

A Comparative Analysis of Politeness Strategies in the Animated Cartoon *Angelo Rules* and Its Dubbed Arabic Version

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Received: December 2, 2022

Accepted: January 2, 2023

Online Published: January 3, 2023

doi:10.5430/wjel.v13n1p337

URL: <https://doi.org/10.5430/wjel.v13n1p337>

Abstract

The aim of this paper is to compare the politeness strategies in the English version of the animated cartoon *Angelo Rules* with those in the dubbed Arabic version, focusing on whether the different cultures have an effect on the politeness strategies used. The data for the analysis came from four episodes in English and four episodes in Arabic that were identical to the English episodes, and the analysis was based on Brown and Levinson's framework. The study examined the use of positive politeness, negative politeness and bald on-record strategies by the characters. The findings revealed the existence of positive politeness, negative politeness and bald on-record strategies, which were found in nearly all the English and Arabic episodes analysed. Positive politeness (in particular, exaggerating interest and including both the speaker and hearer in the activity) and bald on-record strategies were the most commonly used in the selected data. Furthermore, no significant difference in politeness strategies used was found between the four English episodes and the same episodes dubbed into Arabic.

Keywords: Animated cartoons, bald on-record, face, negative politeness, politeness strategies, positive politeness

1. Introduction

Using language for communication demands the use of pragmatic strategies, especially politeness strategies. Politeness can be used by both English speakers and speakers of other languages (Leech, 2014), and is a social phenomenon revealed through the use of language (Leech, 2014). Politeness strategies are used to maintain smooth and meaningful conversation between interlocutors (Pradnyani et al., 2017). According to Sinkevičiūtė (2010), there has been increased interest in linguistic politeness over the last 20 years, and it has been studied from various perspectives. Watts (2003) explained that conversation analysis and politeness behaviour were first examined between the 1960s and the 1970s, with Grice (1975) studying cooperative principles based on four maxims and Lakoff (1973) addressing pragmatic competence. Thus, a number of researchers have proposed various approaches, such as Leech's (1983) politeness principle and Brown and Levinson's (1987) politeness strategies, which will be discussed in detail in the following section.

Cross-cultural pragmatic analyses have revealed variation among different languages in interlocutors' use of different politeness strategies, as exemplified by Sinkevičiūtė's (2010) study of English and Spanish. Studies have shown a preference for the use of certain politeness strategies over others, depending on the culture of the language. For instance, Hickey and Stewart's 2005 study, focusing on politeness in 22 European countries, revealed that the Spanish culture tends to be characterised as positively polite, while the British culture is characterised as negatively polite.

Many studies have suggested that we learn how to be polite at a very young age. However, mastery of politeness takes an average child several years due to its complexity (Axia & Baroni, 1985, p. 2). Hoff-Ginsberg and Shatz (1982) argued that "no child has been observed to speak a human language without having had a communicative partner from whom to learn" (p. 22). Thus, during first language acquisition, young children need exposure to sources with more advanced language than their own. Children acquire language through their parents, who also teach their children politeness. Moreover, children's TV programmes are thought to provide children with enriched input comparable to speech directed at them by their parents or older siblings (Van Evra, 2004), termed child-directed speech (O'Grady, 2005). Animated cartoons can enhance children's language acquisition (Haque, 2013) and this may also affect their learning of politeness strategies.

A cartoon movie is defined by Titi (2007) as a moving sequence of images with an illusion of motion created by static images being displayed consecutively. Cartoons portray either real or imaginary events in which different messages are targeted at children of different ages, in addition to cartoons having educational and entertainment functions. According to Wojcik-Andrews, "the major children's film genres are realism, fantasy, and animation as well as musicals, war, sports, literary adaptation, and so forth" (2000, p. 161).

The aim of this study is to compare the politeness strategies used in episodes from the English-language version of the animated cartoon *Angelo Rules* with those in the Arabic-language dubbed version. Since these two languages represent two different cultures, the study also seeks to determine whether the translation into Arabic affects the politeness strategies employed. This is important to investigate because,

as Napoli (2020) indicated, dubbing constraints might lead translators to deviate substantially from utterances in the original film, taking into consideration the pragmatic strategies of the target language into which the film will be translated. Therefore, linguistic changes can result in changes of (im)politeness strategies.

The present study aims to investigate politeness in animated cartoons, addressing the following research questions:

1. Which politeness strategies are used in the English and Arabic versions of the animated cartoon *Angelo Rules*?
2. What are the similarities and differences in the use of politeness strategies between the English and Arabic versions of *Angelo Rules* and are the differences in the use of these strategies a result of the different cultures?

2. Theoretical Background

2.1 Politeness

Yule (1996) defined politeness as a way of showing awareness of another person's face or public self-image, while Hill et al. (1986, p. 349) defined it as "one of the constraints on human interaction, whose purpose is to consider others' feelings, establish levels of mutual comfort and promote rapport". Politeness can be achieved in situations of social distance or closeness. Brown and Levinson's (1978, 1987) well-known politeness theory dominates the field of linguistic politeness and consists of two parts. The first part is concerned with the nature of politeness in spoken interactions, while the second part refers to politeness strategies. Brown and Levinson (1978, 1987) related politeness to face, viewing politeness as a complex system used to mitigate face-threatening acts (FTAs). According to Brown and Levinson, upon entering any social relationship, people have to show awareness of face, a sense of self, public self-image and the addressee. Brown and Levinson noted that face has two aspects: positive and negative. Positive face is considered as everyone's goal and comprises a willingness to be desirable to others, while negative face is concerned with the desire of everyone for their actions to be unimpeded by others. Brown and Levinson (1978, 1987) elaborated that negative face is the notion of a formal politeness that does not impose on others. On the other hand, positive face is defined as the desire to gain admiration and approval from other members of society. Brown and Levinson (1978) suggested five super-strategies used to minimise or reduce threats to face: positive politeness, negative politeness, bald on-record, off-record and FTAs. In this study, the focus will primarily be on positive and negative politeness strategies. When implementing positive politeness strategies, people use language that meets their need to be appreciated and gain approval from others. In so doing, people can build solidarity with others, demonstrating that their interlocutors are liked and desirable. Leech (1983) defined politeness as a form of conflict avoidance, and distinguished between two types: relative (situation oriented) and absolute politeness (speaker oriented).

Leech (2014, p. 88) noted that there are two politeness scales: the *pragmalinguistic politeness scale*, in which utterances are ordered "on a scale of politeness while keeping context invariant", and the *sociopragmatic politeness scale*, in which politeness is "relative to norms in a given society, group, or situation". In contrast to a pragmalinguistic or semantic scale, this scale is context sensitive and bidirectional. Thus, a form viewed as more polite on the pragmalinguistic politeness scale may be perceived as less polite in terms of situational norms.

As mentioned in the previous section, politeness has been studied from different perspectives. The most well-known and widely used approaches are Leech's (1983) politeness principle and Brown and Levinson's (1987) politeness strategies. In Leech's politeness principle approach, he introduced six maxims: tact, generosity, approbation, modesty, agreement and sympathy, focusing in particular on the tact and generosity maxims. He claimed that the tact maxim is important in English-speaking society, whereas the generosity maxim is the most important maxim in Mediterranean communities. One of the main drawbacks of Leech's approach is the limited number of maxims because, as suggested by Cutting (2002, p. 51), it is possible to add other maxims such as a patience maxim. In addition, Curse (2000) proposed a consideration maxim and one of the main politeness strategies or devices is mitigation (see Hazem & Mohammed, 2021). Other linguistic tools could be used to express politeness such as euphemisms, which are defined as using soft and mild words to replace offensive words for the purpose of politeness (Elicer, 2005).

Brown and Levinson (1987) introduced another model based on the central concept of *face*, namely *positive face* in which the speaker wishes to be liked and accepted or *negative face* in which the speaker wishes not to be imposed upon. Leech (2014, p. 33) stated that "the whole focus of B&L's theory was on face-threatening acts (FTAs) and the strategies of politeness that were designed to redress or mitigate them". Brown and Levinson classified FTAs into *on-record* FTAs (direct FTAs) and *off-record* FTAs (indirect FTAs). Furthermore, *on-record* FTAs are subdivided into *bald on-record* and those produced with redressive actions resulting in *positive* and *negative* politeness. Brown and Levinson (1987) argued that when a speaker has a need or wish to perform an FTA, they have a choice of five major strategies, which can be ordered in a bottom-up manner according to the increased threat of FTAs. The riskiest strategy is *bald on-record*, which is composed of clear acts and involves the imperative mood (Brown & Levinson, 1987). This is followed by *positive politeness*, which is a form of endearment used to boost the positive face of the hearer, as in this example from Leech (2014, p. 33): *Give me a lift to the station—there's a dear*. Another option is *negative politeness* in which the face threat is reduced by mitigating the force of imposition. *Off-record politeness* does not involve a direct order or clear act but is illustrated by a hint, such as the following example from Leech (2014, p. 33): *Oh dear, I'm late for my train again or are you driving to the station, by any chance?* where the hope is that the hearer will give the speaker a lift without having been directly asked. The last and least face-threatening strategy is avoiding all face threats by not asking the hearer for anything. This can be illustrated in the following figure taken from Brown and Levinson (1987, p. 316):

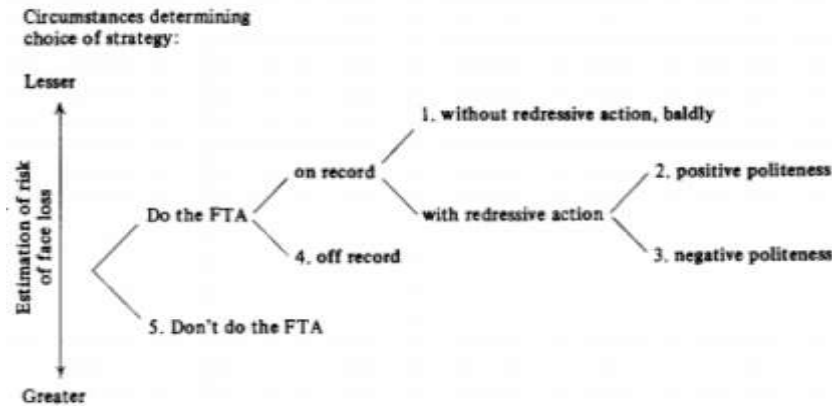


Figure 1. Brown and Levinson's possible strategies for performing FTAs (1987, p. 316)

Moreover, Brown and Levinson (1987) divided *positive* and *negative* politeness into a wide range of linguistic strategies, including 15 positive strategies and 10 negative ones. They also listed 15 off-record strategies. The 15 positive politeness strategies presented by Brown and Levinson (1987, p. 322) included the following:

- Notice, attend to hearer (his interests, wants, needs, goods).
- Exaggerate (interest, approval, sympathy with hearer)
- Intensify interest to hearer
- Use in-group identity markers
- Seek agreement
- Avoid disagreement
- Presuppose/raise/assert/assert common ground
- Joke
- Assert or presuppose speaker's knowledge of and concern for the hearer's wants
- Offers, promise
- Be optimistic
- Include both the speaker and hearer in the activity
- Give (or ask for) reasons
- Assume or assert reciprocity
- Give gifts to the hearer (goods, sympathy, understanding, cooperation)

On the other hand, the ten negative politeness strategies suggested by Brown and Levinson (1987, p. 322) included the following:

- Be direct/conventionally indirect
- Question, hedge
- Be pessimistic
- Minimise the size of imposition on the hearer
- Give difference
- Apologise
- Impersonalise the speaker and hearer
- Avoid the pronouns 'I' and 'you', state the FTA as a general rule
- Nominalise
- Go on record as incurring a debt

In order to choose the most appropriate strategy, the speaker has to estimate the FTA, which is calculated in terms of three quantifiable components: D (distance), which refers to the social distance between interlocutors; P (power), which refers to the speaker and their position in society; and R (the rank or degree of imposition), which refers to the degree of threat.

Similar to Leech's (1983) politeness strategies, Brown and Levinson's (1987) politeness strategies have been criticised. One of the criticisms levelled at Brown and Levinson is their claim that their politeness theory is universal, with researchers arguing that it has a Western bias and thus cannot be a universal theory applicable to all languages (Leech, 2014). Moreover, they have been criticised due to their definition of face, which is subdivided into positive and negative face. Nevertheless, it is thought that the concept of face is applicable to many cultures (Watts, 2003, p. 63), meaning that Brown and Levinson's (1987) approach has been prominent in various analyses and cross-cultural research. Therefore, this analytical approach is adopted by the current study because it focuses on cross-cultural politeness, comparing and contrasting the two different cultures of English and Arabic.

It is noteworthy that in terms of politeness strategies, although indirectness is perceived as the politest way of speaking in elite-level English, Kerkam (2015) contended that this is not the case in Arabic cultures. Instead, indirectness in Arabic may be viewed as impolite, while directness is the most polite way to make excuses and requests. This is supported by studies conducted by Al-Shurafa (1997, 2001, 2002).

3. Previous Studies

A number of studies have been conducted on politeness in animated cartoons. In their study of positive politeness strategies in the animated cartoon *Home*, Pradnyani et al. (2017) adopted Brown and Levinson's (1987) politeness strategies, focusing on positive politeness. In analysing their data, they discussed 19 positive politeness strategies. The characters used the following positive politeness strategies: exaggerating, intensifying interest in hearer, using in-group identity markers, seeking agreement, making offers, making promises, being optimistic, including both the speaker and hearer in the activity, and giving gifts to hearers (i.e. goods, sympathy, understanding, cooperation). The most frequent strategy used by the characters in the movie was the use of in-group identity markers, which occurred five times in the data.

Similarly, Darma Putra et al. (2018) conducted a study to determine the types of positive politeness strategies used by the characters in the animated movie *Finding Dory*. The study aimed to analyse the utterances in a movie script and also to determine which factors influenced the usage of positive politeness strategies. The analysis of the study was concerned with the characters' use of positive politeness strategies. The collected data were then identified and classified, before conducting qualitative analysis based on Brown and Levinson's theory of politeness. When extending and responding to an utterance containing positive politeness strategies, the characters intensified interest in the hearer, used in-group identity markers, presupposed/raised/asserted common ground, asserted or presupposed the speaker's knowledge of and concern for the hearer's wants, made offers and promises, were optimistic, included both the speaker and hearer in the activity, gave (or asked for) reasons, and assumed or asserted reciprocity. The study concluded that the sociological variable of context was the key factor influencing whether the characters extended and responded to the positive politeness strategies.

Another study on animated cartoons was conducted by Putriyadi (2019), examining the politeness strategies used by the characters in conversation in the *Zootopia* movie. The purpose of the study was to describe the types of politeness strategies and to determine those that were the most frequently used. The researcher also aimed to find out the role of motivation and character education in *Zootopia* in the characters' use of politeness. Brown and Levinson's politeness theory strategies were found in the data: bald on-record, positive politeness, negative politeness and off-record strategies. The dominant politeness strategy used in *Zootopia* was the bald on-record strategy, which was realised by non-minimisation of the face threat and FTA-oriented bald on-record usage. Positive politeness was implemented by exaggerating, the use of in-group identity markers, avoiding disagreement and being optimistic, while negative politeness was achieved by being indirect and apologising. Moreover, the off-record strategy was achieved through being ironic and giving incomplete utterances. Among all of the sub-strategies, non-minimisation of the face threat was the most frequent sub-strategy used in characters' conversations in *Zootopia*. The results revealed that the politeness strategies of *Zootopia* are a valuable learning resource for enhancing students' motivation and personal development.

Some cross-cultural studies on politeness have also been conducted, including Sinkevičiūtė's (2010) study entitled *A Comparative Analysis of Politeness in First Encounter Conversations in British English Film and Peninsular Spanish Film*. The data for the analysis were collected from two films: *Love Actually* (British English) and *Va a Ser Que Nadie es Perfecto* (Peninsular Spanish). The researcher applied Brown and Levinson's (1987) framework to analyse the data. The results supported the hypothesis that the Spanish film mostly favoured positive politeness strategies, whereas the British English film employed negative politeness strategies.

Napoli (2020) conducted research exploring the effect of differences of cultures and target-language principles of pragmatics in the dubbing of films. Napoli investigated the relationship between linguistic (im)politeness and audiovisual translation, which is an under-researched area of study. He examined the speech act of requests in English films, as well as in their dubbed Italian versions. Translators often have to deviate significantly from original utterances due to dubbing constraints, and Napoli demonstrated how linguistic change can alter the (im)politeness load found in requests in the original film. Thus, dubbing constraints may underpin the use of different pragmatic strategies in requests found in target-language dialogue. The resulting shifts in (im)politeness may cause the same character to appear more or less (im)polite in the target-language version and are thus worthy of investigation. Napoli (2020) was the first study to demonstrate how audiovisual dubbing constraints influence the (im)politeness of target-language dialogue, resulting in a gain or loss of (im)politeness.

4. Methods

The data for the current study came from the animated cartoon *Angelo Rules* and its Arabic-dubbed version. *Angelo Rules* is an animated

TV series produced by France 3, Teletoon, TeamTO and Cake Entertainment, and was first released in 2010. It is based on the book series called *Comment Faire Enrager: Angelo Rules* also aired on Cartoon Network in over 152 countries and four seasons of the TV series have been broadcast. It is about a boy called Angelo who tries to be wise and is always making plans to get out of trouble. He relishes challenges with his friends Lola and Sherwood and is determined that nothing will stand in his way of achieving his goals. This animated series was chosen for analysis because it is popular with many children and addresses a variety of different contexts where politeness was used, such as Angelo with his family and Angelo at school.

Four episodes in English and four in Arabic were selected for analysis, each lasting for nearly 12 minutes. The data of this study were collected through conducting direct observation of the chosen episodes and taking notes. Table 1 shows the titles of these episodes:

Table 1. Titles of the episodes included in the study

	English	Arabic
1	Book War	1. حرب الكتب
2	Ninja for Hire	2. نينجا للتوظيف
3	Kick-it Ball	3. لعبة أركل الكرة
4	Heatwave	4. موجة حارة

To ensure reliability and accuracy in the identification of the politeness strategies, the data were checked several times by the researcher. Moreover, given the amount of time and work needed to conduct a qualitative study and the need to observe and take notes in addition to comparing the data, the researcher selected four different English episodes and the corresponding episodes in Arabic. These episodes were selected because they addressed different social topics, thus enabling the analysis to encompass variation in the use of politeness strategies. The data were also checked by another researcher to ensure accuracy.

A descriptive qualitative analysis will be reported to determine the type of politeness strategies used and the similarities and differences between the English version of the animated series and the Arabic-dubbed one. The analysis is based on Brown and Levinson's (1987) politeness theory, focusing in particular on positive politeness, negative politeness and bald on-record strategies.

5. Data Analysis

Several politeness strategies were identified in the analysis of the data. In the following sub-sections, these politeness strategies will be discussed, together with examples of each strategy.

5.1 Analysis of Positive Politeness

In this section, the positive politeness strategies found in the selected episodes of *Angelo Rules* will be discussed. Generally speaking, positive politeness strategies were commonly used in all the episodes included in the analysis. The identified strategies with examples from each episode in both the English and Arabic-dubbed versions will be listed below.

The first strategy found was exaggerating interest in the hearer, which was used by the characters in all the four episodes. This strategy can be seen in the following examples:

1. Angelo: Wow. This book is *so informative*. Now, I know how to breathe. Thanks Peter. (Book War)
أنجلو: واو، هذا الكتاب مليئاً بالمعلومات. الآن أعرف كيف أتنفس، شكراً بيتر.
2. Lola: *Awesome idea*. (Ninja for Hire)
لولا: فكرة مذهشة.
3. Sherwood: *Nice bouncer*. (Kick-it Ball)
شيرود: تسديدة رائعة
4. Lola: *This feels awesome*. (Heatwave)
لولا: هذا شعوراً رائعاً

Another strategy was the use of in-group identity markers, as can be seen in the following examples:

5. Character: Wow! Narrow-looking board, *dude*. (Book War)
شخصية: واو لوحاً مذهش المظهر يا صاحبي.
6. Schmitt: Looks that we have the same idea little *dudes*. (Heatwave)
شميتي: لقد خطررت لي نفس الفكرة يا أصحاب.

It should be noted that this strategy was not found in all episodes.

The seek agreement strategy was also found in two episodes, and can be seen in the following examples:

7. Elena: Wait. Did not mom just buy you sneakers two weeks ago? (Ninja for Hire)

Father: *Did she?*

إيلينا: انتظر. ألم تشتري لك أمي حذاءً منذ أسبوعين؟
الأب: هل فعلت؟

8. Mom: *Now did not I tell you there are plenty of arts to see?* (Book War)

Angelo: Yeah.

الأم: ألم أعدك بفناً يستحق المشاهدة؟
أنجلو: نعم

The offer/promise strategy occurred in one of the episodes, as in example (9):

9. Angelo: See, me and my friends got a heating game of kick-it ball going on right now. Well you are kind in the way but *if you want you could play too.* (Kick-it Ball)

انجلو: ترا أنا وأصدقائي في منتصف مباراة أركل الكرة الآن. حسناً يعني أنت تعترضنا إذا أردت اللعب معنا.

The be optimistic strategy occurred in one of the episodes in English and Arabic, as in example (10):

10. Angelo: That's OK. *We will get a mission soon.* All successful businesses started small. (Ninja for Hire)

أنجلو: لا بأس سنحصل على مهمة قريباً. كل الأعمال الكبيرة بدأت صغيرة.

Including both the speaker and hearer in the activity was a common strategy found in all the episodes, and can be seen in the following examples:

11. Angelo: Sherwood, *we* are going about this all wrong. (Book War)

أنجلو: شيرود قمنا بالأمر بشكلاً خاطئاً.

12. Angelo: Now *we* can sit back and wait for the mission to flood. (Ninja for Hire)

أنجلو: الآن يمكننا الجلوس وانتظار تدفق المهمات.

13. Lola: *We* play here every Friday. This court is for us kids. (Kick-it Ball)

لولا: نلعب هنا كل جمعة، هذا الملعب لنا نحن.

14. Angelo: *Let's* do this thing. (Heatwave)

أنجلو: هيا بنا الآن

In all these examples, the speakers referred to themselves and the hearers.

Another strategy was giving (or asking for) reasons and was found in three episodes in both the English and Arabic versions; it can be seen in the following examples:

15. Zonka: How to make peanut butter and jelly sandwich? *Why would I buy this book?* (Book War)

زونكا: كيف تصنع شطيرة زبدة الفول السوداني والمربي؟ لماذا اشترى هذا الكتاب؟

16. Angelo: That's *because* all ninjas are always secret. (Ninja for Hire)

أنجلو: هذا لأن النينجا دائماً سرية.

17. Old man: If it is so new, *why is it so dirty and scratched up?* (Heatwave)

الرجل العجوز: ياه إذا كان حديثاً لماذا أراه متسخاً وبه خدوش؟

The final positive politeness strategy found in the data involved giving gifts to the hearer (goods, sympathy, understanding, cooperation). This strategy was found in two episodes, and can be seen in the following examples:

18. Peter: *I bought it for you with our advance.* (Book War)

بيتر: اشتريته لك من مقدم الثمن.

19. Angelo: *It turns out I even have enough to buy something for my special sibling.* A Fiona Dingel designer hat. (Ninja for Hire)

أنجلو: كما تمكنت أيضاً من شراء شيئاً لأختي العزيزة الغالية قبعة من تصميم فيونا دنغل.

In summary, the most widely used positive politeness strategies in the current data were exaggerating (interest, approval, sympathy with the hearer) and including both the speaker and hearer in the activity.

5.2 Analysis of Negative Politeness

Several negative politeness strategies were observed, among which the question/hedge was the most commonly used negative politeness strategy. This can be seen in the following examples from the episodes:

20. Angelo: I wonder if we should ask mom for an increase. (Book War)

انجلو: اممم اتسأل هل يمكننا طلب زيادة من أمي؟

21. Elena: You *actually* earned enough money! (Ninja for Hire)
إليينا: فعلاً كسبت المال الكافي لشرائه!
22. Angelo: Ok. Ok. *Clearly* Schmitt is not going to step aside for us. (Kick-it Ball)
أنجلو: حسناً. حسناً. الواضح أن شميتي لن يترك لنا الملعب.
23. Angelo: This is not good. *Oh no!* Skating in the house is *really* going to mess things up. (Heatwave)
أنجلو: يا الهي لا! التزلج في المنزل سيزيد الأمور سوءاً.

Being pessimistic was also used by the characters but was less common. It was found in one English episode and the Arabic-dubbed version, and is shown in the following example:

24. Sherwood: *I still think this ninja things are bad idea.* (Ninja for Hire)
شيرود: لكني مازالت أظن أن فكرة النينجا هذه سيئة.

Minimising the size of imposition on the hearer was also common and observed in all the episodes; it can be seen in the following examples:

25. Angelo: But it is *only* a dollar. So much cheaper than any of the other art here. (Book War)
أنجلو: ثمنه دولاراً فقط أرخص بكثير من أي فنأ هنا.
26. Angelo: Those are *just* regular sneakers. This is an investment. (Ninja for Hire)
أنجلو: كان هذا حذاءً عادياً لكن هذا استثمار.
27. Lola: *Just* kick the mood out of the ball. (Kick-it Ball)
لولا: فقط أركل الكرة وسنحسب لك.
28. Angelo: Oh! The movie is *just* about over. (Heatwave)
أنجلو: اوه، أوشك الفيلم على الانتهاء.

Giving deference was also used by the characters in some of the episodes, as illustrated in the following examples:

29. Peter: Thanks *Mr. Reporter.* (Book War)
بيتر: شكراً سيدي المذيع.
30. Lola: *Sir* can we interest you in some ninja services? (Ninja for Hire)
لولا: سيدي هل تطلعك على بعض خدمات النينجا؟
31. Angelo: Hello *Sir.* Step on over. Have you seen our late skateboard? (Heatwave)
انجلو: أهلاً يا سيدي. أيمكن دقيقة؟ رأيت أحدث لوح تزلج؟

The final negative politeness identified was apologising. It was found in two English episodes and their Arabic-dubbed versions, as can be seen in the following examples:

32. Sherwood: *I am sorry.* The ninja only accepts missions of danger. (Ninja for Hire)
شيرود: أنا اسف النينجا لا يقوم إلا بالمهام الخطيرة.
33. Angelo: *I am sorry.* You're mistaken, friend. We work here. (Heatwave)
أنجلو: معذرة أنت مخطئ يا صاح نحن نعمل هنا.

In summary, question/hedge and minimising the size of imposition on the hearer were the most commonly used negative politeness strategies in the data.

5.3 Bald On-record

This subtype was used by the characters in all the English and Arabic episodes. When using this strategy, the speaker is not attempting to minimise the threat to the addressee's face (Brown & Levinson, 1987) and is instead direct. In the data, this strategy was commonly used in the form of imperatives, as can be seen in the following examples:

34. Sherwood: Wait! Don't. (Book War)
شيرود: انتظر! لا.
35. Old man: Don't forget to water the flower. (Ninja for Hire)
الرجل العجوز: لا تنسوا أن ترووا الزهور.
36. Elena: Do not ruin this babysitting. (Kick-it Ball)
إليينا: لا تقصد عملي كجليسة لها.
37. Character: Get in line because I will be the first kid in town doing yo yo. (Heatwave)

شخصية: انتظر دورك لأنني سأكون أول من يجيبها.

6. Results and Discussion

As shown in the data analysis above, the cartoon episodes included a variety of positive and negative politeness strategies. The findings from the current study are similar to those of Pradnyani et al. (2017) in their study of positive politeness given that the characters used the following politeness strategies: exaggerating, using in-group identity markers, seeking agreement, making promises, being optimistic, including both the speaker and hearer in the activity and giving gifts. However, the strategy of intensifying interest in the hearer, which is found in Pradnyani et al. (2017), was not found in the current study. The findings of the current study also support Derma Putra et al. (2018) in terms of the occurrence of positive politeness strategies: using in-group identity markers, making offers and promises, being optimistic, including both the speaker and hearer in the activity, and giving (or asking for) reasons. Again, intensifying interest in the hearer, which occurs in Derma Putra et al. (2018), was not found in the current study, and nor were the following positive politeness strategies: presupposing/raising/asserting common ground, asserting or presupposing the speaker's knowledge of and concern for the hearer's wants, and assuming or asserting reciprocity. In comparison with Putriyadi (2019), again the findings are consistent with this study in terms of both the positive and negative politeness used, such as being indirect and apologising. To sum up, the following positive strategies appear to be commonly used in children's animated cartoons: exaggerating, using in-group identity markers, avoiding disagreement and being optimistic.

Regarding the differences between the English and Arabic-dubbed version of *Angelo Rules* in the use of politeness strategies, in contrast to the findings of Sinkevičiūtė (2010) and Napoli (2020), no differences were observed.

7. Conclusion

This study examined the politeness strategies found in the English and dubbed Arabic versions of the animated TV cartoon series *Angelo Rules*, focusing on whether differences in languages and culture play a role. Moreover, it aimed to determine the most commonly used politeness strategies in animated cartoons addressing children, which might play an important role in their learning and acquisition of these strategies. The findings revealed a significant number of commonly used positive politeness strategies, including exaggerating (interest, approval, sympathy with hearer) and use of in-group identity markers. The common use of positive politeness might be because most of the conversations involved the main character Angelo and his friends Sherwood and Lola. Regarding negative politeness strategies, the most used strategies were hedges, minimising the size of imposition on the hearer, giving differences and apologising. The strategy of being pessimistic was used but was not common. The bald on-record strategy was also used by the characters in their conversations. The off-record strategy was not the focus of the study, and was not frequently found with only one occurrence in a single episode.

Based on the analysed data, the characters in their conversations in both the English and Arabic versions seemed to communicate in a direct manner. In answering the second research question regarding the similarities and differences in the use of politeness strategies between the English and Arabic versions of *Angelo Rules*, the findings suggest that there was no significant difference in the politeness strategies used in the English version and dubbed Arabic version of the cartoon. It appears that the Arabic-dubbed version retained all of the politeness strategies used in the English version as long as these strategies did not threaten the culture of the target language. Therefore, it could be said that the same politeness strategies were used in both the English and Arabic versions.

The current study also has limitations that should be acknowledged. The analysis was limited to a comparison of four episodes in English and four Arabic-dubbed episodes in a single animated cartoon series, i.e. *Angelo Rules*. Further research should compare other TV shows addressing children or compare other languages, as well as investigating the frequency and various combinations of politeness strategies. Furthermore, other dubbed TV shows addressing adults should be studied to find out possible differences in the politeness strategies which could result from cultural differences between different languages.

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