. ٤٤. كل رجل وانت طيب maaʔas ilrigl ʔarba'aaawirbi'ai:n kul rigl winta Taib
94.	Karo	Zhafer Abdin	ايه ده بتخرج لابس جاتوه سواريه ʔih da bituxrug labis gatu swarjh

95.	Abla Fahita	Zhafer Abdin	اي منطقة بتغير فيها في جسمك ʔaj mantɪʔa bitghi:r fiha fi gismk
96.	Abla Fahita	Zhafer Abdin	بتحب البنات اللي...ها كبيره bitHib ilbint zili... ha kibi:ra
97.	Abla Fahita	Zhafer Abdin	فيفي تعبانه ولازم تديلهما حقه علما بان الحقته عضل وفيفي لسه واكله كرنب fiʔj ta'bana wɪlazim tɔdjlha Huʔana 'ilman biʔanna ʔilHuaʔna 'aDal wfiʔj wakla krumb
98.	Abla Fahita	Zhafer Abdin	ايه الحاجه اللي تتكسف توريبها في جسمك ʔih ʔilHaga ilʔj titkisif twarjha fi gismk
99.	Abla Fahita	Rojina	كم عدد المقاريض /شاحطة كبيره / حلوفه كبيره Kam 'aaddad ilmaʔari:D / ʔaHTTa kbijra /Halu;/fa kbijra
100.	Abla Fahita	Rojina	لو وقع خاتمك في القعه هاتجيبه
101.	Karo	Rojina	ام ٤٤ ʔum ʔarba'a wirbi'ajjn
102.	Rojina	Karo	امك مرتكيش ʔumik marbitkjʔ
103.	Abla Fahita	Rojina	هترمي الحلق علشان شخه في الكابينيه hatirmi ʔilHalaʔ 'alaʔʔan ʔaxa filkabineih
104.	Abla Fahita	Audience	مزنوقه maznu:ʔa
105.	Lamis Elhadidy	Abla Fahita	عارفه انك مش مؤديه 'aarfa inik miʔ muʔaadaba
106.	Karo	Lamis Elhadidy	وراء كل انكل عظيم طنط waraaʔ kul ʔankle "azheem TanT
107.	Karo	Lamis Elhadidy	ووراء كل طنط عظيمه نفسها وشويه ميكب wiwaraaʔ Kul Tant 'azhi:ma nafsaha wʔwjt
108.	Lamis Elhadidy	Karo	مامتك عروسه محشيه قطن mamtik 'aarusa maHʔiya ʔutn
109.	Abla Fahita	Nawal Elzoghby	يا وليه ja wilja
110.	Abla Fahita	Nawal Elzoghby	عامل اتخانق مع زميله جاب البواسير 'aamil ʔitxaaniʔ ma'aa zmi:lu gab ʔilbawasi:r
111.	Abla Fahita	Nawal Elzoghby	بحب لبنان علشان الفشخ مش عيب عندكم baHib libnan 'alaʔʔan ilfaʔʔx miʔ 'aeib 'andukum ilfaʔʔx :sitting with legs widely apart.

			Slang: fuck or punish severely
112.	Abla Fahita	Medhat Shalaby	يابن السوكه jabin lsu:ka
113.	Abla Fahita	Medhat Shalaby	بالنسبة للايج ايج bilnisba lilʔih ʔiH
114.	Abla Fahita	Medhat Shalaby	اقفل رجلك ʔiʔfil riglejck
115.	Abla Fahita	Medhat Shalaby	مره اتزنتت زنقة مالهاش حل marra ʔitzannaʔt
116.	Abla Fahita	Medhat Shalaby	ياخا شوف تواليت jaxa ʃouf tuwilit
117.	Medhat Shalaby	Karo	ماما قبيحه انا عارف mama ʔaabiHaa ana ‘aaarif
118.	Abla Fahita	Medhat Shalaby	عندك بوكسر مخروم ‘aandak bukksr maxru:m
119.	Karo	Ahmed Malek	مقصوف الرقية maʔSu:f ʔirazaaba
120.	Abla Fahita	Ahmed Malek	حضرتك المحصوره HaDritak ʔilmaHsura
121.	Hasan Elraddad	Abla Fahita	علي الكبري متحبر وعايز يتسير ‘alaa ilkubri mitHajar wi’ aajiz jitsaijar
122.	Hasan Elraddad	Abla Fahita	القصرية الشقية إبح ليك وليا il‘uSriya i’ʃʃaʔizjah iʔH li:k willja
123.	Hasan Elraddad	Abla Fahita	أردافي ملظظة ʔardafi mlzZhlaZhah
124.	Hasan Elraddad	Abla Fahita	ʔaʔceduH علي الخازوق ‘aala ʔilxazzouʔ
125.	Hasan Elraddad	Abla Fahita	اتشليط ʔitʃʃaljaT
126.	Hasan Elraddad	Abla Fahita	هتتنفخ Hatitnifix
127.	Hasan Elraddad	Abla Fahita	يخرب بيت جمال امك jixrib bijt gamal ‘umak
128.	Abla Fahita	Hasan Elraddad	مين ممكن تعمل بومية قدامها <u>mi:n mumkin ti’ammil bomba ʔadamha</u>
129.	Abla Fahita	Hasan	حباية فاهيتا ياچرا للسعاده الزوجية

		Elraddad	Habajit fahita jaagra lilsa'ada zilzawgijah
130.	Abla Fahita	Hasan Elraddad	فاهيتايجرا حباية تمام والله يرحم المدام fahitaja:gra Habaja tammam wa allah yirrHam zil madaam
131.	Abla Fahita	Hasan Elraddad	يامقصوف ja maʔSu:f