The use of questions and the consequences for face work in media discourse:

An empirical analysis of *The Jeremy Kyle Show*

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Abstract

This empirical study explores the expression of face work in a confessional televised talk show, *The Jeremy Kyle Show*, with the principal focus of analysis and examination on the host's interrogative speech actions towards his invited guests. The data were collected (recorded) from October 2007 to December 2010 and some more recent data were recorded from November 2012 to November 2013. In total, there is a recorded corpus of some 500 shows of one hour each.

This study consists of two parts. The first part critically introduces the methodology to be employed. This methodology is increasingly practiced by researchers in many disciplines that are interested in the naturalistic approach to language and communication. Conversation Analysis (CA) consists in observing naturally occurring speech, video or audio recording the observed speech, transcribing, by following widely accepted conventions, the video or audio recordings and then subjecting these recordings and transcripts to analysis. In this thesis, the description and analysis is conducted in terms of a model that begins with four modes of questions. The model consists in (1) the pure information mode; (2) the control mode; (3) the deference mode; and (4) the rhetorical mode, and an original development of this classification is presented. The principal focus is on the control mode where categories relating to (a) Interrogation Question; (b) Imperative Question; (c) Challenge Question; and (d) Irony/Sarcasm Question are introduced. (c) and (d) are imported from other works. (a) and (b) are original, as far as is known, to the present account. It is shown that the descriptive categories of CA allow for further categorical discrimination. The second part of this study focuses on the topic of face work. This analysis is conducted in terms of recent work in Politeness Theory and is supplemented with reference to the Theory of Impoliteness. The resulting analysis permits a clear perspective to be developed on the conversational dynamics of questions in discourse exchanges and the social dynamics of impoliteness and of face work more generally.

The main contributions to linguistic and, specifically, pragmatic research are: (1) the descriptive extension of a hitherto underappreciated model of questions in media discourse; (2) the examination of questioning strategies in bald-on-record politeness usage; and (3) the application of impoliteness strategies to the use of questions in a specific kind of media discourse in particular. In addition, the study proposes a category of questions that convey impolite acts where multiple impoliteness-strategies are performed.

Key subjects: questions, questioning strategies, media discourse, issue-oriented talk show, discourse analysis, conversation analysis, speech act, social action, ritual practice, social interaction, politeness, impoliteness

Table of Contents

Transcription Conventions

Contiguous Utterance	When there is no interval between adjacent utterances, the second being latched immediately to the first (without overlapping it), the utterances are transcribed as below. *Graham: You feel hurt. Lost.* *Mother: Lost.*
Overlapping Utterance *Notation:* ‖	When overlapping utterances do not start simultaneously, the point at which an ongoing utterance is joined by another is marked by the notation ‖ *Mel: I never said I had it in my leg.* *Naomi: ‖Yes, you did!*
Interruption Utterance *Notation:* ǂ	The notation ǂ marks where interruption utterances start and a dotted line ---- at the end of lines indicate the length of interruption. *JK: So, we've gone through not-at-all to kind of...* *Steve: ǂ I didn't say not at all, did I ?*
Extensions of sound *Notation:* ::::	Colons indicate extensions of the sound more colons prolong the stretch. One colon indicates a 0.25-second-extension and four colons indicate 1-second-extension, etc. *JK: When you were growing up, were you angry with her, did you hate her?* *Rachel: O::::h. I hated her. I hated her. I hated her guts.*
Pauses *Notation:* [:::]	Colons with [ ] indicate pauses and the number of colons prolong the stretch. One colon indicates a 0.25-second-pause and four colons indicate 1-second-extension, etc. *Ann: When I give a birth to the baby, he can have it.* *JK: He can have it? Is that what you just said? [:::::::::] He can have IT?*
Transcriptionist doubt *Notation:* (-)	In addition to the matters of intervals and inserted aspirations and inhalations, items enclosed within single parentheses are in doubt. *JK: You could be the father. You could be the uncle.* *Liam: No, I don't want to be the father, if (t-)*
Applause *Notation:* Xx	String of Xs are used to indicate applause, with lower and uppercase letters marking quiet and loud applause respectively: *JK: Let's give them a round of applause.* *Audience: xxXXXXXXXXXXXXxxx*
Non-verbal actions & Vocalization	Placing 'upper notes' above the phrase when the speaker delivers words with remarkable actions or vocalization. [Slowly and calmly] *JK: That's the most emotion you've showed all day* [Glares at JK & makes face] *Tim: Funny .*

My interest in the notion, one is tempted to say, the questioning of questions originated when I did my Masters Degree at the University of Brighton (UK) in 1998, where I took a course called The Nature of Language. During my undergraduate years in Taiwan between 1991 and 1995, we studied applied linguistics, syntax, phonology and semantics, but the subject of pragmatics was not obligatory. The Nature of Language dealt with the use of language and the subject fascinated me to the extent that I began to be fully committed to this subfield of linguistics. The term paper I submitted was an essay on the analysis of the interaction in a TV talk show broadcast in Taiwan, with a focus on the different types of interruptions performed between the interviewers and interviewees. Having been able to observe and study the interactions from the view of pragmatics, I found that most analyses have concentrated on declaratives and imperatives, while the articles and books about questions seemed to be relatively rare. At the time I had to choose my MA thesis topic, I decided to explore this interesting but, it seemed to me, unfashionable topic - questions.

I began with a common methodology in Pragmatics, Conversation Analysis, where I observed possible data around me and I found classroom discourse. Before I did this TEFL course[1], I had been teaching English to pupils in several private schools[2] for two years in Taiwan. With the familiarity of the norms of classroom interactions, which I thought I was confident to deal with, I collected data from the English classroom, organized by the School of Languages, in the University of Brighton. First, I observed the questioning interactions taking place in an EFL classroom and then examined the types of questions performed by the teacher and how students responded to them.

In 2008 I was accepted on an MPhil/PhD course in the University of Brighton and returned to the research field after seven years teaching in universities in Taiwan. I took advantage of the position as a research student's residency in the UK, where there is sufficient data in the English language, I continued my journey of exploring the nature of questions in a foreign language. Following the method of CA, I observed the questions of one of the professional questioners, the TV presenters, and I found a type of talk show that I had never noticed before, *The Jeremy Kyle Show*, a so-called issue-orientated talk show. This show, very intriguingly, was known by everyone I met here, but no one admitted they ever watched it. I have been asked several times (including by the lecturers in School) 'So, (with an unbearable/curious look) do you have to watch it every day?'. I genuinely reply: 'Oh, yeah. For some episodes and clips I might need to watch them dozens of times in order to transcribe them!'. This brings me to believe that lots of people do not like this type of programme because, maybe as the newspaper says, it looks like 'a human form of bear baiting'[3]. When I watched this show, I would think that Impoliteness is a feature of something like *The Jeremy Kyle Show*. However, this programme has never, as far as I am aware, been analyzed before, which is surprising because its linguistic data is very rich. Not only the sources of *linguistic (im)politeness*, but also the host's question types and functions are abundant. Thus, a thesis consisting of these three key subjects: the notion of question, the theories of (im)politeness and *The Jeremy Kyle Show* is here to begin.

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[1] TEFL (Teaching English as a Foreign Language) was a MA course at the University of Brighton in 1998. This course was then divided into two individual courses: TESOL and ELT, two years after I graduated.
[2] In Taiwan, these English learning schools are called 'cram schools' (英文補習班 English Buxiban, literally means supplementary learning schools) where pupils come to learn English after school, to improve their English grades in school or learning English on speaking and listening for their own (or parents') interest.
[3] Please refer to Appendix 3-3.

Acknowledgements

Declaration

I declare that the research contained in this thesis, unless otherwise formally indicated within the text, is the original work of the author. The thesis has not been previously submitted to this or any other university for a degree, and does not incorporate any material already submitted for a degree.

Signed:

Date: 25 November 2014

ONE

Introduction

1.1 An Empirical approach to Media discourse

Television is actually closer to reality than anything in books.
The madness of TV is the madness of human life.

Camille Paglia[1]

Media talk, also known as formal or institutional talk, is one of the most frequently explored areas of pragmatics as a face-to-face discourse type (Coulthard, 1977; Brazil, Coulthard, and Johns, 1980; Tannen, 1984; Button and Lee, 1987; Schegloff, 1984; Ramirez, 1988; ten Have, 1999; Psathas, 1995; Hutchby and Drew,1995; McCarthy, 1996). The functional media interactions are naturally more than the production of a set of dialogues between two or more people broadcast on television for us to watch. Media talk, as a kind of situated discourse, is meant to communicate with its potential viewers with possible multiple purposes, which are to, for example, release the news, educate the public, inform citizens of policy, entertain the audience, and so on. Media serves as a bridge between the presenter and thousands of potential viewers all over the world, and their influence is undoubtedly enormous. People who live in the modern society may not be able to receive the latest news without the mass media. One may not refuse the communication correlated with the mass media, or in a broad sense, one is sometimes forced to accept the information brought by the mass media if (s)he wishes to employ him/herself to the community as well as to *act* a part in the social activities. Unlike ordinary everyday talk, the conversations, question-answer exchanges, and other interactions performed in the media interviews can be pre-written, planned, prepared and then rehearsed in advance, while directors are able to say 'cut' and 'action' during the interaction. Thus, before viewers watch the talks on television or other devices, except for live shows, conversation may be reorganized by editing after recording, although the conversation is 'naturally occurring' in our everyday life. So

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[1] Camille Paglia is a Professor of Humanities at the University of the Arts in Philadelphia. This quote is cited from: http://www.salon.com/writer/camille_paglia

how are the conversational interactions formed in this mostly one-way communication of media talk? Media interactions begin at the point when a presenter begins the programme and the interaction can be divided into two main parts: (1) the interaction between programme hosts and the viewers who watch it, and (2) the interaction formed within on-going programmes, which are hosts-guests interactions, host-host interactions, host-audience interactions and audience-audience interactions in the audience based programmes. In the interview type of media discourse, such as talk shows and news interviews, the activity of host-guest more commonly plays the main parts in the interaction, which is also the type that attracts analysts to do research on. From the perspective of social science studies, the conversation performed in the institutional talks contains, perhaps, more complicated features than the ordinary everyday talks on, for example, the interactants' role-relationship and their relative power, which is as critical analysts claim '(...) social relations of power pre-exist the talk itself' (Thornborrow, 2002:7).

Studying media discourse from the perspective of pragmatics, I examine, specifically, how interactions which take place within the media are conducted. Investigating the nature of questioning performed in interviews on one particular subject can be helpful to discover the interacting structures for modification of host-guests-audience interactions. I therefore focus on questions only and attempt to uncover the embedded features of questions of the Control Mode (Goody, 1978b), especially the questions performing the phenomena of impoliteness. The analyzed data shows how a TV presenter delivers face threatening acts (Brown and Levinson, [1978] 1987) through the use of certain types of questions, while in some cases, the targeted hearers (guests) seem to be forced to receive the acts in the controlled-studio room. In some episodes, the interviews are carried out very much like the courtroom style interrogations, but differ from Lakoff's non-politeness (Lakoff, 1989), where the host with his relative power (Brown and Levinson 1978, 1987; Turner, 1996, 2003), is seemly given the license to say, such as, *You! It's called The Jeremy Kyle Show. Button you mouth and stop speaking until I say you can! Got it? Be quiet!*[2] to stop guests from talking. There are also face-threats conveyed by a straightforward question-as-command while the host Jeremy Kyle delivers an *imperative question*[3], such as *Why don't you get your racist backside off this stage and away from this girl?*[4] to

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[2] *The Jeremy Kyle Show*- 27-06-2013: *I'm disowning my daughter because she slept with my husband*.
[3] *Imperative question* will be further discussed and defined in Chapters 6 and 7 in this study.
[4] *The Jeremy Kyle Show*: 03-10-2013- *I am pregnant - is my partner cheating?*

force a guest to leave the stage or tells his security guard *'Can you get rid of that because he's doing my head in[5]'* to remove his guest from his sight. When a situation like this happens, the recipients (guests or in-studio audiences) seem to, on the surface, retain their rights to (a) accept the host's acts (keep silent to cooperatively agree with the host's order) or (b) respond verbally to confront and/or to defend themselves, but in the end, the guests only do as the host says, either to leave the stage or to 'Shut up'. The questions with such face-threatening features are defined as *control questions* (Goody, 1978) in the present study while the applications of such questions are considered to be a methodical language strategy in the question-in-interaction. That is, instead of saying *May I ask you to leave the stage?* or *Can you please leave/get off this stage?*, the host asks *Why don't you get **your racist backside** off this stage and away from this girl? Get lost!*, which purposely delivers an order with a certain degree of face-threat. These questions-as-threat are constantly exercised in the programme, while it is clear that the purpose and function of these acts are not merely a want to obtain unknown information, but are understood by the pointed receivers to be an indirect order to directly 'do as the speaker says' which also unambiguously threatens the hearer's face. If one means to threaten a pointed hearer's *face*, say, to be rude or impolite or offensive, there may be a reason (motivation) in his/her mind (intention), where a way (strategy) for purposely achieving such action may be planned. Through the careful examination of the dynamic questionings in the question-in-interactions among the TV host and his guests (the interactants) in my data, *The Jeremy Kyle Show,* I demonstrate the close relationship between control questions and the phenomena of impoliteness, which I will further discuss in this thesis.

1.2 Media talk means of *speech actions* and *social actions*

Every living individual performs social actions as long as (s)he lives and interacts with others in the world. Unless one lives all by him/herself in an isolated island with no other human beings or living creatures to interact and/or communicate with[6] where one can only take individual actions, such as cooking his/her own meals, brushing his/her own teeth, perhaps talking to him/herself and so on, one who lives in the world cannot avoid interacting with other people, and that is where social actions take place.

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[5] *The Jeremy Kyle Show*: 01-12-2008- *I won't let you have a black boyfriend - I don't want a black grandchildren.*
[6] Presuming there are animals living together, humans may interact with animals, as in the novel/film *Life of Pi*, and may also formulate a human-animal living coexist society, where personification of an animal may also happen and so engage social actions.

What is social action? The philosopher Seumas Miller (2001:2) puts it this way:

> Social actions are the actions of ordinary individual human persons. These include the actions of individuals performed in accordance with **conventions, rules and norms**, and the actions of individuals qua occupants of social, institutional, and professional roles.

Humans in one group practice the same conventions, establish agreed rules and follow the social norms they believe in while members regularly apply them within the group. As John Searle (1995) states, social actions are *rule-governed actions*, by which people live in the pertained social group/network, follow the formulated actions while they wish to live in coextensive society together. This does not mean to deny the existence of individual action, but when there is an interacting action, there is social action. Accordingly, one interacts and/or communicates verbally with people, there formulates speech actions. Searle (1969) develops from Austin's (1962) philosophy of illocutionary acts in his theory of speech acts and claims that when speaking, people are performing speech acts and, reasonably, in *rule-governed* environments. Searle's (1976) classification of illocutionary acts - the basic kinds of speech act are:

Representatives. The acts of *stating*, *reporting*, *describing*, *asserting*, *deducing*, and *concluding*, that 'commit the speaker to something's being the case, to the truth of the expressed proposition'.

Directives. The acts of *asking*, *requesting*, *pleading*, *ordering*, *commanding*, *challenging*, *defying*, *preying* and *begging*, which are *attempts* to make the hearer do things.

Commissives. The acts of *threatening*, *promising*, *pledging* and *offering*, which are to commit the speaker to do some *future action*.

Expressives. The acts of *apologizing*, *condoling*, *deploring*, *congratulating*, *welcoming*, and *thanking*, where the speaker expresses his/her psychological states.

Declarations. The acts of *excommunicating*, *resigning*, *christening*, *marrying*, *nominating*, *firing*, and *declaring war*, where in special occasions, to declare the fact of someone's status or condition performed.

Searle's (1969) 'basic categories of illocutionary acts' illustrate the speech actions performed when humans verbally communicate with other people in everyday social interactions. These five groups of acts seem, however, to be the actions described and taken from the speaker's perspective, yet, Searle (1972:145), in a later paper *What is a speech act?*, claims that:

> 'In the performance of an illocutionary act the speaker intends to produce a certain effect by means of getting the hearer to recognize his intention to produce this effect, and furthermore, if he is using words literally, he intends this recognition to

be achieved in virtue of the fact that the rules for using this expression he utters associate the expressions with the production of that effect. It is this combination of elements which we shall need to express in our analysis of the illocutionary act'.

To discuss the speech acts produced by the speaker with the intention of making the hearer recognize the speaker's act, let us look at the examples cited from my data in the chart below. These examples shown in my data are literally clear for the hearers (the guests) to recognize JK's intention with no doubts as seen from the reactions and in fact, not all of these acts demand verbal replies.

Representatives	JK: *When you bring a child to the world, you have a responsibility*[7]. ➠ (The guest sits still and doesn't reply a word.)
Directives	JK: *Now get off my damn stage as quickly as possible*[8]. ➠ The guest leaves the stage.
Commissives	JK: *Be quiet a minute or I'll make him make you quiet.*[9] ➠ The guest stop talking.
Expressives	JK: *I'm sorry you that didn't get the result you wanted.*[10] ➠ (The guest continues crying and doesn't reply a word.)
Declarations	JK: *Now you are a Daddy*. (after a DNA result is revealed) ➠ (The guest keeps holding his baby and doesn't reply a word.)

Apparently, except for the speech acts of ***directives*** : *Now get off my damn stage as quickly as possible* and ***commissives***: *Shut your mouth or I'll have you removed* which demand straightforward physical responses to leave the stage/stop talking by the pointed hearer, the other three examples of ***representatives***, ***expressives*** and ***declarations*** then may not necessarily require verbal or physical reply/reaction from the hearers. That is, although an intentionally performed speech act is understood by the target hearer, it might not demand the hearer's verbal or physical response, while through examining the set of interaction, the hearer's act can be observed. These speech act practices convey various communicative features and norms, for example, the behaviour of being polite, which is exhibited in humans' verbal and non-verbal interactions and is related to the convention practices within that society. People in fact have the right to accept or refuse these conventions, of talking and behaving, for the communicative purposes. One explicit example is that when people travel to other countries, they may find it easier to involve themselves in the culture if they follow the conventions and perhaps behave like the local people. That is, for example, if a foreigner visits his/her Indian friend in his/her

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[7] The Jeremy Kyle Show : 05-11-2009: *Will my mum answer why she's never been there for me?*
[8] The Jeremy Kyle Show : 11-11-2009: *I don't want my baby born into our violent relationship!*
[9] The Jeremy Kyle Show- 21-10-2013: *Ex, I admit I cheated and I never want you back.*
[10] The Jeremy Kyle Show- 06-01-2009: *If my baby isn't yours can we still be a family.*

own home, without insisting and using knife and fork or chopsticks, (s)he eats with hands as his/her Indian friends do, (s)he does not just follow the rules and act like the people within the same culture, (s)he presents his/her respect to the Indian's Hinduism, which action may engage him/her in the society more and may be a way to be polite.

Exploring further from the perspective of linguistic pragmatics, there are theories related to conventions, rules and norms which people practice as part of the social practice. Kádár and Haugh (2013) conceive of politeness as a social practice and they point out that (2013:66):

> 'Politeness is a social practice in one sense, then, because it involves evaluation *occasioned* by social actions and meanings that are *recognisable to participants*. In some cases, these evaluations may also be *reflexively occasioned*. In saying these social actions and meanings are "*recognisable to participants*" we are alluding to the fact that social actions and meanings necessarily draw on normative practices, ways of formulating talk and conduct that are understood by participants as doing and meaning certain things'.

According Kádár and Haugh (2013), *politeness* is a social practice which is recurrently practiced in people's social networks and it can be evaluated by speakers. They discuss the *form* of social action and suggest that the behaviour of criticism is one of these kinds. People examine the content of what is said and what pragmatic meaning is implied when they receive a recognisable criticism and that occasions 'an evaluation of rudeness' (2013:64). Next, I will show an example selected from my data to investigate the feature of this phenomenon issued in media discourse.

In the episode titled *Today, should I disown my mum?*, the host asks the question *What sort of mother do you think you are?* to an alcoholic mother Julie, who comes up to the stage, swears at her son and the audience, claims herself as a 'control drinker' and a good mother, while in her son David's memory since he was put into Care at the age of 10, his heroin addicted mother was always drunk and put alcohol and men before her children. In the conversation transcribed below, Jeremy Kyle interrupts Julie and accuses her of being 'more interested in injecting the rubbish into your system than being a mother!', while she explains how she was dealing with her life during that time. Julie then swears at Jeremy Kyle (JK) two times and says *No, you shut your mouth*. The conversation continues as below.

[Example 1-2]

Data : The Jeremy Kyle Show : 11-10-2011
Title : Today, should I disown my mum?

1	JK	Don't swear at me, love. Why did you put them in Care?
	David	
	Julie	[:::::] NO, I've got them taken off me
	Audience	

2	JK	⊢ And you think that's a good mother, do you?
	David	
	Julie	because I was a heroin addict. And that:: NO, **you just**
	Audience	

3	JK	Come on::: You do your best, love. But let me ask
	David	
	Julie	**shut your gob for a minute**!
	Audience	Wo:::::::o

4	JK	you this really calmly. What sort of good mother puts her son in Care, cause she's more interested in taking heroin than being a mother, FAT CHANCE!
	David	
	Julie	[Beep] (swearing)
	Audience	[Cheering] XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

5	JK	⊣Do you erm, do you answer a criticism by swearing at people?
	David	
	Julie	No, I don't.
	Audience	XXXXXXXXXXXXX

6	JK	Well, then don't be so rude. [Raises his talking tone] Well what do you
	David	
	Julie	Well, don't be so [Beep](swears) rude to me then.
	Audience	

7	JK	expect me to do? You are a complete disgrace and a joke. He's asking you to justify what you didn't do. And all you've done is insult him! I think it's taken an awful a lot of courage for him to be here and I think probably you shouted at him for 25 years. (...........................)
	David	
	Julie	
	Audience	

Having a focus on the context of the host's question, I first look at the pragmatic meaning rather than the information the speaker wants to deliver. In stave 2, JK challenges his guest Julie by saying *And you think that's a good mother, do you?* The pragmatic meaning of this question is to imply that *Julie is not a good mother* by indirectly questioning (or challenging) her. Here, what Julie replies to JK does not commonly happen on the show: Julie detects Jeremy Kyle's intention of this 'threat to face' and immediately throws an act back by saying *NO, you just shut your gob for a*

minute!, which meant to ask JK to stop interrupting but it is also a counterattack to Jeremy Kyle's challenging. Without any hesitation, JK takes Julie's face-threat and attacks her face back by a non-stopped statement plus another challenging question *What sort of good mother puts her son in Care, cause she's more interested in taking heroin than being a mother, fat chance!*, which then brings out the long applause of 8.75 seconds from the audience.

As seen in stave 5 to 6, Jeremy Kyle asks *(...) do you answer a criticism by swearing at people? (.....) Well, then don't be so rude*, while at the same time, Julie, who detects the face threat from the host, also replies immediately *Well, don't be so (swears) rude to **me** then!*. Apparently, JK sees 'swearing at people' as rude behaviour. From Julie's view, the meaning of JK's challenge is *recognisable* by Julie, who had received the audience's 'booing' when she walked onto the stage and had been challenged by Jeremy Kyle's investigation. Thus, Julie evaluates JK's behaviours of challenging as rude, while her swearing-talking is also recognised as rude by JK.

To judge whether one's behaviour or action is *appropriate* (Is Julie a good mother?) or *rude* (Julie's swearing-talking or JK's challenging questions), people who see themselves as members in the same society may follow common values which they all agree as the moral order. For example, a good mother should not, at least, be an alcoholic or a drug addict and should put her children first. Similarly, many moral standards in Chinese culture follow Confucian theory. For example, Confucian Analects notes the master, Confucius's words: 非禮勿視，非禮勿聽，非禮勿言，非禮勿動。, which meant to teach people to maintain good virtue and we should *'Look not at what is contrary to propriety; listen not to what is contrary to propriety; speak not what is contrary to propriety; make no movement which is contrary to propriety'*[11]. It worth noting that the literal meanings of each word are reiteratively versified as follows[12]:

非 非 非 非	➡ 非 : not
禮 禮 禮 禮	➡ 禮 : manners, polite, ceremony/ritual and also gifts
勿 勿 勿 勿	➡ 勿 : don't
視 聽 言 動	➡ 視　　聽　言　　動
， ， ， 。	Look/see; listen; speak/talk; move/act

These moral rules are applied, for example, when I was little, my parents used to say 小朋友，非禮勿聽喔！(*Kids, it's not polite/appropriate to listen/overhear adult's*

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[11] Reference cited from eBook on Yanzi Academy. Website: http://www.cnculture.net/
[12] The traditional Chinese are written and read from *up to down* and *right to left* in general, although modern Chinese used in mass media and other sources is more flexible and can be written and read as English format: left to right. Here, I transcribe them as up to down and left to right for easily reading.

conversation!), which teaches the children that when adults talk about their business seriously, good children's polite behaviour is to evade and it also indirectly delivers a message to ask the children to leave the conversation. These lessons of moral orders are commonly taught by adults and teachers to young children who live in the societies which practice Chinese culture.

Accordingly, Kádár and Haugh (2013) draw attention to the close relationship of politeness as a social practice to the *moral order*, *background features of everyday scenes* (Garfinkel, 1967:35-36), which, as they claim, 'lie at the core of what social actions and meanings members think are appropriate/inappropriate, good/bad, polite/impolite and so on' (Kádár and Haugh, 2013:67). That is, the culture of the *moral order* exercised in the same group is dependent upon how people in the same group interpret and evaluate it.

Discussing the moral order, I refer to some examples in same episode: *Today, should I disown my mum*?(11-10-2011). During the interview, Julie not only swears at her son, the host and the audience, but she also keeps saying controversial things, as described by JK as 'disgusting', 'despicable', 'violent' and 'a selfish waste of space', such as calling her own granddaughter, who she only sees once, 'it' and she admits that she told the Research team in the show what she wishes for her granddaughter by saying *'The kid would be better off dead'*. The interview continues with more swearing words and 'inhuman' verbal insults spoken out from Julie while JK eventually becomes speechless a few times and says *I actually think yo::u live on a different planet to the rest of us*. General moral standards tell us that wishing someone 'had better be dead' is definitely not a good thing and one wishes her/his own granddaughter *'The kid would be better off dead'* is far from appropriate and more than bad or impolite. Here, JK says *'I actually think yo::u live on a different planet to the rest of us'*, which not only expels Julie from JK's group of people - who he believes to share the same moral order, but it also isolates Julie from all the other people who live on the Earth by the wall of the moral order and this further enhances the attacking of Julie's face.

The example above shows that isolating one from others in the group may be one of the many ways of being impolite. But in some cases, to evaluate one's behaviours within the moral orders or practices may go far beyond our common knowledge, especially to a non-native speaker. As some examples in British culture, the use of 'fucking' may not always be seen as swearing and rude behaviour. It may be inappropriate, for example, if one says this word in a supervision meeting with the supervisor. Yet, the hearer may not be offended if one says it in a group of close

friends, because the pragmatic meaning of the swearing phrase 'fucking' is *vulgar slang* which is used for emphasis, according to the Oxford Dictionary on line[13]. That is, if you hear someone complaining about the weather and (s)he says *It's fucking hot today!* in a pub when (s)he is having a beer with his/her friends, it may be vulgar and not polite for other customers in the pub who overhear it if it is said loud enough to be heard, but it may be just fine to his/her friends whom (s)he is with. Thus, as Kádár and Haugh (2013:67) suggest 'An evaluation of politeness or impoliteness thus always involves an implicit appeal to the moral order, or to be more accurate, an appeal to a moral order perceived to be in common amongst two or more participants by at least one of those participants'.

In sum, polite or impolite practices are forms of social actions which indicate the moral order practiced within the same group of people or nations, while people talk and perform the selective speech acts of *representatives*, *directives*, *commissives*, *expressives* or *declarations*, which may or may not convey polite or impolite behaviours. In a sense, people make their choices to perform different degrees of (im)politeness when they talk in different social groups and in some cases, there are possible exceptions where one may, for example emotionally lose control, allows his/her rage to rule the behaviour. Thus, a question of the *directive speech act* (ordering), for example, *Why don't you get your racist backside off this stage and away from this girl?* clearly delivers impoliteness due to the choice of wording *racist* and the way of the speaker's expression[14], while another question of the same *directive speech act (asking), Why don't you head down that corridor with your mum?* is understood to be an act of *neither polite nor impolite* (Kádár and Haugh, 2013:63) behaviours according to the situation where this basic *imperative question* is delivered[15]. A further discussion about the wording and degree will be given in Chapter Six.

1.3 Ritualised and contextualized features in situated media talk

According to Kádár (2013), people live in the same society and practice rituals in their networks which are *socially coded rituals*, and thus 'once a convention is adopted by a social network, and when it takes on mimetic functions, it becomes ritual' (Kádár and Haugh, 2013: 149). Indeed, ritual practices are commonly exercised in people's everyday life as long as they interact with others in the society,

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[13] Oxford Dictionary on line: fucking - adjective, vulgar slang, used for emphasis or to express anger, annoyance, contempt, or surprise.
[14] This example will be further discussed in Chapter 7.3.3 Imperative Question.
[15] I will discuss this example in Chapter 8.4 from an aspect of pragmatics theories.

no matter if it is a small group of friends, classmates or perhaps a whole nation, they live with rituals which may or may not be noticed. The recent work of Kádár's (2013) *relational rituals* proposes the significant concept of *ritual* behaviour by which he discusses rituals from both historical and modern data, where there is evidence showed in historical data that rituals may change slowly and may 'fade out' (empty rituals) through time (Kádár, 2013). He discusses the practice of rituals from different aspects, cultures and languages, where provides a framework of rituals practiced in modern society. From a perspective of linguistic pragmatics, not only do the *rituals* practice recurrently in the ordinary everyday conversation, media talk is, to a certain degree, ritualized according to its nature.

The institutional talk-in-interactions in the mass media perform conventionalised acts similar to the rituals practiced in the ordinary everyday settings, although the function and ways of interaction may be different. Take the ritual of greetings as a polite behaviour for example. In my data, Jeremy Kyle opens the show with recurrent greetings, for example, *'Hello?' 'Good morning' 'How are you?' 'You're alright?'*, where his audience claps as welcoming the host, and then Jeremy Kyle expresses *Thank you very much (indeed) and welcome to the show. Now my first guest today is (...)'*, while the audience stop clapping as they know it's the end of the programme's opening and the host is about to begin the first interview. The practice of the ritualistic opening is co-performed by both the host Jeremy Kyle and his guests in the studio where there is no one dissentient to speak or to clap. By this media ritual, the roles of each side are clearly settled: the speaker who greets the hearers indicates a host of a programme; the hearers who give the speaker applause are there to watch/attend the host's interview. Such a convention is familiar to the group of people who have, perhaps, watched the show (on the TV) before or have attended and/or watched other programme recording before, while more possibly the reason people are aware of this format is because they all live in the same society with similar conventions that they all practice. Thus, this host-audience relationship forms a balance here where the host will not sit in the audience to watch the show and no audience grasps the microphone to try to replace the host, where each of them detect their in-group identity (Kádár, 2013) in the situated studio room, no matter who they are after or before attending the show. The awareness of the role-relationships ritualises the behaviour of the act of greetings, and so other acts in the same situations.

Looking through the ritual elements engaged in the media talk, it is found that apart from the ritualised greetings and leave takings recurrently practiced in programme

opening and closing, there are ritualised strategic questioning performed in my data. Some of the specific types of JK's questions displayed a degree of *relational ritual* in the show among him, his in-studio audiences and his guest(s). The term relational (relating, relationality) is interpreted in linguistic politeness researches widely, which features interpersonal relationship practices in social groups (or networks) (Kádár, 2013). There is the force of speaker-oriented in-group ritual discovered in my data, which interestingly re-divides the interactants from three main sub-groups (the host, the guest and the audience) into two teams: the host + the audience against the guest simply by JK's questioning, where an intriguing *in-group ritual* takes place. Kádár (2013) defines such *in-group ritual* as '(t)he type of ritualised relational practices which are formed locally within the social unit of a relational network' and in this study, it is activated through a specific type of question . See the example of '*If...., wh-question....?* challenging question below.

[Example 1-1]

Data : *The Jeremy Kyle Show* : 03/11/2008
Title : Mum, you've lied about everything – is this man really our dad? DNA results!

1	JK	[Points at the mum] Can I say something as an outsider? [:::] If this woman is being vilified for her children going into Care and apparently according to Steph. and Collin [::] being the worst mother ever in the history of universe, WHAT SORT OF FATHER WERE YOU? [::::] NOTHING! [::::::::::::::::::::::::::::::] ǁOK,
	Martin Steph.	I:: I would have pursued(…)
	Audience	[Applause and cheering::::::::::::::::::::::::::::::]

The *If...., wh-question....?* question is the most significant control question that JK recurrently uses in the interviews. The audience and viewers[16] are familiar with the ritualistic challenge question of *If...., wh-question....?*, where JK changes his tone to high-pitch and raises his volume and begins the question with *If...* Such an act is anticipated by the viewers where JK delivers a question and at the same time he attacks the recipient's face. This is like a practice of agreement between the two individuals[17] in the studio, whenever JK delivers this type of question, the in-studio audience cheers and applauds in response to the host's acts, while what the audience does also delivers fact-threatening acts toward the targeted guest. The audience simply follows the in-studio practice and repeats the same behaviour to what other people do in the same

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[16] In this study, 'audience' or 'in-studio audience' means the audiences who join the show in the studio and 'viewers' are those who watch the programmes outside of the studio, such as in their home.

[17] Here I see the in-studio-audience as 'an individual unit' because people in the same studio gather for the same reason where they are related by the same in-group practice.

group, as Kádár (2013) says 'the interactants will tend to reflect on their ritual practices', unless they are the guest's friend or family who wish to support their friend(s).

Kádár investigates the *constructive* and *destructive* ritual acts conveyed in interpersonal relationships which are referred to the linguistic politeness and impoliteness researches, by which he claims 'im/politeness and rituality have an important interface but they are not inherently related' (Kádár, 2013). The example can be seen in the example above: such formulaic in-group ritual is conveyed by the host's challenging question, which launches people within the same group to attack another member's face, where a *destructive* ritual act conveys. There are examples of both *constructive* and *destructive* ritual acts found in my data where the relational rituals are interestingly formulated with the insiders of its network, that is, for example, it looks like everyone in the studio is aware of 'when' to act 'what' according to what Jeremy Kyle says. One example can be seen when Jeremy Kyle changes his speaking tone and delivers a, for example, challenging question, to a pointed guest. Here the ritual can be recognized in the context with a clear face-attack recurrently perform in the show. The participants in the same group recognized this pre-face-threatening action and react to respond JK's acts with cheering and applause. However, the reaction may change if one watches the show for the first time, sitting in the studio, (s)he might be feeling uneasy and wonder 'when' is the right occasion to clap. More examples with question form will be presented in Chapter 7 in this study.

1.4 The structure of the present study

The study exploits empirical corpora through the principles of linguistic pragmatics and the theories of sociolinguistics, aiming to explore the features of questioning in media discourse and attempts to better understand, as well as to contribute to, the development of (im)politeness theory. Instead of looking at the broad range of possible features, I focus on one structure, the question, for a more definite and focused analysis in this field. This section will address what four elements consist of this thesis:

(1) Focus: Questions

(2) Data: *The Jeremy Kyle Show*

(3) Theories: Politeness and impoliteness

(4) Methodology : Conversation Analysis

(1) Focus: Questions

Bearing the interest in the notion of questions in mind, in this empirical research I investigate the features of questions in my data *The Jeremy Kyle Show*. While during the point of observing the corpus, I kept searching for the limited references about the

notion of questions and exploring the possible research angles and I found Goody's model - Four Modes of Questioning (1978). Goody's model inspires me and soon the examination assumption of this study was established: *Using the control mode of questions (which represent a speaker's domination and power) has a certain degree of being impolite* and this study will explore this control mode of questions and seek to answer this research question. According to Goody (1978:19), 'Speech acts can be seen in terms of the report and command functions of a message' and the four modes, *pure information*, *control, rhetorical* and *deference*, accord with the functions of talking in terms of speech act studies. In this study, I will demonstrate the close relationship between the *control mode* questions (Goody, 1978) and the directive speech act (Searle, 1969) with the practice of impoliteness (Culpeper, 1996, 2011).

It is worth noting that Goody's model of modes of questioning (1978) has not yet been applied for the purpose of classifying questions in media discourse, nor has it been used in other linguistic research. Therefore, I wish to examine and to test the value of this model in the linguistic field. Although Goody's model has been completely ignored by the wider pragmatics community, I conceive this model a useful tool for dividing questions into different modes, by which it explains 'how polite a question is (control mode or deference mode?)' and 'how direct the question is (pure information mode or rhetorical mode?)'. I will review Goody's original model in Chapter Four and in Chapter Five, I apply this model to my data, *The Jeremy Kyle Show*, where I found fourteen different types of questions referred to in the model. The most important analytic chapter, Chapter Seven, focuses on the control mode of questions and impoliteness, where four types of control questions conveying impoliteness are intensively examined.

(2) Data: *The Jeremy Kyle Show*

With regard to the data, I selected a popular British TV issue-oriented talk show, *The Jeremy Kyle Show, ITV*, for this study which I will fully introduce in Chapter Three. This show is distinguished from the traditional 'confession shows' or 'issue-oriented daytime talk shows' (Shattuc, 1997), as defined by media discourse researchers, by its confrontational nature. This confrontational aspect is not only employed among the guests, as the practice in traditional confession shows, but also engaged between the host Jeremy Kyle and his guests. Although it is unlikely that a TV presenter intends on face-attacking or being offensive toward his/her guests (although Simon Cowell may not mind doing so), my observation on Jeremy Kyle's behaviour is, however, very much likely to mean to confront his guests in certain situated backgrounds in the

shows, which inspires the interest of this project on linguistic impoliteness research. In Chapter Seven, I will focus on this phenomenon, specifically on the directive speech acts which conveyed impoliteness in questions-in-interaction.

(3) Methodology

Among the many approaches for analyzing media discourse, for example, conversation analysis, discourse analysis, critical discourse analysis, applied conversation analysis, categorization analysis and so on, conversation analysis is increasingly practiced by researchers in many disciplines who are interested in the naturalistic and empirical approaches to language and communication. Coulthard, (1977) suggests that *conversation analysis* is a first step towards achieving a naturalistic observational discipline to deal with the *details* of discourse interaction in a rigorous, empirical and formal way. CA aims to analyze the order of social organisation, where from a linguistic angle, it provides a tool in order to examine talk-in-interaction in different forms of conversation.

In this study, I took conversation analysis as my starting method in order to launch an observation-based study sourced media discourse, while I explore broader into the notion of questions, I introduce speech act theory in order to investigate the features of the *control questions*. Conversation analysis is not only a useful tool in analyzing the notion of question in complex institutional talk, as will be presented in Chapter Five, but CA also provides a practical method in identifying the performance of an act, for example, the behaviour of (im)politeness performed within the interaction, which I will draw attention to in Chapter Six.

(4) Theories: Politeness and Impoliteness

This study examines the features of questions in media discourse with concerns of 'what types of questions are used' plus 'how the questions are delivered', which the latter is closely related to the study of human's facework (Goffman, 1967). Therefore, with regard to the theory for this study, I look into one of the most interesting human behaviours: being polite and/or being impolite. For the past three decades, analysts have concentrated on Brown and Levinson's 'Politeness theory' and the recent interest of 'impoliteness' has been brought out by a group of people, some of them are specialized in 'Politeness'. From the analysts' perspective, it seems that people choose to 'act' politely and/or impolitely which suit their 'wants', although, in some cases, impoliteness happens in some circumstances where the situations may be out of one's control. I will explore the aspects of these phenomena in Chapters Six and Seven in this study.

Although my assumption for this research refers to the close relationship between the *control mode* of questions and speech acts conveying impoliteness, I apply both politeness and impoliteness strategies to the use of questions in this type of talk show in order to look at how impolite acts are issued by the four *control questions*: challenging questions, irony/sarcasm questions, interrogation questions and imperative questions. What I intend to achieve here is, with no ideological preference of theories in mind, to discover the genuine usage of questions which perform impolite acts. As what I state in Chapter 5.3: *If one does linguistic studies scientifically, to testify what was/is/will be believed should be the first step*, and in which chapter, I will discuss four reasons to explain fully why it is necessary to examine the date with also impoliteness strategies.

1.5 Organization of the present study

This chapter provides an introduction and the foundation of the theories considered for this research. I then sketch the structure of the interests for this work where I import my examination assumption. **Chapter Two** addresses the methodology used in this thesis. I begin with a debate on two possible research approaches: *conversation analysis* and *critical discourse analysis* with the concern of the proposed question: *Using the control mode of questions (which represent a speaker's domination and power) has a certain degree of being impolite.* The second part of this chapter introduces the research methodology for the present study, conversation analysis. I first look at, from a CA perspective, the turn taking (adjacency pairs) and the methodology of data collection, and then move on to the transcription system, where an improved and more reader-friendly system, aimed to design for analyzing multiple speakers in one setting, is introduced.

In **Chapter Three**, I will look at the selected data, *The Jeremy Kyle Show*. A section on how the proposed data (programme) is selected will be given, and I will give a complete introduction to the chosen programme. For **Chapter Four** is a review of the notion of question where I look at 'questions' from both theoretical and empirical views: 'question functions', 'Q-A exchanges' and 'typology of questions'. I then draw attention to Goody's (1978) 'Modes of Question' and propose an empirical based typology of questions, using the selection of programme and data.

Investigating the corpus, I present fourteen types of questions in **Chapter Five** where I apply Goody's (1978) model to the data from *The Jeremy Kyle Show* in order to refine and define each type of question. There are seven new types of question found in

the data with which I propose our model of *Four Modes of Questioning in The Jeremy Kyle Show*. I seek to look at this model as a possible tool of questioning in media discourse as well as its usage in everyday life.

With the interesting findings in **Chapter Five,** where a more controlling and aggressive group of questioning strategies are performed in the show, I take the discussion of (im)politeness theory on board. In **Chapter Six**, I first review how impolite acts are viewed from the perspective of linguistics and further explore politeness and impoliteness theories with the method of CA. In the last part of this chapter, I bring out the significance of how CA contributes to the problematic speech act theory in investigating Q-A sequences and seek to comprise an alternative method by which to verify a successful act of impolite phenomena.

Chapter Seven address the assumption where *control questions* are considered to convey impoliteness in the data. I apply the framework of impoliteness to JK's questions, concentrating on four control questions: interrogation questions, imperative questions, challenging questions and sarcasm questions. The examination demonstrates how the control mode of questions performs impolitness while CA enables the analysis to clarify such behaviours. I explore six significant interactions in *The Jeremy Kyle Show* where JK's intention is obviously shown and acts are successfully delivered. Finally, I conclude this study in **Chapter Eight** with a review of each chapter as well as to point out the limitation of this work. The second part of this chapter concerns what the role of analytical theories play in empirical research in order to reflect my own thought as a researcher and contributions to this field.

TWO
Methodology

2.1 Introduction

In the previous chapter I have sketched the structure of the present study and have briefly introduced the approaches I will take with regard to the research methodology. This chapter centres on conversation analysis where I review the aspect that CA takes as a research methodology for examining talk-in-interaction. As discussed in Chapter One, the focus of my research is to explore the notion of questions, particularly the *control mode* of questions (Goody, 1978) in order to investigate the types of *control questions* with a concern of how they are related to the actions performed (im)politeness. In Goody's data from the Gonja language, the questions in the *control mode* are 'strongly institutionalized' where she conceives of control question as 'in each case the one who asks the questions is in a dominant position, while being asked a control question puts a person at a disadvantage' (Goody, 1978:30). Here, the word *control* in Goody's term is equivalent to *command* occupying one side of the circular graph[18]. Accordingly, the questioner's dominant position is considered to be a practice of power in the question-answer interaction, which indicates that whenever one asks a *control question*, the statuses between/among the interactants are appear or are weighted and which immediately label the questioner as the control-side. Goody's arguments in some way conform to the concept which the *critical discourse analyst* means of power (Thornborrow, 2002; van Dijk, 2001) by which they 'define social power in terms of control' (van Dijk, 2001:354). In addition, Thornborrow (2002:60) examines the phenomenon of power in institutional talk and links *question* with *control*, where she claims that questions are powerful discursive actions that 'In many institutional contexts for talk, the role of questioner is considered to be a more powerful interactional position than the role of answerer'. Taking from this point, I will draw the attention to the approaches for analyzing the phenomenon of *control* in language usage before I move on to discuss the research methodologies for this study.

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[18] Please refer to Chapter 4.2.2. in this study.

2.2 Approaches to the study of power and control

2.2.1 CA and CDA

Researchers who engage themselves in the studies of language and power may find critical discourse analysis (CDA) applicable in investigating the relationship between language and power in institutional talks. One perspective of critical discourse analysis is considered to be an analytical approach which examines how social power is exhibited in the discourse taken within the institutional situations. Since the publishing of Norman Fairclough's paper '*Critical and descriptive goals in discourse analysis*' (1985) and later his book '*Language and Power*' (1989), some analysts begin to study the link between the social structure and discourse through a critical approach. Fairclough (2012:1) conceives of critical discourse analysis as 'A primary focus of CDA is on the effect of power relations and inequalities in producing social wrongs, and in particular on discursive aspects of power relations and inequalities: on dialectical relations between discourse and power, and their effects on other relations within the social process and their elements'. This approach is developed from critical linguistics, who views language as a form of social practice while the behaviour of human's language is described as Hodge and Kress (1993:204) state 'the rules and norms that govern linguistic behaviour have a social function, origin and meaning' (Thornborrow, 2002:15). The theoretical concept of CDA suggests where one's social status in the society determine the relative power (s)he allows to exercise and which may also effect one's language use in that social group, which formulates the 'three-dimensional concept' of CDA: (a) texts (b) discourse practice and (c) social practice. The figure Fairclough (1995) proposed describes the central element in the social activities is *text*, which is the corpus analysts use for examining. *Discursive practice* is in the second dimension which contains the production, distribution, and consumption of text. Both *text* and *discursive practice* are the internal factors of *social practice* which involves *social and historical context* related to social conditions, management and power relations. CDA perceives of the power as something assigned to a particular group of people in the

society by the awareness of their own institutional status which invests in them the dominant right in the conversational interaction even before they start talking. For example, in the doctor-patient diagnosis interaction, the doctor holds more power than the patient because of his/her position as a doctor (with the social awareness) and also
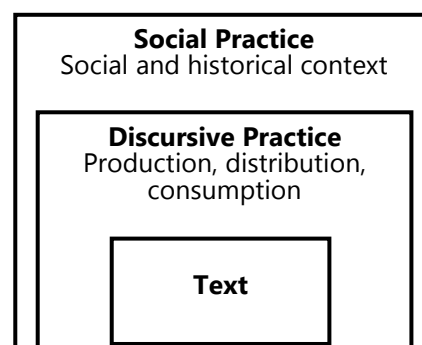
the questioner (questions as control). Perhaps, the role relationships in the society determine where the power as control belong and power seems to assign within the status of the speaker, but it seems to be too simplistic to view the nature of power which is as critical discourse analysts argue where '(...) power is determined by their institutional role and their social economic status, gender or ethnic identity' (Fairclough, 1992; van Dijk, 1993) (in Thornborrow, 2002:7). That is to suggest that, as a CDA analyst who targets a president's speech as the research corpus, (s)he presumes the related power has beeb assigned to the person, so when the President of a nation gives a talk in the public, the power relation shows, such as (s)he behaves and talks like a president by which (s)he embraces the power relation linked with the position in the situated occasions, where people around him/her who perceives the status should act and talk appropriately to accomplish the social power relation.

Different from CDA's approach to the discourse examination, CA is not typically used for examining *power* although the interactants' social positions may be stated but may not necessarily be taken into account when investigating, for example, the control behaviour in the conversation. The technique CA provides is to describe the social organisation of natural interactions and to examine how the interacting orders are formed and how the speaker/producer put the order together. As Heritage (1998:4) suggests 'CA starts with the view that *context* is both a project and a product of the participants' actions. The assumption is that it is fundamentally through interaction that context is built, invoked and managed, and that it is through interaction that institutional imperatives originating from outside the interaction are evidenced and made real and enforceable for the participants'. With the application of CA, the analysts, as observers of social language activities, are able to analyze every feature issued within the organization of interaction by observing how the context is expressed in the sequences of the conversation. In other words, CA explores not only the context but every detail which happened in the talk which enriches our understanding of the situations where the power as control may not be recognized by the speaker's institutional role or when the relative power is not immediately apparent in the context.

Moreover, it is worth noting that although both CA and CDA are to be used as research tools for examining the usages of language, their purposes are fundamentally dissimilar according to some researchers. Conversation analysis is a research method which provides detailed methodological techniques for language analysts in order to systematically apply to the naturally occurring conversation in real empirical data. From the first step of data collection to the data transcription as well as how data can be

transcribed to the methods of analysis are all to be addressed in the CA approach. With the application of CA, the dialogue, actions and interactive sequences in the conversation can be observed and described as a whole by the analysts from observation-base or theoretical stands. While critical discourse analysis is an approach developed from critical linguistics and as Fairclough (2012) claims that is a branch of critical social analysis, which 'brings the critical tradition in social analysis into language studies, and contributes to critical social analysis a particular focus on discourse, and on relations between discourse and other social elements (power relations, ideologies, institutions, social identities, and so forth)'. The CDA methodology, as described in 'stages' by Fairclough, is a series of semiotic-examination processes which aims to sort social wrongs:

Stage 1: Focus upon a social wrong, in its semiotic aspects.
Stage 2: Identify obstacles to addressing the social wrong.
Stage 3: Consider whether the social order 'needs' the social wrong.
Stage 4: Identify possible ways past the obstacles.

Taking from an unlikely linguistic aspect, CDA purposely investigates the context exercised in the institutional based society and for some analysts, CDA is the research which '(...) primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take an explicit position, and thus want to **understand**, expose, and ultimately resist social inequality' (van Dijk, 2001:352). In order to discuss further the methodologies and to understand how CA and CDA are applied, in the next section I will explore two examples of real English language data in media discourse.

2.2.2 Using talk as real data

Although power may assign to one side of the speaker who is recognized in social activities, the reality is that the role(s) relationship is more complicated than discursive theories. As Fairclough suggests 'Social actors acting within any field or organization produce representations of other practices, as well as ('reflexive') representations of their own practices, in the course of their activity, and different social actors will represent them differently according to how they are positioned within fields or organizations'. Accordingly, power relations shift as the social positions change. Taking the aspect from the theoretical assumption in CDA research where one's role relationship referred to the social position with the case beyond his/her multiple-role relationships, let us consider again the example of the president discussed above. If, for example, the president leaves

the public speech stage, goes home, changes his/her suit and goes to the hospital to see a doctor, what position is he in? As a public figure, (s)he should be recognized when (s)he goes to the hospital so (s)he holds two social positions at this point. While in the standard medical interview, the doctor is in the control position due to his/her social relation in this type of interview. Here, can analysts pre-determine which of the participant's power as control in the multiple-role relationship between a doctor (a questioner as control) and a patient (a president and an answerer)? The answer may be no.

Comparing to institutional interactions in courtroom setting of investigations and doctor-patient diagnostic questioning, where in many cases the questioners (the judge and doctor) hold the right to interrogate the suspect or patient and are more likely the dominant power in the interaction, the power relation featured in the question-answer interaction performed in media discourse may be less power-constrained. In fact, in some media discourse, for example, celebrity interviews and political interviews, the host and the guest are sometimes sitting in 'equal status' in terms of power linking beyond his/her multiple role relationships, where in some cases, it is possible for a guest to override the host's power and the 'power as control' may not be seen. That is, on the surface, a host as a questioner is entitled to control the interview and lead the question-answer sequences in the conversation, which does not necessarily determine the power relation embedded within the roles made between the interviewer and the interviewee. The reasons for this are various. It may relate to the fact of their multiple-role relationships as discussed in the previous section or it may just simply that the host voluntarily deflects the assigned control to be polite or pay respect. An example of the institutional setting of interviews can be seen in the daytime talk show programme *This Morning* in the episode broadcast in January 2013, where the programme hosts, Phil and Holly, interviewed the Prince of Wales. On the surface of the interview, the hosts perform the control position where they ask questions to the interviewee, Prince Charles. However, the assigned power of the hosts hold does not seem to give them the right, as the setting of the institutional convention (Fairclough, 1989), to display too much of their power due to their real life position, not 'their social economic status, gender or ethnic identity' (Fairclough, 1989), but because the interviewee is the Royal Highness Prince Charles. In some cases, power may be assigned to the institutional roles, when the multiple positions are combined, the power relationship is no longer a simplistic topic.

The second question, are the behaviours of leading the conversational interaction, for example asking questions and/or constraining the right to talk, meant to describe the

participants' power and control? Taking the news interviews as an example, generally it is the interviewer as a questioner who takes control of the question-answer interaction. But even an experienced professional host may encounter the situation where the interviewee performs actively to refuse to be interrupted when the host intends to take his/her floor, where the interviewee may dominate part of the conversation. Let us consider the BBC news interview below, where I put the guest as the first speaker.

1	Guest	Looked, I am someone who has very positive optimistic plans for this country. We have turned round and our turning round Britain's economy. We got one and a half million more people in work. We've cut our deficit. Britain is growing faster than any other G7 country this year faster even than America. We show we can make changes and I am tremendously unbeat, bullish and optimistic about what Britain can achieve in terms of our economy :: and als::o about our place in Europe. We have a
	Host	[raises his hand] ‖ Ok::
2	Guest	a pla::n that's the most important thing in politics is to sho:::w to people you have a clear and plan for our economy for our country for our future for whatever it stands that
	Host	[raises his hand] ‖ One:: ‖One
3	Guest	is what we gonna do.
	Host	last:: ‖One last very gentle very light go. In that referendum you'll tell people to vote y::es or no:: you won't sit on the fence.
4	Guest	No no of course. I won't sit on the fence.

Simply examining the talk above without considering who the host and the guest are, it is clearly shown that, in this 38 seconds of conversation, the host is struggling to deliver his question due to the guest's reluctant to be interrupted. This is *The Andrew Marr Show*, a political/news talk show hosted by a former BBC Political Editor, Andrew Marr, who, as described, 'interviews key newsmakers and shines a light on what's happening in the world' (BBC Official Website, 2014). There is no doubt about Andrew Marr's social status in and outside of this programme, although in this episode, his guest is the Prime Minister, David Cameron (14 May 2014). The interview begins at the point where the host greets *Good morning, Prime Minister* and ends when he says *Thank you very much for joining us, Prime Minister*. The Prime Minister's talking takes 3/4 of the interview, which is 15 minutes and 36 seconds out of the total 20 minutes and 30 seconds interview, in which Andrew Marr asks 34 questions, including the follow-up questions. There are overlapping and interruptions (defined in CA) both performed by Andrew Marr and The Prime Minister. Marr talks overlapping[19] with the Prime

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[19] **Overlaps** are instances of slight over-anticipation by the next speaker: instead of beginning to speak immediately following the current speaker's turn, the next speaker begins to speak just before the very end of the current speaker's turn, overlapping the last word (or part of it).

Minister 37 times when (1) Marr attempts to cut in and ask a follow-up question but without success which then becomes overlapping the Prime Minister's talking; and (2) Marr's 'echoes' and 'agreements', such as 'Okay' and 'Right', which are to show the conversation has being followed.

In both cases, the Prime Minister continues his arguments without been interrupted by Marr, which is as the example discussed above. In addition, during the interview, they both produce interruptions. Marr interrupts the Prime Minister 11 times while the Prime Minister performs 25 interruptions. The interruptions here include (1) the second speaker prevents the

The Andrew Marr Show (14 May 2014)			
Interactants	Overlaps made	Interruptions made	Total talk time
Marr	37	11	4'24"
Cameron	4	25	15'36"

first speaker from finishing his talk and at the same time gaining a turn for the interrupter (Coates, 1993), and (2) in the data here, for many times the interruptions take place when the Prime Minister rushes to answer/talk while Marr has not yet finished asking his questions. Examining the figure, we may find that the guest in a degree overrides, although without being too offensive, the host's talking floor by being successfully interrupting 25 times. While there are 11 times that the host attempts to cut in Cameron's talking in order to question him, which, however, is not necessarily a power-oriented interruption (Goldberg, 1990). This example shows that through the organized talking turns, include interruptions, the roles of *control* shifted between the interviewer and the interviewee in the institutional setting, which is as Thornborrow refers to Foucault's (1977, 1980) theoretical concepts of power as a constantly shifting set of relations which can be analysed in the detail of localised forms of interaction' (Thornborrow, 2002:23).

To answer the question in the beginning of this section, I argue that there is a clear difference between control and power. One practices control in order to show his/her power is not the same as one has the right to control determine his power (as in Andrew Marr's case) or one has the relative power but may not freely perform his/her control (as

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Interruptions on the other hand, are violations of the turn-taking rules of conversation. The next speaker begins to speak while the current speaker is still speaking, at a point in the current speaker's turn which could **not be defined** as the last word. Interruptions break the symmetry of the conversational model: the interruption prevents the speaker from finishing their turn, at the same time gaining a turn for the interrupter.

in the Prince Charles interview). In some cases, a questioner in the institutional setting is considered to play the role of control, for example, a doctor in the medical interview. However, it may appear to be that the doctor is merely doing his job which is to ask questions in order to diagnose patients. Thus, we can easily distinguish the questions *So, what happened to your wrist? Does it hurt if I twist like this?* from this *Shouldn't you be more careful when you use your injured hand?* where the former is a question to diagnose and the latter the doctor is not 'only doing his job' but seemly throwing challenge to blame, perhaps, his/her old patient who he has known for years Thus, in order to understand the complexities of social power and control linked between the participants in the discourse, not only the social economic status, gender or ethnic identity should be taken into account.

2.2.3 Discussion

It is undeniable that critical discourse analysis may be one of the useful tools for investigating the power undertaken in institutional talk, however not all studies dealing with the analysis of power and control unequivocally rely on CDA. Media discourse may not be as Zimmermann (1988:406) describes, like ordinary conversation, which is 'an interactional activity exhibiting stable, orderly properties that are the analyzable achievement of the conversant', however, the methodology of CA provides 'a set of qualitative procedures based on detailed observation to capture the discernible features of conversational exchanges' (Zimmermann, 1988:406). In fact, if analysts take the CA approach carefully, many of the embedded phenomena, such as power exercised in social practice, can be observed, investigated, analyzed and theorized. As vin Dijk (2001:352) points out '(w)e may find a more or less **critical perspective** in such diverse areas as pragmatics, conversation analysis, narrative analysis, rhetoric, stylistics, sociolinguistics, ethnography, or media analysis, among others'. Thus, instead of subjectively viewing power existing in the specific social roles, for example CDA's aspect of the doctor's relative power to the patient in medical interview, CA offers a practical and achievable tool for identifying many of the phenomena of human's behaviours through examining the details in both the context managements and the meaning in the interaction where *'both a method and an attitude toward its data'* **are** dealt with. In conclusion, as Hutchby and Drew (1995:183) suggest '[t]he main objective of CA research is to uncover the sociolinguistic competences underlying the production and interpretation of talk in organized sequences of social interaction. Conversation

analysis thereby represents a major bridge between linguistic analysis in the field of pragmatics, and the sociological investigation of sociality'.

In addition, perhaps more importantly, my object for the present study, however, is on the features of questioning, but not on semiotic-examination for detecting *social wrong*, which Fairclough (2012) discusses for CDA. It might be too idealistic to argue that *CA can deal with the issue of power* (Hutchby, 1996) as Thornborrow (2002) states while she appreciates both CA and CDA in her book *Power Talk*. I will, therefore, adopt the concepts suggested by CDA where the *power as control*, may in a degree, constrain the question-in-interaction but not with the attempt to estimate the *social wrong* embedded in the social discourse. Such a massive issue is a difficult topic for an analyst, such as myself, who is a non-native speaker of English. Acting as a researcher, I have to be more careful about the substantial methodology I choose and which has to be not only an applicable tool, but also a methodology with which I can confidently manipulate my analysis with. In the next section, I will move on to the main discussion of this chapter about the methodology used for the present study, conversation analysis.

2.3 An introduction to conversation analysis

2.3.1 Background

Conversation analysis was developed in the early 1960s in California by a group of sociologists. We can say that Goffman's example opened up an interesting field, 'face-to-face interaction' (he later called it 'The interaction order', Goffman, 1983), for his students. Sacks and Schegloff, who were Goffman's students at the University of California at Berkeley, were influenced by him and studied widely in the social sciences, which included linguistics, anthropology, and psychiatry. After graduation, Sacks began to examine some real data, when he obtained some recordings of telephone calls to the 'Suicide Research Centre', and became convinced that the telephone opening lines, for example, *This is Mr. Smith, may I help you?*, were organized social actions. He also completed empirical research on other data, which he recorded from naturally occurring interchanges, and he gave lectures on his findings/studies in his classes from 1964 to 1972.[20] In 1963, Goffman's book 'Behavior in Public Places' was published, with the validation of an intense focus on 'naturally occurring activities' and we can say that CA became an independent field from this time. For researchers, conversation analysis is the

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[20] Noted in Psathas's (1995) book: *Conversation Analysis: The Study of Talk-in-Interaction*. Thousand Oaks, Calif / London: Sage

tool for studying talk-in-interaction, which is a methodical analysis of all kinds of talk, examining both the verbal and non-verbal behaviours in all sorts of interactions, which are naturally occurring in casual everyday conversation, classroom interaction, as well as institutional talk performed in, for example, courtroom interaction, doctor-patient dialogue, news interviews, talk shows, and many more besides (Coulthard, 1977; Brazil, Coulthard, and Johns, 1980; Tannen, 1981; Schegloff, 1984; Button and Lee, 1987; Ramirez, 1988; Roger and Bull, 1989; McCarthy, 1991; Psathas, 1995; Hutchby and Drew, 1995; Heritage, 1998; ten Have, 1999; Hutchby, 2008). Accordingly, Button and Lee (1987) describe CA as a method which 'seeks to find ways not only of revealing society and social organisation as an achievement, but of observing that order and achievement from inside' (Button and Lee, 1987:3). Therefore, for doing analysis on conversation, CA examines the material of social organization in order to describe and understand that natural organization, but not to use that data as a resource to test theories for its natural organisation, although, in some cases, it is practiced in empirical researches. In addition, West and Zimmermann (1982) refer to Coser's (1975) paper 'Two Methods in Search of a Substance' and state that the two methods here are: (a) path analysis, and (b) ethnomethodology, where West and Zimmermann (1982:506) claim that '[a]mong many who were confused by this peculiar coupling were those who contended that ethnomethodology was not a method at all, but a particular attitude or perspective, containing several lines of inquiry'. Therefore, the implication of these two, is, as West and Zimmermann suggest, that 'One such line of inquiry, implying both a method and an attitude toward its data, is conversation analysis' (West and Zimmermann, 1982:506).

The central aim of the conversation analytic approach is the description and explication of the competences that ordinary speakers use. Besides this, the interactions have to be intelligible and socially organized. As regards the data for conversation analysis, Heritage and Atkinson (1984:2) point out that 'Within conversation analysis there is an insistence on the use of materials collected from naturally occurring occasions of everyday interaction by means of audio- and video-recording equipment or film'. In addition, Hutchby and Drew (1995) also suggest that the data have to be recorded from naturally-occurring conversations for discovering: (a) how participants interact with each other with a target focus; and (b) how the activity sequences are produced. Thus, how does CA approach the facts in terms of doing conversation analysis on 'naturally occurring conversation'? Psathas (1995:2) proposes the basic CA assumptions are as follows:

1. Order is a produced orderliness.
2. Order is produced by the parties in situ; that is, it is situated and occasioned.
3. The parties orient to that order themselves.
4. Order is repeatable and recurrent.
5. The discovery, description, and analysis of that produced orderliness is the task of the analyst.
6. Issues of how frequently , how widely, or how often particular phenomena occur are to be set aside in the interest of discovering, describing, and analyzing the structures, the machinery, the organized practices, the formal procedures, the ways in which order is produced.
7. Structures of social action, once so discerned, can be described and analyzed in formal, that is, structural, organizational, logical, atopically contentless, consistent, and abstract, terms.

Accordingly, Psathas (1995), suggests that conversation analysis is the study of the order/organization/orderliness of social action, especially of those everyday interactions where the order is repeatable and recurrent as the format of structures of social actions.

2.3.2 Talk-in-interaction

Conversation analysis uses the term 'sequences' for adjacency pairs, and this is referred to as 'exchange' in discourse analysis. Yet, whatever it is called, both the terms 'sequences' and 'exchange' require the other part(s) to complete the set. Thus sequences can be organized and turns can be exchanged. In terms of an 'adjacency pair', it consists of two parts, 'first pair parts'(FPPs) and 'second pair parts'(SPPs), and the first part 'constrains' the second part in the interaction, which is claimed to be a *minimal dialogic unit* (Sacks, 1973/1984, 1987; Schegloff, 1984, 2007). Schegloff (1984: 32) remarks that, 'an adjacency pair' consists of a sequence, which probably has the following features:

(i)   Two utterance length
(ii)   Adjacent positioning of component utterances
(iii)   Different speakers producing each utterance

Regarding the most elementary form of an adjacency pair, in his later interpretation, Schegloff (2007:13) further remarks its minimal features are as follows:

(a)   composed of two turns

(b)   by different speakers

(c)   adjacently placed; that is, one after the other

(d)   these two turns are relatively ordered; that is, they are differentiated into "first pair parts" (FPPs, or Fs for short) and "second pair parts" (SPPs, or Ss for short). First pair parts are utterance types such as question, request, offer, invitation, announcement, etc. –types which initiate some exchange. Second pair parts are utterance types such as answer, grant, reject, accept, decline, agree/disagree, acknowledge,

etc. – types which are responsive to the action of a prior turn (though not everything which is responsive to something else is a S). Besides being differentiated into Fs and Ss, the components of an adjacency pair are

(e) pair type relate; that is, not every second pair part can properly follow any first pair part. Adjacency pairs compose pair types; types are exchanges such as greeting-greeting, question-answer, offer-accept/decline, and the like. To compose an adjacency pair, the FPP and SPP come from the same pair type.

The common minimal dialogic unit consists of two parts, spoken by two people and the first part 'constrains' the second part which means they are logically meaningful and understandable by each other, as in a simple greeting such as 'Hi' and 'Hi'. This minimal two-turn exchange can be seen in all greetings:

[Example 2-1][21]

> JK: You're all right? → **first pair part**
> Melanie: Yeah. → **second pair part**

In [Example 2-1] the 'minimal dialogic unit' consists of JK's first pair part *You're all right?*, and the second pair part, *Yeah.*, in which Melanie answers immediately terminates the interaction, thus, the sequence forms a complete 'adjacency pair'.

For some greeting interactions, for example 'How do you do?', the component of 'an adjacency pair' is *How do you do?* , which does not seem to have problems if we put 'First Pair Part' and 'Second Pair Part' another way round. However, this may not be rational in other cases, such as *Thank you* and *You are welcome*. Schegloff's (2007:13) additional points emphasize how FPP and SPP relate to each other and how the pair types should be composed. That is, the first speaker cannot possibly address the Second Pair Part before the First Pair Part. Thus rational pairs are:

FPP : (a question, request, offer, invitation, announcement)

SPP : (an answer, grant, reject, accept, decline, agree/disagree, acknowledge).

Thus, the exchange below is irrational.

[Example 2-2][22]

> Ashley: A couple of times. → **first pair part**
> JK: And you cheated on her, didn't you? → **second pair part**

Here, Ashley cannot possibly predict what JK will ask and answer 'A couple of times.' before JK asks the question 'And you cheated on her, didn't you?'. Therefore,

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[21] The Jeremy Show- 10-05-2013: *Reunite my daughters but I'll prove they're not full sisters.*
[22] The Jeremy Show, 17-12-2013: *Is my cheating ex the father of my baby?*

when a 'question' is placed as the FPP in an interaction, the components of 'an adjacency pair' should be reasonably related. Composing exchanges is like playing matching games: 'greeting to greeting, question to answer, and offer to accept/decline', otherwise 'adjacency pairs' are possibly formed irrationally. Thus, a coherent interaction may be like:

[Example 2-3][23]

      JK: Nervous? Nervous of me or nervous of cameras?
  Melanie: Just...today I think is a big day to me.

In reply to JK's question, Melanie says 'Just...today I think is a big day to me' which as an indirect but rational answer, states what she is nervous of, not JK nor cameras but the fact that she will be reunited with her daughter.

As Goffman (1981:5) suggests '… questions are oriented to what lies just ahead, and depend on what is to come; answers are oriented to what has just been said, and look backward, not forward'. It is somehow not possible that a hearer is able to supply an answer before a speaker asks a question, except in some special circumstances, such as a school's prepared oral examination where the testing questions have been set up and provided by teachers in advance. See Examples [2-4] and [2-5] below, where in both examples, Speaker A (*SA*) provides a 'first pair part' and Speaker B (*SB*) provides a 'second pair part':

Example [2-4]

    A: When was the last time you went to the newspaper shop?

    B: Just a few hours ago.

Example [2-5]

    A: You saw this newspaper shop being petrol bombed in front of Davis Street?

    B: Yes.   (Stenstörm, 1988:310)

In Example [2-4], what *SA* delivers is a standard open question with a grammatically correct sentence structure of WH question form, while in [Example 2-5], the first pair part *You saw this newspaper shop being petrol bombed in front of Davis Street?* is structurally not a form of a question although it functionally is used as a question. But when *SA* raises his tone at the end of the sentence and it is recognized as a question by *SB*, and then *SB* completes the 'second pair part' and replies *Yes*, thus they form 'an

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[23] The Jeremy Kyle Show, 10-05-2013: *Reunite my daughters but I'll prove they're not full sisters.*

adjacency pair (Sacks, 1973/1984; Schegloff, 1984). Therefore, that is only the speaker's way of how to ask his question by either raising his tone at the end or by asking with a grammatically correct form of WH-question: 'Did you see this newspaper shop being petrol bombed in front of Davis Street?

The 'minimal dialogic unit' of two speakers, as we discussed, is common. Yet, many other social interactions, such as opening a phone call, consist of 'two-turn adjacency pair sequences' (Schegloff, 2007:22). These 'two-turn adjacency pair sequences' may be performed on occasions such as openings, greetings, phone calls, and closing sections such as leaving a place.

As discussed above, conversation is characterized by turn-taking which is based on the basic pattern of adjacency pairs, which is, as Levinson (1983:296) interprets 'one participant, A talks, stops; another, B, starts, talks, stops; and so we obtain an A-B-A-B-A-B distribution of talk across two participants'. For keeping one-talking-at-a-time between speakers and 'minimizing both gap and overlap' between turns, Sacks (2004:38) proposes four basic rules as the following:

(1) If a current-speaker-selects-next-speaker technique is used, then the party its use selects has rights to, and is obliged to, take next turn to speak, and all others are excluded

(2) If a current-speaker-selects-next-speaker technique is used, then on the next possible completion of the sentence current speaker is constructing, transition should occur; i.e., current speaker should stop and next speaker should start.

(3) If, by any next possible completion of the current sentence of a turn, current-speaker-selection of a next has not been done, self-selection may – but need not – be instituted, with first starter acquiring rights to a turn at talk.

(4) On any next possible completion of some current sentence, current speaker may stop, but unless he has done selection he need not stop unless another self-selects

The set of rules describes the possibilities of 'self-select' or 'another has self-selected' in the talk-in-interaction which balances the allocation of two turns. The principle of such turn taking of adjacency pairs ideally forms the harmony of social action which may happen in everyday dialogue only when a speaker follows the set of rules and recognizes 'first pair part' delivered from another speaker and then performs the 'second pair part', and so forth. However, if either A or B precedes any turn of the interaction, the rule breaks down and turn-taking is delivered into 'overlap', in which the '*inadvertent overlap*' differs from '*violative interruption*', in which speakers override the turn-taking system (Levinson, 1983:299).

2.3.3 Turn-taking expansions: Gap, Pause, Overlap and Interruption

Referring to Sacks et al's (1974, 1984) turn-taking or speaker alternation model of conversation, Makri-Tsilipakou (1994) claims that 'the function of assigning turns to the participants engaged in conversational interaction on the basis of a 'one speaker-at-a-time' principle, simultaneous speech, that is 'more-than-one speaker-at-a-time', is largely treated as a violation of the turn-taking rules'. Thus, if there is, more than one speaker speaking at any time, the deviation is characterized in terms of 'interruption' or 'overlap'.

Coates (1993:109), defines the two terms as:

Overlaps are instances of slight over-anticipation by the next speaker: instead of beginning to speak immediately following the current speaker's turn, the next speaker begins to speak just before the very end of the current speaker's turn, overlapping the last word (or part of it).

Interruptions on the other hand, are violations of the turn-taking rules of conversation. The next speaker begins to speak while the current speaker is still speaking, at a point in the current speaker's turn which could **not be defined** as the last word. Interruptions break the symmetry of the conversational model: the interruption prevents the speaker from finishing their turn, at the same time gaining a turn for the interrupter.

Sacks (2004:40) points out that 'If by "interruption" we understand such a start as is projected to occur within another's turn, then interruption differs from "overlap", if we understand by the latter such a start as is projected to occur on another's possible completion while intendedly avoiding a gap'. The definitions of linguistic overlaps and interruptions, in terms of CA, are similar to everyday use and so are the phrases 'gap' and 'pause'. Sacks (2004) introduces the two terms, 'gap' and 'pause', in expansion beyond the minimal unit. Developing from the basic unit, 'gap' and 'pause' are also extended provisions, in contrary, where 'less-than-one-speaker-at-a-time' in interactions takes place. See the example with these four turn-taking expansions: Pause, Gap, Overlap and Interruption, in one section.

[For avoiding transcription fragment, this example is moved to the next page.]

[Example 2-8]²⁴

```
1       JK    What do::: Who do you believe to be the father?
2    Liam
3     Mel                                                      [:::]Ryan.
4   Naomi

5       JK    Ryan?        Right. Is that your :::
6    Liam
7     Mel           Yeah.        ╫ I hope it's not his because he doesn't deserve (        )
8   Naomi                                      ║It probably won't be any of them.
```

In the interaction above, we see two notations, ::: and [:::], in Line 1 and Line 3. In Line 1, JK asks a question but in the question there is a short silence between the turn *What do:::Who do you believe to be the father?*, which silence is a 'pause' embedded in one turn from one speaker. The pause here JK uses may only represent a thought of change of his question. In line 2, when JK asks a question *Who do you believe to be the father?*, the hearer, Mel, replies [:::]*Ryan* after thinking for about 0.75 seconds, which silence is also viewed as a 'gap' in the interaction. That is, a 'gap' is a between-turn silence and a 'pause' is a within-turn silence. From Line 5 to 8, we observe 'more-than-one speaker-at-a-time' occurs: In Line 7, Mel interrupts JK by saying *I hope it's not his because he doesn't deserve...*and while at the same time, Naomi says *It probably won't be any of them.* Here, I shall discuss the differences between 'interruption' and 'overlap'.

Murata (1994) applies Sacks' (1974) turn-taking system to his data and analyzes the features of interruption in three different forms of interactions: (a) Native Speakers of English to Native Speakers of English, (b) Native Speakers of Japanese to Native Speakers of Japanese, and (c) Native Speakers of English to Japanese Speakers of English, to look at the types of interruption. Murata (1994) classifies two main types of interruptions used by conversational interactants: Co-operative Interruption and Intrusive Interruption. The 'Co-operative Interruption' can be seen as a 'kindness help' which takes place when a conversational partner joins the speaker's utterance by supplying a word or a phrase for which the speaker is searching, or even completes it for him/her. On the contrary, 'Intrusive Interruption' is a more aggressive way to break into an already ongoing conversation where the second speaker is aiming to change the original topic, to take the speaking floor or to disagree with other participant(s). Thus, Murata (1994) further subdivides the 'Intrusive Interruption' into three different types: (1) 'Topic-changing Interruption', (2) 'Floor-taking Interruption', and (3) 'Disagreement Interruption' and they are defined as the flowing:

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²⁴ *The Jeremy Kyle Show*, *11-11-2008, Who got you pregnant…Me or my Brother?*

(1) **Topic-changing Interruption** is where the second speaker changes the current speaker's topic to the interrupter's topic. This interruption results in a complete abolition of the speaker's topic and introduces a new topic by the interrupter. It may therefore be called 'intrusive' in that it threatens the speaker's conversational floor, and forces her to allow or accept an unwarranted topic (Murata, 1994). See the example below.

[Example 2-9][25]

1	JK	You could be the stepmother or the aunty. That's great.[::] ╫ The offer is open.
2	Liam	
	Mel	
	Naomi	‖ I'll be neither. C╫ause it( )

In [Example 2-9], JK turned to Naomi and says *You could be the stepmother or the aunty. That's great.* Naomi replies *I'll be neither. Cause it (…)* and intends to say her reason why she will be neither the stepmother or the aunty. Here JK raises his voice to interrupt Naomi's words and then changes the original topic, which is about who the father is and how their relationship will be changed, by saying *The offer is open*, which is an offer of DNA testing for them if they need one. Here JK successfully changes their topic with a 'Topic-changing Interruption' and following that interruption, JK terminates the interview with Ryan, Naomi and Mel.

(2) **Floor-taking Interruption** Different from 'Topic-changing Interruption', Floor-taking Interruption is in the manner in which the second speaker (interrupter) interrupts the first speaker's (interruptee's) talk for developing the topic, but does not change her/his/their original topic (Murata, 1994).

[Example 2-10][26]

5	JK	Ryan? Right. Is that your:::
6	Liam	
7	Mel	Yeah. ╫ I hope it's not his because he doesn't deserve ( )
8	Naomi	‖ It probably won't be any of them.

In Example 2-10, the four speakers are discussing who Mel's child's father is. JK asks Mel who she thinks the father of her child is and Mel replies *Ryan*. While JK confirms *Ryan?* and prepares to ask his next question, Mel interrupts JK's words and claims *I hope it's not his because he doesn't deserve (   )*. Here the interruption occurs but the speakers remain on the same topic, which is so called

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[25] The Jeremy Kyle Show: 11-11-2008- *Who got you pregnant…Me or my Brother?*
[26] The Jeremy Kyle Show: 11-11-2008- *Who got you pregnant…Me or my Brother?*

'Floor-taking Interruption' where the 'interrupter' takes the speaking floor without changing their current topic.

(3) **Disagreement Interruption** The last type of interruption is 'Disagreement Interruption', in which the interrupter does not agree with what the current speaker's idea is and she/he interrupts the on-going conversation and brings out her/his own opinions. See the Example 2-11 from the same Episode in *The Jeremy Kyle Show*.

[Example 2-11][27]

1	JK	
	Liam	
	Mel	
	Naomi	What friend are you? What friend are you that can go and sleep with someone's
	Audience	

2	JK	‖ THAT'S REALLY SPOT ON! What about your boyfriend
	Liam	
	Mel	I've:: I've never been your friend.
	Naomi	boyfriend?
	Audience	

3	JK	who slept with your mate, and then wasn't going to tell you till you found out
	Liam	
	Mel	
	Naomi	
	Audience	

4	JK	from somebody else? Why doesn't he get some grief?
	Liam	
	Mel	
	Naomi	
	Audience	[Cheers and applause::::::::::::]

In example above, Naomi asks Mel *What friend are you? What friend are you that can go and sleep with someone's boyfriend?*, which is an accusation against Mel's behaviour. Here, JK interrupts Naomi and Mel's arguments and speaks loudly to Naomi *'THAT'S REALLY SPOT ON! What about your boyfriend who slept with your mate, and then wasn't going to tell you till you found out from somebody else? Why doesn't he get some grief?* to show his disagreement with Naomi's blame for her rival in love Mel, but not her own boyfriend.

2.3.4 Data Collection

Analyzing the actual talk-in-interaction from the CA perspective, when collecting data, we merely aim to record 'whatsoever' naturally occurring interaction. As Levinson

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[27] The Jeremy Kyle Show: 11-11-2008- *Who got you pregnant…Me or my Brother?*

(1983:295) points out 'the data consists of tape-recordings and transcripts of naturally occurring conversation, with little attention paid to the nature of the context as that might be theoretically conceived within sociolinguistics or social psychology (e.g. whether the participants are friends or distant acquaintances, or belong to a certain social group, or whether the context is formal or informal, etc.)'. The term 'naturally occurring' means that it would include materials which are recorded for other particular aims, for example, interaction on TV interviews, video monitors of traffic, video or audio tapes of classroom instruction, recorded police calls, courtrooms, etc (Psathas, 1990:4), and also the data have to be observable. However, are naturally occurring conversations all performed naturally? The TV interviews are pre-recorded and have been edited before we watch them on television and participants in a classroom may behave or act differently when knowing there is a camera there recording them. Thus, all the naturally occurring materials may not lend themselves to certain types of analysis, as Psathas (1990) comments that they may be limited because:

(a) the person who operates the recordings can choose or edit those procedures;
(b) the participants' performances may be influenced by the noticeable camera.

As regards recording data, tape-recording is, admittedly, a regular method of data collection in CA and audio recording is one of the most popular research methods. If we collect data from radio programmes or TV programmes, the materials generally are recorded directly through a tape/MP3-recorder (audio) or DVD-recorder (video). Besides, we may use a computer as our playing device, for example using TV/Hybrid Stick to watch television on the computer or using the internet to listen to the radio or watch TV through an internet-player[28], that we then can use the computer software to record the corpora. Once we intend to analyze the turn-taking from other sorts of 'naturally occurring' interactions, such as classroom interactions, there are choices of either audio or video recording of the data.

Although both audio and video recording are ideal ways for collecting data, ten Have (1999) notes that there are limitations for collecting data by using audio-tape-recording which is inevitably 'incomplete'. If we analyze the data from the audio tape, there might be non-verbal exchanges or non-vocal accompanying activities involved in the recorded interaction which are inaccessible. In addition, ten Have (1999:52) points out:

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[28] For example, to watch BBC programmes through *BBC iPlayer*: http://www.bbc.co.uk/iplayer/.
   And to watch ITV programmes through itvPlayer: http://www.itv.com/itvplayer/.

> This handicap did not prevent CA's originators from developing the enterprise in a way that is still valid today. Later students of interaction, who used video materials, were able to supplement these early findings with insights concerning visual aspects of verbal interaction.

If the analysis is not only focused on the vocal and visual conduct of the participants' interactions, using video-tape-recording would be a better choice, not only because the video-tape-recording provides richer contextual information than audio ones do, but also that would be very helpful, particularly, to analyze the talk-in-interaction of a number of speakers with a complex setting of situations.

2.3.5 Transcription Conventions

When researching on spoken discourse, the significant role of the transcript is to allow readers to read as seeing the entire conversation/interaction taking place in the written words, not only the readability is concerned, but the precision is more important. A proper transcription system for the specifics helps readers to understand the conversation and the interaction as it unfolds between speakers. The methods applied are the dialogues described with meaningful symbols suggesting both verbal and non-verbal facts as they occur in talk. The principles of transcription design are generally aimed to preserve as much as necessary information which the researchers require. A transcription of research data must be accurate to the nature of the interaction itself, and to be practical with respect to the way in which the data are to be managed and analyzed, for example, easy to read, and applicable to new data sets, and able to expand if needed for other purposes (Edwards and Lampert, 1993).

Heritage and Atkinson (1984:12) suggest that '… the transcripts result from and represent an attempt to get as much as possible of the actual sound and sequential positioning of talk onto the page, while at the same time making this material accessible to readers unfamiliar with systems further removed from standard orthography'. The transcription for the use of language research in some ways is a kind of translation but with precise descriptions of the real scene. The transcription system, basically, provides a practical means for describing *what* is said and *how* things are said, and it has to be 'readable' by most readers (Heritage and Atkinson,1984). In this thesis I use Heritage and Atkinson's (1984) transcription notation system (from Gail Jefferson's version, 1984)[29] as a foundation and develop a more reader-friendly notation system where I

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[29] Gail Jefferson's transcription notation system (in Atkinson and Heritage (Eds.), 1984, pp.ix-xvi; Please refer to [Appendix 1-1], which gives a brief explanation of the transcription notations.

introduce five improved transcript symbols/usage designed for analyzing dialogues of multi-speaker interactions, which will be discussed in the next section.

2.3.6 Transcription System Designed for Multi-speaker Talk Show Interviews

I extract nine of the notations from the transcript system created by Gail Jefferson in 1984: 'Simultaneous utterances', 'Overlapping utterances', 'Contiguous utterances', 'Intervals within and between utterances', 'Characteristics of speech delivery', 'Transcription doubt', 'Gaze direction', 'Applause', and 'Other transcript symbols'. This system has been continuously developed whilst language analysts applied the notation into their studies, finding the additions that are needed in order to transcribe various data and to make the spoken data available on the printed page. I further develop the notations based on this transcript system with more consideration on precision and not only 'readable' but for the use of media talk. The reason is that in the analysis of the media data, the transcription system should be more than just describing 'who says what, what is said and how things are said', I also wish to provide more information on the setting of the stage and to display clearly both verbal and non-verbal interactions in the interviews, and, in addition, to examine the facts of verbal/voice volume adjustments.

Gail Jefferson's transcript notation **(1984)**
Simultaneous Utterance Notation: [[
Overlapping Utterance Notation: [ ]
Pause Notation: [:::]
Contiguous Utterance Notation: =
Characteristics of Speech Delivery Notation: co:lon
Transcriptionist Doubt Notation: (-)
Applause Notation: Xx
Other Transcript Symbols Notation: →

The transcript notation adopted in this research is, basically, based on Atkinson and Heritage's (1984) version of the transcript notation system, which has been developed by Gail Jefferson. This transcript notation system is well known and most researchers, I believe, are familiar with it. However, for more precisely understanding the interactions among speakers, some improvements for the original notations and additional transcribing symbols are designed for this study. The changes and supplementary graphs are listed and explained below and some of the corresponding examples cited are from actual interactions made on the proposed data in the present study, *The Jeremy Kyle Show*.

a. Non-verbal Actions and Vocalization

The first notation I introduce is the upper notes for non-verbal moves in the interaction. Traditionally, the transcript uses double brackets (( )) to state the non-verbal actions and vocalization in transcribing data (Atkinson and Heritage, 1984). Those brackets are

placed in the lines and may catch too much attention and may slow down reading speed when we try to read the lines, especially there are other notations shown in the same line. See the example below.

```
              Tom:    I used to ((cough)) smoke a lot =
=[[           Bob:    =[[ ((sniff)) He thinks he's real tough=
              Ann:    ((snorts)) So did I.(0.9) I wish to quit!
=[[           May:    =Oh, I am glad [I've quitted!]((laughs))
```

In the example above, we may view the symbols of non-verbal actions (()), contiguous utterance = =, overlapping utterance [ ], and simultaneous utterance [[, displayed in the same line. Here I place 'upper notes' above the phrase when one speaker delivers words with remarkable actions or vocalization. The example is re-transcribed as below.

b. Contiguous Utterances

Atkinson and Heritage's (1984) version is drawn 'When there is no interval between adjacent utterances, the second being latched immediately to the first (without overlapping it), the utterances are linked together with equal signs' (Notation: =). For example (Atkinson and Heritage, 1984:x):

```
Eg:  Tom:    I used to smoke a lot =
     Bob:     = He thinks he's real tough
```

When there are more than three speakers involved, it is suggested to mark the transcript with a combination of 'an equal sign and double left-hand brackets'. This notation may cause a little confusion when transcribing the interaction of two speakers:

```
     Tom:    I used to smoke a lot =
     Bob:    =[[ He thinks he's real tough
     Ann:    So did I.
```

The interaction above is still a simple interaction among three people. However when there are more than four people in one section, the transcription may look too complicated for readers to follow. Imagine if we transcribe a party conversation with four speakers, there might be 'overlaps', 'interruptions', 'pause' and description of

actions (such as notation: ((cough))) all of which happen at the same time. The possible transcription may look like this:

	Tom:	I used to ((cough)) smoke a lot =
=[[	Bob:	**=[[((sniff))** He thinks he's real tough=
	Ann:	((snorts)) So did I.(0.9) I wish to quit!
=[[	May:	=Oh, I am glad [I've quitted!]((laughs))

And now compare with the improved version of transcribing below:

0"	1"	2"	3"	4"	5"

Tom   I used to [coughs] smoke a lot

Bob   [sniffs] He thinks he's real tough.

Ann   [snorts] So did I.   ‖I wish to quit!

May   Oh, I am glad ‖I've [laughs] quitted.

For making the interaction not only readable, can be read easily and efficiently, I simplify the uses of notations and transcribe the interactions as if there is a 'virtual order/time-frame' above the transcription and follow the space and chronological order we read with the order the speakers speak. When dealing with long interaction, we should transcribe the speakers' words in the same order, such as Tom-Bob-Ann-May, and repeat this order in the same transcript. In the example above, we transcribe them by their speaking turns and it looks fine. We now change the speakers' orders and test the example above on the 'virtual order/time-frame Transcription'. See the example below.

0"	1"	2"	3"	4"	5"

Bob   He thinks he's real tough.
Ann   So did I.   ‖I wish to quit!
Tom   I used to smoke a lot
May   Oh, I am glad ‖I've quitted.

As seen in the above example, the transcription is accurately transcribed and remains concisely readable after changing the speakers' orders.

c. Overlapping Utterances

There will be no danger when people talk one after another and the transcript is perfectly put one full line and continues into the second line by the next speaker, which contains no overlaps. People communicate and create overlaps, language researchers, therefore, need to reduce the readers' confusion by making reading overlaps possible. Traditionally, we use square brackets to indicate overlapping utterances between speakers. A left bracket indicates the beginning and a right bracket states the ending of

the overlapping utterance. However, when there are several overlaps occurring at the same time in one transcript, a combination of square brackets, for example double brackets [[ ]], will be used in order to describe clearly whose words overlap with whose. In addition, when there are more than two overlaps in a short sequence, we use the triple brackets [[[ ]]] or single bracket with numbers, like [3   3]. See the example below (Du Bois, Schuetze-Coburn, Cumming and Paolino, 1993:51):

(Dinner)　　　B:　Nobody wants [to leave].
　　　　　　　A:　[They don't] move [[out]].
　　　　　　　S:　[[Berkeley]] just keeps [3 getting 3] bigger and [4 bigger 4]
　　　　　　　B:　　　　　　　　　　　[3 Yeah 3],
　　　　　　　A　　　　　　　　　　　　　　　　　　　　[4 Yeah 4]
　　　　　　　S

Again, for reading easily and clarity, we use this icon ‖ instead of square brackets and numbers, to indicate the overlapping beginning, and use a dotted line ---- at the end of words to show the length of interruption. See the reset Dinner dialogue below.

0"	1"	2"	3"	4"	5"

B　Nobody wants ‖ to leave---　　　　　　　　　　　‖Yeah,

A　　　　　　　‖They don't move ‖out-------　　　　　　　‖Yeah
S　　　　　　　　　　　　　‖Berkeley just keeps‖ getting bigger and ‖bigger.

d. Interruption Utterance

Finally, I introduce the symbol which indicates an interruption utterance in this study. I use the symbol ‖ to indicate an overlap utterance and for an interruption utterance, I am using a similar but distinctive symbol ╫ , which looks like an overlap symbol with a crossbar to exhibit an interruption utterance.

5　　　JK　Ryan?　　　Right. Is that your==
6　　Liam
7　　Mel　　　　Yeah.　　　╫ I hope it's not his because he doesn't deserve (-----------)
8　Naomi　　　　　　　　　　　　　　　‖It probably won't be any of them.

When this symbol is placed in front of a sentence, it indicates where an interruption utterance starts. Once an interruption is successfully conveyed, the original speaker stops talking, no matter how long the turn is (otherwise it is an 'overlap') and the transcription may show a fragment sentence with symbols either ====, or (   ). The Symbol === means the speaker stops talking and the Symbol (---------) here suggests a transcription doubt.

e. Extension of the Sound and Pause

The final notation to discuss is how to mark the use of extending a word and a pause in the conversation. In Atkinson and Heritage's (1984) speech notation, there are nine different punctuation marks used to indicate some characteristics of speech delivery, such as 'extension of sound', 'intonation', and 'loudness'. I borrow one of the punctuations, a colon, to indicate an extension of the sound or syllable it follows (Atkinson and Heritage, 1984):

> Eg: Ron: What ha:ppened to you

And more colons prolong the stretch:

> Eg: Mae: I ju::ss can't come
>   Tim: I'm so::: sorry re:::ally I am

Here, I extend the use of colons for two usages: (1) Extension of sounds (2) Pause. As seen in the example below.

> Mae: I ju::ss can't come.[::::::::]
> Tim: Then why you said you could yesterday?

(1) The same as the traditional use I place a colon into a word to indicate an extension, but more I suggest that one colon indicates a 0.25-second-extension/pause and four colons indicates 1-second-extension, and so forth.
(2) Colons with a set of square brackets [ ] indicate pauses and the number of colons prolong the stretch of the pause.

2.3.7 An overview of the transcription work

In this section, I have looked at the traditional use of a transcription system and discussed how I can improve the application of the notations, they are 'Contiguous Utterance', 'Overlapping Utterance', 'Non-verbal Actions and Vocalization', 'Extension of the sound' 'Pause' and 'Interruption Utterance'. I will then apply the revised notions in this study and the following sample transcript demonstrates how this system will be used in this thesis[30].

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[30] The complete revised transcript notation is listed in Appendix 2-5.

[Example 2-12]

Data : The Jeremy Kyle Show: 11-11-2008
Title : Who got you pregnant…Me or my Brother?   Time Frame:14'32"~14'41"

JK   [Takes envelope]
You have gone very very quiet, haven't you, Timothy?

Tim   Don't call me that name, all right.

Audience

JK   What isn't?

Tim   Please.[:::::::::]That's not my name [Glares at Jeremy]. Timothy.[::::::::] My name is Tim [Glares at JK]

Audience   ‖ [Laugh:::::::]

JK   [Slowly and calmly]
[::]That's the most emotion you've showed all day.   I don't particularly like

Tim   [Glares at JK & makes face]
                          Funny.
Audience   [Laughing:::::::::::::::::::::::::::::]

JK   Jeremy, but there you go.[:::::::::::] ╫THE DNA results show that Tim:::m [::::::::::::]
Tim   ‖(-----------------)
Audience   ‖ [Laugh:::::::::::::::::]   ‖ [Laugh:::::::]

JK   IS the biological father of Danielle's baby.
Tim
Audience   [Cheering]
                   xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

2.4 Summary

In this chapter, I have reviewed the research methodology used in this thesis, Conversation Analysis (CA). I first looked at the turn taking (adjacency pairs) from the perspective of CA and explored the expansions of turn-taking, such as gaps, pauses, overlaps and interruptions. After discussing how to collect the data for examination, I took Atkinson and Heritage's (1984) transcription system, extended it and proposed an improved version which is more reader-friendly for analyzing discourse where there is more than one person speaking at a time. The next Chapter is a record for the process of data selection with the application of the CA method. I also attach a descriptive section detailing the selected data, *The Jeremy Kyle Show*, about its format, content and programme genre.

THREE
Selection of Programme and Data Collection

3.1 Data Selection and Collection

In this chapter, I first discuss how and for what aspects the target materials are selected from the various forms of research data in the mass media, mainly on TV talk shows, broadcast during the observation period from August 2007 to February 2008. A discussion on TV genres will bring out an issue where the changing style of programme categorization is worth noting. In the second part of this chapter is an introduction to the selected data. I carefully selected one episode of *The Jeremy Kyle Show*, broadcast on 9th July 2009, as a standard sample to review its programme structure, production team and its procedure of how this show opens, ends and in what its main part consists. Finally, I will sketch the framework of this research and discuss how CA can improve our understanding of the theory of questions in terms of the Four Mode Model.

3.1.1 Getting started

For doing conversation analysis, ten Have (1999:48) provides the four-phase schema, which is the general outline for research projects using conversational analysis as a research method. It consists of four stages:

> (1) Getting or making recordings of natural interaction;
> (2) Transcribing the tapes, in whole or in part;
> (3) Analyzing selected episodes;
> (4) Reporting the research.

Additionally, the first step to approach conversation analysis, as many CA scholars suggest, is to detect potentially interesting phenomena in naturally occurring situations, but these data are 'not necessarily approached with a particular question in mind' (Hutchby and Wooffitt, 1998) and the preferred method is to look at the data with unmotivated observations (Sacks, 1984; Hutchby and Wooffitt, 1998; Liddicoat. 2007). Basically following the four-phase schema suggested by ten Have, one more step that I add ahead of making recordings is to observe and make a serious selection of one particular research target, which is based upon (a) a general interest of mine and (b) the potential research value of the corpus.

Being interested in the theory of linguistic questions, including questions types, functions and exchanges, I started my observation of British television programmes in August 2007, particularly on questions made by one of the professional question makers, talk show hosts. During the observation time between August 2007 and February 2008, I collected four programmes/data: *Richard and Judy* (2001~2008, Channel 4), *Friday Night with Jonathan Ross* (2001~ 2010, BBC One), *The Trisha Goddard Show* (1998 ~ 2005, ITV; 2005 ~ 2009, FIVE), *The Jeremy Kyle Show* (2005 ~ present, ITV 1). By informally evaluating the hosts' questioning strategies and functions applied, I chose *The Jeremy Kyle Show* as the target data for this study. For supporting the choice made, in the following section I will give a comparison discussion of the four programmes, in particular focusing on the hosts' questions, plus a contrast discussion between the two confession shows, *The Trisha Goddard Show* and *The Jeremy Kyle Show*. In the second part of this chapter, I will present a complete introduction to this selected programme and a framework of relative research questions regarding this study.

3.1.2 Comparison and Selection

Talk shows are generally recognized as a genre of popular entertainment programme (Shattuc, 1997; Miller, 2001; Creeber, 2001), in which the frequent interactions with questioning-answering sequences are performed by hosts and guests. Most questions used in a talk show, however, generally are prepared by both the production team and hosts, as well as what questions will be asked normally will be discussed and may even be rehearsed before shooting[31]. Regarding the host's questioning styles in the four observation based programmes, I found in those amusement types of talk shows (*Richard and Judy* and *Friday Night with Jonathan Ross*) are relatively similar and bald, compared to the confrontational types of, for instance, *The Trisha Goddard Show* and *The Jeremy Kyle Show*. For discovering as many sequence formats as possible, I apply Goody's questioning model[32] to the four selected programmes and examine the variety types of the host's question according to their question modes, and by doing so I determine one programme as the data for this study.

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[31] They may only discuss the content of the interview and the host will raise his/her questions according to that. As for those real time programmes, more un-rehearsed questions will be used by the hosts. (This was learnt from my previous experiences of being a radio programme host.)

[32] The types of questions in Goody's (1978) model are: Information Question [IQ]; Riddle [RiQ]; Examination Question [EQ]; Interrogation [Ig]; Ordeal [Od]; Norm-establishing Question [NEQ]; Greeting Question [GQ]; Joking-challenging Question [JCQ]; Power-masking Question [PMQ]; Request-deference Question [RDQ]; Intention-deference Question [IDQ]; Stroking Question [SQ]. Goody's Model will be discussed and examined in Chapter Four in this thesis.

In *Richard and Judy*, the pure information questions (IQ) are frequently used for functionally receiving information from the guests for the viewers' interest, which are delivered by the hosts Richard and Judy, mostly friendly and genteelly. In the show on 25 January 2008, Richard and Judy had an interview with the Hollywood movie star Jack Nicholson, who visited the UK to promote his new film. The interview involved three in-studio guests: Celia Walden, Columnist, *The Daily Telegraph*, Iain Nicholson, a Screen Writer, and Sue Carroll, a columnist on the newspaper *Daily Mirror*, and one call-out interviewee, Lesley Poulton, a female fan of Jack Nicholson, who was kissed by Jack Nicholson unexpectedly when she was in the crowd waiting for Jack Nicholson outside a London restaurant. The interview started with the call-out interview with Lesley Poulton (Q.1~Q.5), and was followed by an interview with three in-studio guests (Q.5~Q.10). As shown below, most of the questions that Richard and Judy ask are pure information questions (IQ) and 'exam questions' (Searle, 1969).

[Questions in the Call-out interview]
    (Q.1) Richard: Hello? Hmm, how long did the kiss go on for then?   → **[IQ]**
    (Q.2) Judy: Yo:: you (::) you asked him for a kiss, didn't you?   → **[EQ]**
    (Q.3) Richard: Yeah, he's very friendly there, isn't he? [::::]   → **[IQ]**
    (Q.4) Richard: Wel:: Hm::m Is there any (….)? Was there any tongue:: at all?   → **[IQ]**
    (Q.5) Richard: Now, he's usually got a fag going. Hmm.. was he smoke (:::) was
                 he smoking tobacco?   → **[IQ]**
    (Q.6) Judy: And how(a) how are you feeling now, Lesley? I mean, can you still
                  believe it happened?   → **[IQ]**

[Questions in the in-studio interview]
    (Q.7) Judy: When did you meet him, Celia?   → **[IQ]**
    (Q.8) Judy: Hm::m, did you find him attractive he's substantially older
                 than you, isn't he?   → **[IQ]**
    (Q.9) Judy: He's got that fantastic voice and actually he is a New Yorker, isn't he? →**[IQ]**
                 He's born in New York. But it's not that New York accent is it?   → **[IQ]**
    (Q. 10) Richard: (…..) What's that about Jack that turns you on?   → **[IQ]**
    (Q. 11) Richard: He is always basically the same, isn't he?   → **[IQ]**
    (Q. 12) Richard: You [::] you haven't seen it before, have you?   → **[IQ]**

[Questioning interaction in the in-studio interview]
    Sue: (…) You think the line is really blurred between the actor [::::] an::d the cha::
                 an::d Jack Nicholson himself. Because you imagine him [:::] you know
    Judy: ‖Yea::h. Yea:::h
    Richard: ‖Yeah.   ‖Yeah.
    Sue: shooting down the beach in the car and behaving stupidly (   )
(Q13) Judy: ‖We saw him once, haven't we?
    Richard:
    Sue:
    Judy: ‖…in South France…‖
    Richard: We saw him in South France about 20 years ago, right. Urrm..(…..)

In the interactions among Richard, Judy and the guests, the hosts ask questions frequently and seemed natural without looking at their notes. Although some Q-A interactions are started by an 'interruption' (Coates, 1993:109) made by either Richard, Judy or the guests, which could possibly continue or change the subject (as Q13), all of the hosts' questions are politely asked and none of the questions are argumentative. Additionally, Questions 3, 9 and 11 are questions defined as Confirmation Question (CQ)[33] in this thesis which will be further discussed in Chapter Four.

As in *Friday Night with Jonathan Ross*, similar information-seeking types of questions are performed, although, with more of the host's humorous aspects. I look at more recent data in *Friday Night with Jonathan Ross* where Jonathan Ross interviewed a British chef, Gordon Ramsay. The questions Jonathan Ross asked seem to be rude to the guest but are commonly understood as 'banter' (Leech, 1983), which is 'an offensive way of being friendly (mock-impoliteness)'[34]. The following are the questions performed by Jonathan Ross:

(Q. 14)	Jonathan: So what did they do? Was sandpaper involved? A laser?	→**[IQ]**
(Q. 15)	Jonathan: You don't do a Christmas dinner in your restaurant, do you?	→**[BQ]**
(Q. 16)	Jonathan: Or do you do a fancy version of it for people?	→**[BQ]**
(Q. 17)	Jonathan: What month did you decided to cancel the newspapers? When did you decide, "OK, I've had enough of that"?	→**[IQ]** →**[IQ]**
(Q. 18)	Jonathan: So what, you go in, do the dishes, a bit of helping like that, empty the bins, make sure the oven's clean, that kind of stuff?	→**[IQ]**
(Q. 19)	Jonathan: I think.. is that pre or post op? With the sauces there? Looking lovely.	→**[ ]**
(Q. 20)	Jonathan: Do you sell poppadoms in any of your restaurants? (No.)	→**[IQ]**
(Q. 21)	Jonathan: Why not? Too tricky to make, are they?	→ **[BQ]**

(Friday Night with Jonathan Ross, 04-12-2009)

Apart from information-seeking questions, as a TV presenter, Jonathan asks both exam questions and real questions to the guests with his quick-wit questions which represented his humorous hosting style that entertains audiences and viewers.

The other two programmes I observed, *The Trisha Goddard Show* (1998~2005, ITV; 2005~2009, FIVE) and *The Jeremy Kyle Show* (2005~present, ITV 1), are these so

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[33] Confirmation Question: When S asks a confirmation question to H, S asks a question to which he obviously knows the answer or thinks he knows the answer to the question where: (a) S wants to know if H knows the information/answer; and/or (b) S wants a third party (Hs) to know about the information/answer; and/or (c) in order to ask a further question or to make a statement.

[34] The term 'mock-impoliteness' will be further discussed in Chapters Five and Six.

called 'confession talk shows' (Tolson, 2006; Manga, 2003) or 'issue-oriented talk shows' (Shattuc,1997; Creeber, 2001). Programmes classified in this type are programmes such as *The Oprah Winfrey Show, The Jerry Springer Show* and *The Ricki Lake Show*. *The Jeremy Kyle Show* was a substitute programme for *The Trisha Goddard Show*[35] after a brief period presenting of *The Jerry Springer Show*, which reasonably continues the former style and content. Although it seems that the two issue-oriented shows are of the same kind, the two hosts' questioning styles are distinguishable.

Firstly, in *The Trisha Goddard Show*, there are some arguments and fights between guests in this show, in which the host Trisha always talks rationally and calmly and takes good charge of the confession show with lots of sympathy for her guests. It is found that the host uses information questions frequently, but no strict interrogations are performed by the host. Questions 22 to 36 are questions used by Trisha in the first section of the interview from the episode: *You cheated on me twice and gave me Chlamydia. I'm having second thoughts about our wedding* (27 February 2009).

(Q. 22)	Trisha	Has he ever cheated on you?	→**[IQ]**
(Q. 23)	Trisha	Has he got a guilty conscience?	→**[IQ]**
(Q. 24)	Trisha	Do you have cast iron facts, or are you just guessing?	→**[IQ]**
(Q. 25)	Trisha	How h::ow do you know?	→**[IQ]**
(Q. 26)	Trisha	So, would you:: did you confront Damien about that?	→**[IQ]**
(Q. 27)	Trisha	Wh::a wh:::at what he said you did it?	→**[IQ]**
(Q. 28)	Trisha	So, ha:: did he admit it in the end?	→**[IQ]**
(Q. 29)	Trisha	And yet it's him who doesn't trust you?	→**[IQ]**
(Q. 30)	Trisha	Does he check up on you?	→**[IQ]**
(Q. 31)	Trisha	But he's checked your phone before, hasn't he?	→**[IQ]**
(Q. 32)	Trisha	Does he sp::y on you? In what way?	→**[IQ]**
(Q. 33)	Trisha	Yeah, is this true::::: that you are meant to be getting married [::::] in th::ree days time?	→**[IQ]**
(Q. 34)	Trisha	In three days time?	→**[IQ]**
(Q. 35)	Trisha	You are cool with that?	→**[IQ]**
(Q. 36)	Trisha	Scared?	→**[IQ]**

Comparing Jeremy's questioning with Trisha's, I take an episode with a similar situation, cheating: *I kept my cheating a secret now I doubt you're the dad,* broadcast on 08 December 2008, and look at the same section, the beginning of the interview. Similarly, there is a certain number of 'information questions' asked by JK in order to find out the truth and solve the guest's problems. The question format as interrogation type is performed straightly while the opinions are sharper with JK's personal judgments and some of the questions are sarcasm. Here I discover three more types of questions, which are not covered by Goody's model, and they are: Challenging question (ChQ), Leading

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[35] The background story is discussed later in this chapter.

questions (LQ) and Sarcasm question (SaQ)[36]. The following questions are partly cited from the episode *I kept my cheating a secret now I doubt you're the dad! (The Jeremy Kyle Show*, 08-12-2008).[37]

(Q. 37)	Jeremy	I have to tell you, I'm I'm I will cut straight to the chase, my darling. How long have you been with Liam?	→[IQ]
(Q. 40)	Jeremy	Your child is four weeks old and you tell a bloke who's gone through a whole pregnancy with you a:nd a month of this child's life he might not be the dad? (raising tone)	→[ChQ]
(Q. 41)	Jeremy	When, if there is any doubt, [::::] that was ten month before? (Yeah) That's nice.	→[IQ]
(Q. 42)	Jeremy	I, actually, when I read this, I was slightly incredulous. Why wouldn't you tell him when you cheated on him?	→[ChQ]
(Q. 43)	Jeremy	Why did you wait until the baby was born?	→[IQ]
(Q. 44)	Jeremy	Why didn't you leave him then?	→[IQ]
(Q. 45)	Jeremy	Is it:: is it not true that the reason you didn't tell him until the baby was a month old was that::: you'd also cheated on him recently before and you didn't like the fact that he reacted quite badly to it?	→[LQ]
(Q. 49)	Jeremy	Have you told the other guy?	→[IQ]
(Q. 50)	Jeremy	Great! Liam must be having a wonderful time? (raising tone)	→[SaQ]
(Q. 52)	Jeremy	You just getting better and better, you, don't you?	→[SaQ]
(Q. 53)	Jeremy	And you grin? What's that done to Liam?	→[IQ]
(Q. 55)	Jeremy	Has Liam ever cheated on you?	→[IQ]
(Q. 56)	Jeremy	Doesn't sound very mature, does it?	→[NEQ]
(Q. 57)	Jeremy	Your mum, Kerry, she doesn't like him at all, does she?	→[CQ]

Both *The Trisha Goddard Show* and *The Jeremy Kyle Show* offer help, such as relationship counselling, DNA tests, lie detector tests and rehab courses, for their guests when the guests and the show both agree to these. Taking examples from both programmes: in (Q.58) below, before Trisha uses a 'request-deference question' (RDQ) to ask her guest whether the guest wanted to work with a counsellor the show provided, she was interrupted by her guests and was not able to finish her turn; while we might expect to see JK using a straight 'challenging question' to persuade his guests to accept this help. As in the episode, *In rehab at 15 now you are selling your body for cocaine* (Q.59), Jeremy performed this nonstop persuasion without any interruption by the guest and finally persuaded the guest, who was going to give up, to walk back to the stage and to accept their help.

(Q.58)	Trisha →	Steven, do you want to take (::::) He::llo::: Steven. (::::::) Steven, do you want to go off and do some work together with our counsellor and your mum, give me an answer, yes or no?

(We are not bad parents who abandoned our kids... Mum stole them while we were on holiday in Blackpool, 04-03-2009)

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[36] We will further discuss and define these three types of question in Chapter Four in this thesis.

[37] The complete set of JK's questions in the first section is listed in Appendix 3-1.

(Q.59)   Jeremy (…) THIS. Listen to me, right? This is IT, OK? This is absolutely the end
                  of the road. I am not going to sit out there and blow smoke somewhere.
        →   If you think this is difficult, lady, you ain't got one idea how hard it is
                  going to be to do rehab. You have a fa::mily who probably mostly, have
                  given up on you, but there's two sisters out there who do not want to be
                  carrying your coffin. There is the reality, OK? Now instead of flouncing
        →   off and throwing away your microphone and going back to your crack
        →   den. YOU [::::] are gonna get on that stage, you are gonna meet Graham
                  and you are gonna start this process, but you gonna do it, [::] and show
        →   some fight.[::::] You wanna walk away? Fine, I won't help you. But you
                  know what? Look! Look at me a minute. This isn't easy. [:::::::::::] I
                  can't sit there and say to you there there. Cause nothing's worked, has
        →   it? [::::] Not three prison sentences, four children, not [::::] numerous
                  offers of rehab, not money off the state, not anything! Now show
                  you've got some metal cos I'm not begging. Missus. You follow me and
                  we'll change your life. You wanna stay there, I'm done. Are you
                  coming? [::::::::] And get your microphone and get out now.
                  [:::::::::::::] I'll be waiting for you.

                  (The Jeremy Kyle Show, 11-12-2008: In rehab at 15 now you are selling you body
                  for cocaine).

In the genre of 'issue-oriented shows', giving advice is part of the host's work. Trisha
usually uses 'norm-establishing questions' to seek to make the guests agree with what
she believes. For instance in (Q.60), Trisha asks a question to make the guests believe
that there is no trust in their relationship so they might not have happiness. In (Q.61),
in order to make the guests believe that they don't have money to bring up a child,
Trish asks a 'challenging question' and uses the phrase 'the hell' in her question. But
her speaking tone remains soft and the question, even with a challenging metaphor,
can only be a kind suggestion to her guests.

(Q.60)   Trisha   What makes you think you can have your happiness with the state of your
                  relationship at the moment when there's no trust?
                            (The Trisha Goddard Show,18-03-2009, I'm suspicious my fiancée
                            will cheat on me. Will our wedding take place in three days time?)

(Q.61)   Trisha   You sat there. Ar:: you working? Bu::t but you were just saying you ain't
                  got any money to go out to eat and this and that and the other, how the hell
        →   you think you got enough money to bring up a child?
                            (The Trisha Goddard Show, 18-03-2009: I ran away from home to
                            live with my online lover. Mum, stop telling me when I can't have sex!)

(Q.62)   Jeremy   If this woman has been vilified for her children going into Care and
                  apparently according to Steph and Collin is the worst mother in the
                  universe, WHAT sort of father are you? NOTHING!
                            (The Jeremy Kyle Show, 20-05-2008: Mum, you've lied
                            about everything, is this man really our dad? DNA results!)

(Q.63)	Jeremy	While you merrily spread your seed, we're all paying the tax for your offspring. That's tremendously fair, isn't it?
→[SQ]		
	Jay	(……………….)
→[ChQ]	Jeremy	So WHY should I keep paying for your inability [::] to have safe sex? Explain to me, Jay. Come on!
	Jay	I can't.
→[ChQ]	Jeremy	So when are you going to stop? Six? Eight? Ten?
	Jay	It's stopped.
→[SQ]	Jeremy	Why would you stop at six? Why not have a foot ball team?
	Jay	No.

(The Jeremy Kyle Show, 09-01-2009: I'll prove the baby you left homeless is yours…DNA results!)

While the seriousness and confrontations seem to be the central elements in *The Jeremy Kyle Show,* JK's questioning can be very strict with a challenging tone, as seen in Q.62. JK habitually confronts his guests, especially when the guests are not responsible for their children or abuse/hit their partners or children. Q.62 is a standard JK style challenging question, with a quick-witted conditional question structure: '*If…, why/what/how…?*', performed frequently by JK. In Q.63, JK applies 'sarcasm questions' (SaQ) in criticizing the guest's irresponsible behaviour for bringing children to the world but never paying for them.

In some cases, JK deals with social problems in the shows, especially with those immature guests of 'kids having kids type' (Kyle, 2009:36), who are irresponsible for their offspring, JK may strictly criticize and challenge his guests. Question 64 and 65 below are two of the examples.

(Q.64)	JK	Why didn't he use a condom?
	Terrie	[silence::::::::::::smiles embarrassingly]
	Audience	[Laughing]
	JK	See, I hate the fact that I:: I'm not even turn around that I hate the fact the people in the audience think it's funny cause I don't think it's funny. Cause I'm sick to death about this conversation every single morning. Why don't you put ALL OF YOU! [::::] Why don't you put
→[ChQ]		
	Terrie	‖cause he
	Audience	
	JK	something on the end of it? WHY?
	Terrie	
	Audience	[applause and cheering::]

(The Jeremy Kyle Show, 25-01-2010: Ex, prove you haven't cheated… then I'll prove you're the dad!)

| (Q.65) | JK | Why is the family unit in this country falling on its backside, because people don't use their brain? |

(The Jeremy Kyle Show, 09-12-2009: You lied and said you are infertile, but I'll prove you're the dad!)

In this section, I have compared questions used in the four selected programmes: the amusement shows: *Richard and Judy* and *Friday Night with Jonathan Ross* and the confrontational kind *The Trisha Goddard Show* and *The Jeremy Kyle Show*. Surveying the hosts' questionings, Jeremy Kyle's confrontational questioning style shows more various types of questions among the other three programmes, *Richard and Judy*, *Friday Night with Jonathan Ross*, and *The Trisha Goddard Show*. Additionally, the programme format led by its host Jeremy Kyle is distinguished from any other confession shows, while JK's interrogation style is performed with direct prosodic interrogations that cause predictable confrontations between JK himself and the guests. In the next section, I will look at the selected data, *The Jeremy Kyle Show*, starting with a view of the programme genre, *Lifestyle* and media researchers' viewpoints.

3.2 TV Genre Matters

Creeber (2001) classifies television genres and categorizes the following programmes as Popular Entertainment: 'Quiz Shows', 'Celebrity Talk Shows', 'Confessional Talk Shows', 'Sport', and 'Music'. Common sense and literal meanings make it easy to distinguish 'Quiz Shows' and 'The Celebrity Talk Shows' from the category of Drama and Soap opera. However, are the 'Confessional Talk Shows' similar to other types of talk shows and should they be classified in the category of Popular Entertainment? In the next section, I will look at the differences between the talk shows and confessional talk shows and further introduce the new category, Lifestyle TV shows.

3.2.1 Talk shows and Confessional Talk Shows

In 1979, the pioneering daytime talk show programme *The Phil Donahue Show* ushered in a new age of television when it topped the watching rating. The show created a new style of TV programme, talk shows, in which the host discussed controversial social issues with guests and had audiences attend in the studio. Such a programme was categorized in the genre of 'Entertainment television' (Manga, 2003). Following with the development of this programme style, talk shows are now very popular and they take up about 50 percent of the daytime programmes in the UK[38] (ITV Official Website, July, 2009). The variety of the talk shows is broadening from celebrity interviews to chatty women channels, the popular talk show provides

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[38] Among all the daytime programmes (6 am to 6 pm) broadcast on ITV, the talk shows programmes take a total of 6.5 hours and they are: *GMTV Today* (7:00-9:25 am), *The Jeremy Kyle Show* (9:25-10:30 am), *This Morning* (10:30am-12:30pm); *Loose Women* (12:30-13:30pm).

viewers with all sorts of information, gossip, news and some of them are not informative 'trash talks' (Manga, 2003).

The 'confessional talk show' originated with the first American tabloid talk show, *The Phil Donahue Sho*w (1979) and then reformed to a popular talk show, *The Oprah Winfrey Show*, by Oprah Winfrey, in which she allows ordinary people to appear on TV to discuss their personal matters through the host's help and also involves ordinary people participating as in-studio audiences and they also join the discussions with programme hosts and guests. Rapidly, the growth of this talk show genre launched in 1980's in America, *The Oprah Winfrey Show*, *The Jerry Springer Show*, and *Sally Jessy Raphael's Show*, and then *The Trisha Goddard Show* and *The Jeremy Kyle Show* in the UK. Such a kind of programme provides access for the public to speak up and to solve their personal issues, but at the same time, participants publicize their privacy, which is somehow, entertaining to the public. *The Jeremy Kyle Show* is one of the types of audience-participation talk shows which allows ordinary people to join the show and sort out their life problems. As Hutchby (2006:65) notes, '[t]he show's discourse routinely revolves around confrontations between ex-lovers, family members, friends who have fallen out, neighbours who are in dispute, and so on'.

3.2.2 The New Genre of Lifestyle TV Shows

The talk show styles have been developing and changing throughout years in different cultures in different countries and under different commercial practices. Without careful consideration on the content differences, early scholars categorize most of the talk shows into the genre of Entertainment (Miller, 2001; Shattuc, 1997, 2001; Creeber, 2001), including 'confessional talk shows', which is aimed to amuse their viewers. Take Creeber's (2001) classification for example. He seems to use a one-size-fits-all policy, which is to put all kinds of debate/talk shows in the same category of Popular Entertainment[39], including 'The Confessional Talk Shows'. But is it applicable? If we look at *The Jeremy Kyle Show*, we may reconsider this: What makes confessions become entertaining to the public? Are the public entertained by watching others suffering from the death of their family members and then eventually becomes an alcoholic? Or are viewers entertained by watching other people shouting, arguing and confessing how many girls they have been cheating on their partners and how they struggle with their relationship problems?

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[39] The Populist Debate, The Celebrity Talk Show and The Confessional Talk Show.

Regarding the aggressive factors in TV shows, Culpeper (1998) states '(…) aggression has been a source of entertainment for thousands of years' and explains that impoliteness is an important feature in many of the dramas. He further analyzes Ann Robinson's quiz show, *The Weakest Link*, and claims that 'impoliteness might be entertaining' (Culpeper, 2005). From this point of view, these classifications and arguments might be comprehensively applicable to place confessional shows in the 'Entertainment Category'. Nevertheless, the Independent Television Company and the host Jeremy Kyle do not see their show as any of the entertainment types at all.

Searching *The Jeremy Kyle Show* on the TV Guide on the ITV official website, I found that this show has been categorized in the genre of Lifestyle. According to the interpretation by the programme's host Jeremy Kyle and ITV, the confession show is not an Entertainment type as it has been suggested (Miller, 2001; Shattuc, 1997, 2001, Creeber, 2001). This change resulted from the varieties of a new programme introduced during the past few decades, which may also bring the broadcasting companies to redefine the programme's generic style.

Tracking the information on the official website of ITV, I discover that ITV divides their TV programmes into seven main categories: *Drama*, *Entertainment*, *Lifestyle*, *Soaps*, *TV Classics*, *News* and *Sport*. The television company classifies their programmes according to the contents of each programme, and actually has distinguished most of the talk shows from the entertainment genre to the genre of *Lifestyle* (Lorenzo-Dus, 2009:164). The *Lifestyle* category includes programmes such as talk shows, fashion, food, travel and others such as antique sales. There are also multi-genred programmes, such as *This Morning*, which is generally a daytime multi-function talk show, combining celebrity chats, cooking, fashion, gardening and others. The chart below listed what programmes are under the category of *Lifestyle* on the Independent Television Company, November, 2009:

Talk shows	The Jeremy Kyle Show, This Morning, Loose Women, Alan Titchmarsh Show
Fashion	Coleen's Real Women, The Fashion Show, The Truth About Beauty, This Morning
Food	Britain's Best Dish, Daily Cook's Challenge, Marco's Great British Feast, This Morning
Travel	Countrywise, Martin Clune's Islands of Britain, This Morning
Others	The Biggest Loser, Real Deal, Dickinson's Real Deal, This Morning

Not only ITV, the *Lifestyle* genre programmes are found in other international broadcasting companies, such as BBC, FIVE and CNN. The table below is a survey of the genre of television programmes recorded in November 2009. As seen in the table, although each broadcasting company classifies their programmes by their own standards, it is found that the 'Entertainment Genre' is not necessarily counted in their categories.

Television Programme Genres				Survey date : 20-11-2009
Station	**ITV (UK)**	**BBC (UK)**	**FIVE (UK)**	**CNN (USA)**
Genre/ Category	Drama Entertainment **Lifestyle** Soaps TV Classics News Sport	Children Comedy Drama Entertainment Factual Learning Music News Religion & Ethics Sport Weather	Drama Documentaries Sport **Lifestyle** Daytime* Cookery News Reality Teen Gameshows Film Soap Awards	Global News News Features Business News Business Features Interviews and Debates International- Correspondent Sports **Lifestyle**

ITV clearly defines *The Jeremy Kyle Show* as a form of *Lifestyle* when Jeremy Kyle very likely treats his job as if he is a judge, who speaks up for the victims and claims for their rights. He sees the show as a medium to present the truth and reality to the public[40], as well as a responsibility to public awareness. The example can be seen in the show on 04, November, 2009, and Jeremy Kyle had this to say when the interview began 'For me, and I hope for the people who are watching and the people in the audience, this has to be educational, this has to be about awareness'. The episode, for example, entitled *The true effect of a legal party drug*, has a mother, Ruth, who has to administer a potentially lethal drug GBL to her own son every four hours otherwise her son might die, but he also could die from taking the drug. After taking GBL for 18 months, her son got addicted to it and nearly died on three occasions. While JK interviews Ruth, carefully, he asks Ruth to describe the situation 'without going into

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[40] Referring to JK's book published in 2009, *Jeremy Kyle- I'm Only Being Honest.*

detail' to not give the wrong impression, and then again they take pains to remind the public of the dangers of GBL:

JK   Use this show today, ladies and gentlemen, please, if you are watching this at home, as a warning, this drug, GBL, is[:::] ^(shaking his head and looking at Ruth)

Ruth   [:::] (Sighs) It's SO SO dangerous and SO SO addictive and if this show can stop one person from actually [::::::::] Just say no. No.   (………………)

Andy   I'd say, it has more consequences than the price. You take it, you think you'll be fine. And eventually, it will get you and you won't even realize it until you end up collapsing.

The warnings stated by the guests as a living proof were sincere. However, GBL is still a legal drug, which is cheap and can easily be obtained over the internet, and will be taken by other people who potentially become addicted. JK concludes the interview saying ' *… that shouldn't damn well be legal, that should be completely illegal. Well, because it's legal people will assume, I suspect, tha::t tha::t it doesn't do them ANY harm whatsoever*'. At the point of public awareness, the in-show psychotherapist Graham then comes to the stage to explain how one can be addicted to GBL, which is the same as other drugs, in order to caution viewers about taking it. The example above demonstrates the difference between *The Jeremy Kyle Show* and the traditional confessional show which is as Jerry Springer states '*…There is no seriousness to it… Our show is nothing but fun, outrageous, total entertainment*' (in Manga, 2003:55). On the contrary, *The Jeremy Kyle Show* contains discussions with more serious social issues and genuine concerns about society, and more, it reveals a part of the real *Lifestyle* of nowadays.

   The argument in this section is that the talk shows of a confrontational style have transformed from the original chatty entertaining format into a new type. It is clear that both the Independent Television and JK do not define *The Jeremy Kyle Show* as a relaxing, good fun or amusing programme which could entertain viewers as much as other talk shows do. Instead, this issue-oriented confession show helps to solve people's issues and difficult tasks, reveals ordinary people's reality on television, brings audiences who watch it to a panorama of society (Tolson, 2006) and as discovered in *The Jeremy Kyle Show*, it seeks to raise public awareness on some issues and to influence the guests and the audiences who watch the show and furthermore it intends to have the guests take Jeremy and Graham's[41] advice and correct their behaviors for living a proper life. I therefore argue that categorizing all sorts of talk shows into one and the same genre is to lack understanding and investigation of the

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41   Graham is the in-Show Psychotherapist in *The Jeremy Kyle Show*.

particular programme. The confessional show is certainly proper to be classified in the genre of *Lifestyle,* although there has not been enough research on it[42].

In the next section, a survey of *The Jeremy Kyle Show* will be presented. Starting with the background story of this show and a review of the press media's view of this show, we will then have a complete look at the format of this show, including the structure and backstage team. I apply CA methodology onto this show and introduce the procedure in detail.

3.3 The Data: *The Jeremy Kyle Show*

> *'Just who does Jeremy Kyle think he is? What gives him the right to go around shouting his mouth off at people, telling them how to live their lives?'*
> *Jeremy Kyle, 2009*

3.3.1 Introduction to the Background

The Jeremy Kyle Show was first broadcast in July 2005 on ITV1, although, as a replacement show for *The Trisha Goddard Show* which moved to Channel Five in late 2004, it appears to be more talked about than any other confessional talk shows by reason of its controversial style while the issues raised by the show have always been the topics of the press. In January 2009, Channel Five announced they would not renew the contract of *The Trisha Goddard Show* for financial reasons, while at the same time, *The Jeremy Kyle Show* had its new sponsor and occupied the slot of 09:25 to 10:25 on ITV I until the present, and it is also shown in Ireland and New Zealand during weekdays. In the year of 2009, Jeremy Kyle had his book '*I am Only Being Honest*' published. Based on Jeremy's 4.5-year-hosting of *The Jeremy Kyle Show*, this book collected his opinions and worries about the current social issues in the present society as well as his beliefs and advice to his previous guests and readers. Before 2009 ended, ITV released the DVD '*Jeremy Kyle – Access All Areas*' to introduce the structure of the show and lead viewers inside the backstage to discover how every programme is prepared and produced. While preparing the 1000th shows special, the similar situation as *The Trisha Goddard Show* happened to *The Jeremy Kyle Show* that due to money cut backs, this show was to be axed in February 2010[43]. On 25 January 2010, the latest news entitled '*Kyle heads to US with "human form of bear baiting"*' released that *The Jeremy*

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[42]   It is to be noted that the first international Big Reveal conference which examined the phenomenon of 'Lifestyle television' took place at the University of Salford, UK in 2007. The Big Reveal II was held at the University of Brighton, 2009. http://arts.brighton.ac.uk/research/research-events/research-conferences/big-reveal-conference

[43]   This piece of news was released on 29th March 2009.

Kyle Show would be brought to the US in 2011 when the ITV Studios had signed a deal with the producer-distributor Debmar-Mercury[44]. Until today, it has been eight years and five months since *The Jeremy Kyle Show* first broadcast on television and we still watch these arguments and physical fights on the television every weekday morning. With its confrontational nature, this show on the one hand has been debated by the press but on the other hand, it was nominated for 'Most Popular Daytime Programme' at the *National Television Awards* (2007, 2013) and has won 'Best Daytime Show' at *TV Choice Awards* (2011, 2012, 2013).

3.3.2 The Press and the Fact

As stated on the official website of *The Jeremy Kyle Show* (2009): '*The Jeremy Kyle Show* is one of Britain's most talked about shows'. Not only because of Jeremy's controversial hosting style, as briefly discussed in the previous section, this 'issue-orientated' talk show itself also involves certain confrontational elements which cause the debate to form the public opinions. In 2007, the show was pointed

Always wears formal suit, mostly dark-colour shirt, no tie, leather shoes, Jeremy Kyle likes to sit on the stair-floor of the stage, which allows the guests to lower their sight when talking to him, and starts his interviews. This setting, I think provides a perfect position for him to change from still sitting position to a pressure standing-forward pose in order to deliver some strong talks.

out by a district judge Alan Berg in Manchester, who 'blasts Kyle show as trash'[45]. The judge claims that *The Jeremy Kyle Show* is a 'human form of bear-baiting' when one of Jeremy's previous guests was sentenced for assault for head-butting his love rival while shooting the show.

A similar event happened in 2009, when a judge Sean Enright slammed the show when sentencing a former guest, Jamie Juste, who assaulted his girlfriend after knowing the result of a lie detector test in the show, and was sentenced to two years in jail. Although the ITV spokesperson and Jeremy Kyle himself spoke to defend *The Jeremy Kyle Show*, what happened is still critically discussed. A show like this may always be observed by the public's eyes while the show solves the guests' problems, other problems may come back to the show while the incidents happened after the show may be strictly criticized attentively. Not only do we have the press opinions on

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[44] See [Appendix 3-2] to read the news released by The Independent on http://www.independent.co.uk.
[45] This piece of news was released on 25th September 2007. Please see [Appendix 3-3] to read the news.

this show, Jon Culshaw, who is famous for his impression of celebrities, played Jeremy Kyle in the popular BBC comedy impression show, *Dead Ringers*, and interpreted Jeremy Kyle with his humorous interpretations. Saying words like 'You scum!', 'You don't deserve to breathe out the oxygen!', Jon Culshaw exaggerated Jeremy's words and his hosting style and exaggerated Jeremy's irrational rudeness as displayed in the confrontational *The Jeremy Kyle Show*[46]. One of Jeremy's guests did, in fact, call the other guest 'You scum!', but Jeremy himself actually never says words like 'scum' nor swears at his guests in his show, according to my recordings. JK does constantly criticize and challenge his guests and called his guests 'the stain in this country' (Kyle, 11-12-2008: I won't let you have a black boyfriend), '…a waste of space' (Kyle, 23-10-2009: My husband arranges to meet me thinking I was another woman!) and an '18-year-old kid with a mouth like a toilet' (Kyle, 11-14-2008: Harassed by my ex who lied about being pregnant). It seems that *The Jeremy Kyle Show* is not so welcome to the press media, which releases the negatives of this show. However, if this programme has been so disgraceful, why has it been on television for eight years and five months and why are guests constantly going to the show?

What is the truth here is actually not the media effect occuring while ordinary people attend the show, but for the reality of what really happens in present society. Consider situation (a) and situation (b) below:

(a) A person goes to the show, finds out the truth of his partner's cheating or lying, gets mad, assaults others and is put into jail.

(b) A person who does not go to the show and probably goes to counseling or finds out the truth of his partner's cheating or lying by himself or her, gets mad, assaults others and still has to get into jail.

Both situation (a) and (b) are the facts. However, when (a) happens once in a year and it hits the headlines in the national newspapers because of its news value with celebrity gossip, while (b) happens in the courtrooms everywhere in this country and wouldn't be discussed countrywide for not so many readers are interested. Yet this 'issue-orientated' type of talk show, as *The Jeremy Kyle Show,* reveals some reality in UK society, in which we understand that the teenagers nowadays that the drugs, alcohol and sex consist of the E-generation's lives, and some of them even depend on Benefits for living. The facts might not be learnt by the public, or the public might not be honest enough to admit its existence. Nevertheless, branding this shows as 'trash' or 'bear-baiting', as Judge Alan Berg did, is not helpful for the 'Jeremy Kyle Generation'.

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[46] The stage setting of *Dead Ringers* is a copy of *The Jeremy Kyle Show*, in which the stage designed and blue square partition background are the same as those set in *The Jeremy Kyle Show*.

The new term 'Jeremy Kyle Generation'[47] became a new proper noun in describing the lifestyle of these young people in UK society. In February 2008, the BBC news website released news categorized in Politics News, entitled 'Warning of "Jeremy Kyle" future', which defined the 'Jeremy Kyle Generation' as the era of men who lack father figures, 'with little chance of work and a high rate of criminality' (the Tories, 2008). The episode titles below cited from *The Jeremy Kyle Show* from November 2008 to July 2009 in some ways support the suggestion that what the news released was true and unexpectedly sensational:

1. In rehab at 15, now you are selling your body for cocaine. (12-11-2008)
2. All sleeping with the same girl, but who is the Dad? (17-11-2008)
3. My sister's children would be better off in Care! (10-11-2008)
4. Were you sleeping with my best friend when you are pregnant with my baby? (22-12-2008)
5. When I prove he's your son, you need to become a responsible father. (21-01- 2009)
6. You lied and said I was a one-night stand, but I am actually your baby's father. (17-12-2008)
7. Admit you slept with me whilst I was pregnant with your brother's child (17-12- 2008)
8. Stop letting men in and out of your and your daughter's life (09-01-2009)
9. Is someone else's baby's name tattooed on my arm? (14-07-2009)
10. I refuse to work until you prove you haven't cheated! (19-06-2009)
11. 16 years old and alcohol dependent for 2 years! (16-07-2009)
12. Violence, drunken teenage relationship- but should we have a baby? (19-06-2009)

Every morning on ITV, real life stories are brought onto the stage in this issue-oriented talk show and shown to the audiences who watch the television. The format turns the programme itself to be more controversial, argumentative, and yet more popular. As it states on the ITV official website: 'Our host is not afraid to speak his mind' and also Kyle always says on the show that 'I am paid to be honest…', in *The Jeremy Kyle Show* we often see the host's straight strictly questioning, especially when his guests have attitudes, not taking his advice or the behaviours are unfit by his moral standard. Although he sometimes says 'I don't mean to be rude…'[48] to his guests, when dealing with guests' problems with emotional reactions, his hosting style can be reasonably impolite, by which it produces rich resources for the examination of linguistic studies.

Among all the other confessional talk shows broadcast on television during my observation time (October 2007 to February 2008), such as *The Trisha Goddard Show* (UK) and *The Ricki Lake Show* (America), the choice of *The Jeremy Kyle Show* is with contemplation and with attention to the purpose of language research. Not only because its controversial style formed a perfect linguistic corpus, but this show is distinct from any other parallel talk shows by the seriousness and JK's unique hosting style, such as his

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[47] Please refer to [Appendix 3-4] for the complete news released on 11th February 2008.
[48] Episode on 04/08/2009: *Caught in bed with another man, if you didn't cheat, why were you naked?*

judge-like strategic interrogative questioning, preachy moral education and promises made in public. In the next section, I will apply CA to the data and look at the features of *The Jeremy Kyle Show*.

3.4 Applying CA method to *The Jeremy Kyle Show*

3.4.1 Data collection

Although it is suggested that a small amount of data, studied and analyzed intensively, is more manageable than large amounts of data examined shallowly (Heritage and Atkinson 1984, Hutchby and Wooffitt 1998, ten Have 1999), I have collected large amounts of data for this empirical study. The reason is simple: for discovering as many types of questions as possible. For example, in our data, JK only uses a 'Stroking Question' once in one episode with children as the guests, which will be impossible to discover if I only record, say, ten hours of data. Additionally, as Hopper (1989:61) suggests 'CA inquiries sometimes provide frequency counts for phenomena. (....) Quantification may aid study of interpersonal communication; but certain central mysteries must be thoroughly described in terms of empirical phenomena before recourse to counting'. Therefore, at the first stage of data collection, I recorded on a continuous basis while at the last stage I recorded up-to-date data for observing the changes as well as for keeping more useable corpora, although they might not all be used.

Applicable Corpus

The data, *The Jeremy Kyle Show*, has been collected (recording through two devices) on a continuous basis from October 2007 to February 2010[49] and a intermittent base from November 2012 to December 2013. There is a recorded corpus of applicable 500 programmes which were recorded on 89 DVDs and one portable hard-disk. From 25th February 2008 to 5th of June, the data were recorded from the television by the DVD recorder; from October 2008 to the present, the data were recorded by a 'Pinnacle TV stick' on my laptop.

Technical Issues

Some technical problems occurred when I recorded the data with both the DVD recorder and the TV stick software on my laptop, which did cause some unsuccessful recordings. When recording with the DVD recorder/player, the programmes were written directly onto the DVDs. But once one of the programmes failed to record, all the other programmes on that disk disappeared. In very few cases, after finalizing[50] the DVD, I

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[49] This excluded two periods when I was not in England: 05-06-2008~15-10-2008 and 05-08-2009~08-10-2009.

[50] This is the final step to complete the recording of a readable DVD, so that it can be played with the software on the PC.

found that only one programme was recorded successfully, although I actually recorded four programmes. As for recording the programmes with the TV stick, other problems occurred and the most unpredictable reason that caused a failure in recording is the bad weather. At the beginning of collecting the data, the aerial of the TV stick was installed indoors, and the unstable signal usually affects the quality of recording, which resulted in some fragments in the recordings. Later, I changed to a new aerial and installed it outside of the window- the signal problem improved, but the laptop problems happened. It was found that the more disk space I keep in the hard disks, the more chances to record programmes successfully. In order to keep enough disk space for recording, I uninstalled some of the software in the hard-disk C and bought one portable hard-disk to store the files in hard-disk D, which left hard-disk C more space and improved the recording. Yet there are still some unexpected reasons resulting in recording failure from time to time, I used PC software, such as *Screen Recorder*, to capture the missing episode from **ITV Player** on the ITV official website, although the quality is not as good as recording directly by the TV stick.

3.4.2 Format of the programme

In this section, I will look at the programme format of *The Jeremy Kyle Show*. The information is from (1) the show broadcast on the 23 July 2009, titled *Exclusive behind the scenes special*, (2) the officially released DVD *The Jeremy Kyle Show- Access All Areas!,* and (3) the official website of *The Jeremy Kyle Show* on the ITV website.

The Structure of Backstage work

The show consists of, mainly, the host, Jeremy Kyle, the in-show Psychotherapist, Graham, and his aftercare team, the structure is shown as below, which excludes studio staff such the bodyguards, and the pre-production team. The total staff working for this show, according to Jeremy Kyle, is about 60 people.
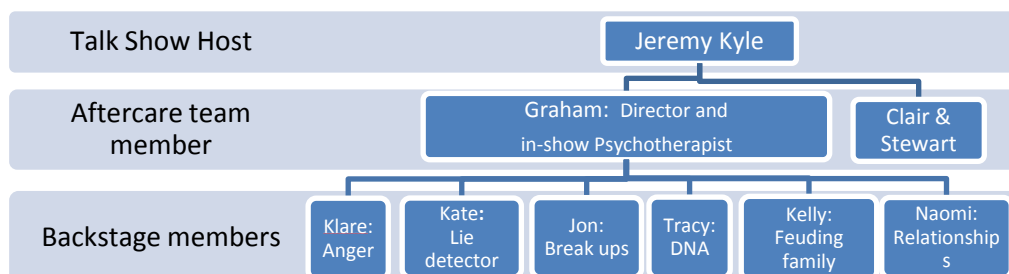
The aftercare team, led by Graham, plays an important role and most of the pre-work and post-work are their duties.

Before the show:

Graham, the team director, and the other two crew Clair and Stewart will firstly study the cases, and learn the relationships among the guests and then have a talk to each of them. Then all crews will have a meeting with Jeremy Kyle and discuss guests of the day and what possible situation might happen. Before guests come up to the stage to be interviewed, they will stay in their resting room and wait for the call. When they are at the stand-by position, they will be accompanied by a member from the crew. If it is necessary, the crew will inform in advance to let them know what will possibly happen on the stage.

During the show:

The whole crew will observe the show and be on stand-by. The two bodyguards will stand closer to the stage for any immediate help needed on the stage, for example, one of the guests standing up and approaching the other guests. The aftercare team members will monitor emotions and reactions of the stand-by guests and provide care and comfort if it is needed. Graham will sometimes join Jeremy's interview on the stage when Jeremy asks for an explanation of the professional knowledge, for example, how a detox programme works, how to get through post-traumatic disorder.

After the show:

After the guests leave the stage, they will be sent into different rooms and wait for further help from the Aftercare Team. Then, Graham, Clair and Stewart will talk to each guest of one episode and have their agreements to meet in a controlled environment with Graham in the counseling room in order to resolve the issue by Graham's counseling. Afterwards, the Aftercare Team then will meet with Jeremy to talk about how the guests are and how they can move the unsolved situations forward if there are any. Finally, Graham will meet with Clair and Stuart, the Aftercare Team, and allocate their responsibilities for the day.

Short-term and Long-term Care for the guests /Counseling of their guests:

After the show, some with their problems solved leave the studio and some will be arranged to have further help, like a Detox programme, an anger-management course, or relationship counseling. The team keeps in touch with these guests who agree to follow the plan in order to remind them that they should take responsibility for changing their lives as well as to keep track on their improvements. Sometimes the Aftercare Team will arrange to visit the guests' home to check how they have been progressing and sometimes will bring them back to the show to share their experiences with those who suffer under similar pain.

3.4.3 The Content of the Show

In this section I show the content of *The Jeremy Kyle Show* which gives a full description of how the show opens, progresses and ends.

Programme Opening

The show starts with a video clip previewing the show of the day, followed by the dynamic opening music video, and then the camera moves into the studio where the audience is waiting. JK greets 'Good morning, guys' when JK comes onto the stage from one side of the stage and sometimes from the audience's seat. Usually, he walks into the audience's seats to greet with hand-shaking. Once the opening music stops, Jeremy gives a simple routine welcome and then straightly gives a brief background introduction to the first episode and the guest. The table below shows the programme flow and content of the programme opening.

Opening of the Show		The Jeremy Kyle Show: 09-07-2009
Digital Timer	**Programme Flow**	**Content/Interactions**
00'00"	Pre-show starts.	JK: A man desperate not to be frozen out of his baby's life.
00'04"	Preview of today's episodes.	JK: She wouldn't let you to the birth?' Robert: No. She had security guards and police on standby. JK: Why Robert: She said I'm violent and I don't know where she's getting it from. (………………………………………………………….)
00'57"	Pre-show ends.	JK: It's all coming up [:::] next.
00'58"	Title video/music.	(Title video with music)
01'12''	In-studio.	(Audience applause and cheering.)
01'24"	JK comes onto the stage.	Good morning, guys.[:::::::] Morning. Thank you very much. Everyone all Looks at the audience and bows right? Thank you .
01'33"	JK walks to the audience.	Shakes hands with audience Keeps walking Hi Sweetheart All right? [::::] All right ? [:::::::::] Walks and shakes hands Thank you How are you? You all right? All right, sweetheart?
01'41"	Music stops. JK's introduction to his first guest's story.	Looks at the camera Thank you very much indeed. Good morning and a big big welcome to the show. Now my first guest today, Robert, says he's been at loggerheads with his ex Sarah since they split over a year ago when she was just seven weeks pregnant. Now Robert says despite his best effort to be in the baby's life, he feels his ex has pushed him away and replaced hi::m:: with her new boyfriend. [::] To add to this. Rob says he's convinced his ex cheated on him during the relationship and has always has doubts the baby is in fact his. To::da::y::::, he[:::] and them all, will discover the truth. Glances at audience Points to where he comes out Robert's on the show , guys [====] .

The Main body

Basically, there are 3 to 4 different episodes in each one-hour daily programme. Each episode occupies the time slot from 5 to 30 minutes, which varies with the complication of the story. Some DNA result episodes with simple conditions take only 5 minutes, for example, *I'll be devastated if my ex is not the father of my baby* (17-11-2009); while some take longer than 30 minutes because there are more guests involved in the complex situation, for example, it takes 40 minutes in the episode *How do I stop my teenage daughter from becoming a man?* (17-11-2009), in which the show interviewed the family and also invited a (wo)man who has had a sex-change operation to come to the show to share his/her experience and very rarely, had three in-studio audiences join their discussion.

The following chart gives a clear programme flow of the main body of the show.

Digital Timer	Content
00′00″	Sponsor's Commercial time (15")
01′12″	Preview of today's show.
01′31″	1st Section Starts.
06′22″	Episode 1: *Why cut me out of your baby's life if you're sure I'm the dad?* Preview of the next section.
06.38″	Sponsor's Commercial time (10")
06′48″	Commercial Break
11′50″	Sponsor's Commercial time (10")
12′00″	Bridge : Jeremy Kyle's invitation to the viewers
12′40″	2nd Section starts.
29′58″	Episode 2: *Why cut me out of your baby's life if you're sure I'm the dad?* Preview of the next episode.
30′21	Sponsor's Commercial time (10")
30′31″	Commercial Break
35′05″	Sponsor's Commercial time (10")
35′15″	Bridge : Jeremy Kyle's invitation to the viewers
35′50″	3rd Section starts.
50′22″	Episode 3: *I hope you fail the lie detector but pass and we'll marry!* Preview of the next episode.
50′35″	Sponsor's Commercial time (10")
50′45″	Commercial Break
55′19″	Sponsor's Commercial time (10")
55′29″	Bridge : Jeremy Kyle's invitation to the viewers
56′04″	4th Section starts.
01hr	Episode 4: *I caught your mother with another man…Are you really my daughter?*
03′38″	Programme closing.
01hr 04′18″	Sponsor's Commercial time

Programme Closing

The closing of the show begins after Jeremy sends the final group of guests back to the stage by saying 'You, that way. You that way. Please give them a round of applause!'. Some of the guests shake hands with Jeremy and sometimes some female guests kiss Jeremy on his cheek. After watching guests walk off the stage, Jeremy draws a brief conclusion on the previous episode and begins his closing speech, even while the in-studio audience applause is still going. The chart below states the programme flow and content of the programme closing.

Closing of the Show (The Jeremy Kyle Show, 09-07-2009)

Digital Timer	Programme Flow	Content/Interactions
01hr 03'35"	In-studio audience	[Applause::::::::]
01hr 03'38"	Jeremy Kyle	JK: Nice way to end that! If you find yourself in a similar situation to any of my guests this morning and you'd like a chance to appear on the show, don't forget to log onto the website.[::::] It's itv.com forward slash jeremykyle. Thank you [Gestures to the audience] for all of today's guests. Thank you to all this won derful audience and [Nods head] [Blinks his left eye] most of all, to you for watching at home. I'm out of time. I'll see you very soon. [Looks at paper in his hand] Take care. Bye-bye for now .
01hr 03'55"	In-studio audience	[Applause and cheering:::::::::]
01hr 04'18"	Commercial	Sponsor's Commercial time.

Commercial breaks

There are three commercial breaks in the one-hour programme. Generally, after each commercial break, the show places a **bridge** before the next section starts, where Jeremy invites those who have personal issues to consider applying for his show. The example is as below:

Is there another woman destroying your relationship? Maybe your partner's ex won't stop meddling and you want to tell her to back off. Or perhaps you want to confront another woman who claims she's also dating your man? Or is it you have been seeing a married guy and had enough of being his dirty secret? Now if you are 16 or over and you want to be considered for my show text the word 'talk' with your name today to 6 33 34. Texts cost twenty five pence plus one standard network rate message. Pick up the phone and call us. It's 09011 123 456. Calls cost twenty five pence from a BT landline. Now calls from other networks may be higher and don't forget the calls from mobiles will be [::] considerably more. (All the bridges are the same in the 09-07-2009 show).

3.5 Overall Discussion

3.5.1 JK Style of issue-oriented talk show

Reviewing the characteristics proposed by Shattuc (1997:3), the 'issue-oriented daytime talk show' is distinguished from other talk shows by five features:

1. It is issue-oriented;
2. Active audience participation is central;
3. It is structured around the moral authority and educated knowledge of a host and an expert, who mediate between guests and in-studio audiences;
4. It is constructed for a female audience;
5. It is produced by non-network companies for broadcast on network-affiliated stations.

I found that *The Trisha Goddard Show* is a model of issue-oriented daytime talk show referred to by Shattuc, while Jeremy Kyle seems to create a different type of his own, which is more serious, not entertaining, but still remains in a recognisable 'issue-oriented' format. Although Shattuc (1997:3) points out that 'active audience participation is central' in issue-oriented daytime talk show, it is never the case in *The Jeremy Kyle Show* where the host seldom invites the audiences to share their thoughts, but applause. In fact, Jeremy Kyle rarely[51] involves in-studio audiences' opinions in his show, nor does he allow the audiences to ask questions, display ideas, or judge the guests. There are exceptions where the guest's friends or family sit in the audience, on microphone and are prepared to talk when JK comes to interview them. In this case, they are not the pure audience, they are the relative people. There is only one kind of question found in the data where JK asks his audience, that is yes-no type 'norm-establishing question', as seen in the episode (06-01-2009): *If my baby isn't yours, can we still be a family?*

> JK   There are so many relationships I see that don't work, and this can. Don't you think? [To the audience]
>
> Audience   Ye::s::::.

Not just a form of The Popularization of Therapy (Shattuc, 1997:111), but more, it can be described as a 'all-problem-solving /therapy show'. Problem solving services are various: for example, to figure out complex relationships among four 17~18-year-old teenagers in order to find out who is the father with the programme's help of a DNA test; to help a 67-year-old lady who has agoraphobia and claustrophobia to conquer her fear

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[51] According my collected data, the only type of question he would ask the in-studio audiences is Norm-establishing Question (with Yes-No Type).

to attend the show (February 29, 2008); to help heavy drinkers go through a Detox and get their family life back (January 22, 2009), to help a boy to meet his father for the first time in 17 years (February, 18 2009) and to help families who suffer from one family member's death, move on with their life (February 27, 2009). Not only helping find out truths and solve guests' problems, the Show provides DNA tests, lie detector tests, anger management programmes, relationship counseling and arranging detox programmes, and all the costs are paid by the production.

3.5.2 Analyzing the Guests

As Hutchby (2006:65) notes '(...) such shows create what could be called "confrontation as a spectacle", in which guests are encouraged to air publicly disputes which, ordinarily, would be confined to the private sphere of everyday life'. Many of the guests are those who watch the show at home and contact the show spontaneously to ask for help. These are ordinary people with their personal and private problems: from all kinds of relationships to Drug and Anger problems, from teenagers' DNA test needs to old ladies with feuding complaints, and from transsexual dilemmas to racism issues. All topics are brought out by the guests, questioned by the host, and are discussed in a controlled environment in the studio. With the emphasis on solving problems, the show provides DNA tests, Lie detector tests, Detox programmes, Anger-management Courses, and relationship Counseling. The audience who trust the show, attend the show with the hope of dealing with their issues and some of them are here in desperation.

In the episode *Can I trust my ex with our baby?* (Episode 3: 4-12- 2008), a guest came to the show, seeking help and advice from the host, because his girlfriend, with a nine-month pregnancy, is afraid of him with his violent temper. This guest, Mike, has shown his face on national television to confess his wrong behavior and asked for support from the show, alternatively, he would put himself into jail to get help.

JK: Why didn't you do something about your problems before?
Mike: I tried. I had one of two choices. Either I come on this show to get help off you, or I go back into jail and try and get help that way.

Another example shows that in everyday life the media have power in our daily life. A mother texted 'help' to the show while watching the show at home for she and her husband could not move on with their life. They lost their 10-month-old daughter to cancer and her husband started drinking heavily which had a dramatic effect on their marriage. The Aftercare Team then provides Relationship Counseling to help them to

deal with grief in a proper way and go through the grieving process. They talked though the incident on the show, took counsel with Graham, the in-show psychotherapist, and additionally, the Aftercare Team kept in touch with the guests to care for their current situation and even visit them in their house a few months later. The show additionally, formed a help-net in order to connect those who have similar traumatic experiences and further to help each other. They invited previous guests with similar situations to come back to the show and share their experiences of how to go through them.

One might ask why do those people reveal their private story into the public but not through social services or their family and friends? The issue may link more with media power as well as the free facilities, such as lie detector, DNA test, rehabilitation course, and counseling. Those who contact the programme normally are the sufferers or victims who want to claim their right or win justice through the help of the team. It is quite possible that some of the inflictors were not willing to appear on the national TV show to present their mistaken scandals while many of them argue over the events against the results. In the programme on 21st November 2008, two guests as inflictors in the relations attend the show for help on their own violence, aggression and drinking problems. Before offering them the rehab treatments, JK asks:

JK: I am going to make a deal with you. If you let me down, I am not going to help him.
        You want help, mate?
Mike: Yeah, of course I want help.
            (Every time I leave the house my husband accuses me of cheating!, 22-01-2009)

Different from the Radio talk-show therapy (Gaik, 1992) where a doctor presents the interview and gives advice and offers guidance, the therapist and doctors in *The Jeremy Kyle Show* mostly stay behind the scenes and the host JK directs the interview. In the interviews JK confirms and makes sure the guests are willing to be helped and asks questions such as 'Do you really want to do this?', 'Do you want my help?' and 'You promise me?' where JK encourages the guests to make promises on television under all of the viewers' eyes. This activity may convince the guests to determine to change their life. This issue has been examined by the researchers in the field of media discourse.

3.5.3 Other Features of the Confrontational Talk Show

Apart from the regular confession and/or problem solving episodes, the show produces some special programmes, like *Grahame's Backstage Specials* and *Behind the Scene Special* (24 Nov.2008) to show the viewers how the whole team work before and after the show and what the counseling process is like behind the scenes. As in *The Best of The*

Jeremy Kyle Show (09-Dec-2008), JK reviewed some shows and reported how the previous guests were and how they improved their life after the show's help, and on the other hand to encourage the viewers to be guests in JK's show.

In addition, there are some special missions that the show carries out to present the care to the British society, for example, to help to rebuild a Local Community Centre in Wythenshawe for young children to play in (Episode: *In the heart of the estate*), to help form a new club in order to provide a safe place for the kids on the street to go to in Yorkshire (Episode: *Jeremy Kyle confronts knife crime*), and to present the care of people worldwide, for example, a visit to Mombasa in Kenya where a 74-year-old British woman, Joan, dedicated her life there to take care of the young children with HIV and AIDS there. Apart from the missions they carry out, there are episodes concerned about the social issues and they draw attention to homeless people's life in the UK and young people's drinking behaviours.

3.6 Summary

In this chapter, I have looked at the hosts' questioning in four selected television shows broadcast on Channel 4, BBC and ITV in the UK: *Richard and Judy*, *Saturday Night with Jonathan Ross*, *The Trisha Goddard Show* and *The Jeremy Kyle Show*, and have discussed how the programme for the present study was chosen. In the second part of this Chapter, I began with the issue of TV genre. It is found that the new *Lifestyle* programmes are introduced to the TV media which has not yet been popularly discussed in the TV genre books. The selected data, *The Jeremy Kyle Show*, is classified in this genre, which indicates the changed impression of the confessional talk shows. I then had a complete introduction to *The Jeremy Kyle Show* in the last section of this Chapter. In the next Chapter, I will move on to the theoretical discussion of the notion of questions.

FOUR The Notion of Questions

4.1 Introduction: Questions, conversation and social life

Many social interactions start with a question which happens between people we know, among strangers or with some short-term related parties, for example, a clerk and a customer at a check-out point. A question always (but not necessarily) exchanges with an answer which places two people and their utterances sequentially in interactions (Vrhovac, 1990:162). Simply asking a greeting question, such as *How are you?* when one bumps into a friend on the street, the question soon starts and helps to carry on a 'conversation' between the two people, although such 'rhetorical greetings' (Goody, 1978b) may possibly never receive a verbal response, nor will they form a conversation. What is a successful questinging-in-conversation? I believe there is nothing more genuine than a real life example to answer this question. A few weeks before Christmas in 2010, I shopped in the supermarket. At the check-out counter, I observed a friendly clerk with a big smile on his face chatting with a client while he was busy putting items though the machine in front of him. I assumed they were friends because the content of their conversation was nothing about the products but the client's brother. When it was my turn, we had the following 'conversation':

Clerk:	Hello, how are you?	→ Q1
I:	*I'm fine thank you.* **And you?**	→ R1 *Q1*
Clerk:	Oh, I'm fine. How do you like Christmas here?	→ *R1* Q2
I:	*Oh, I enjoy it very much! I do love the festive atmosphere here in England.*	→ R2

Following the conversation, we talked about Christmas shopping and I even, almost like in a friend's conversation, learnt that he would pick a Christmas gift for his fiancée, whom he might get married to within three years while I told him in my culture we have different customs for Christmas. Here, a conversation starts with a greeting question (Q1) between two short-term related parties, and when I ask *And you?* (*Q1)*, which elicits continuous Q2- *How do you like Christmas here?* and so the conversation goes on. Greeting questions are one of the rhetorical type which 'do(es) not require an answer' (Goody, 1978; Wachowicz, 1978; Fiengo, 2007). Therefore, if a customer replies 'Fine' and then grabs a grocery bag to pack his items with no intention of raising any further conversation, the 'talk-in-interaction' terminates at this point where it only forms a minimal 'adjacency pair' (Sacks, 1973, 1987) where a greeting question only elicits a basic polite feedback.

For many professions, such as doctors, judges, inspectors, lawyers, teachers and TV presenters, how to ask questions is an essential skill. The purpose of using a question is similar when it comes to their jobs, which is to elicit as much information as they need: as a doctor attempts to figure out a patient's illness; as a judge presiding over a defendant's statements; as a lawyer defending a client; as police inspectors interrogating a suspect; as a teacher to check students' understanding of knowledge, and as TV presenters interviewing their guests. Those professional question users apply their questions as a technique in their work and the features of their questions may be different from those we use in everyday life. Thus, the role-relationship not only influences the functions of the questions, but also affects the sequences of questions and answers. As Heritage (1988:34) points out '(…) the incumbents of particular roles (eg. doctor, teacher, lawyer, interviewer) ask questions and, where relevant, select next speakers, while others (eg. patients, pupils, witnesses, interviewees) are largely confined to answering them (…)'. According to what we have discussed above, the former speakers as questioners (doctors, judges, inspectors, lawyers, TV presenters) have the voice and hold the right to ask the latter (patients, defendants, clients, suspects, guests) when their role-relationships are formed as described.

Before moving to my prime interest of the present study, particularly to the features of media presenters' questioning, I would first review the use and functions of questioning and the features of responses. Secondly, I look at the turn taking of questioning exchange patterns in general (Goffman, 1981), in classrooms (Nunan, 1989; Nicolls, 1993) and the media (Guillot, 2008; Ilie, 1999) and discuss how they are different from each other. In the last section of this chapter, I shall draw attention to the literature on the typology of questions and will put a major focus on Goody's four performative modes of questioning (Goody, 1978), which is also the model I adopt and adapt for the present study.

4.2 Functions of Questions

From the syntactical perspective, questions in some languages, such as English, are re-organized structures of statements, recognized by the users, and are categorized according to both question structures and outcomes to their answers, for example, Yes-No questions↔closed questions and WH-questions↔open questions. If we look at the functions of questions when we come to use them, they are 'speech acts' involving questions where we consider not only sentence structures, but also the ways, purposes, and underlying meanings of them. Searle (1969:16) states that 'The unit of linguistic

communication is not, as has generally been supposed, the symbol, word, or sentence, or even the token of the symbol, word, or sentence, but rather the production or the issuance of the symbol, word or sentences in the performance of the speech act'. The practice of analyzing question asking/using with the idea of 'speech acts' has had a significant impact on linguistic studies.

Although the purpose of asking questions is generally thought to be to elicit unknown information from the hearers, delivering a syntactic question, it needs to be acknowledged, can be very wide ranging. It can consist in a 'request for information' or a 'request for confirmation and acknowledgment' (Stenstrom, 1988:308). For instance, when one asks a vendor at a fruit stand *How much are the apples?*, (s)he asks a *real question* (Searle, 1969; Sinclair and Coulthard, 1975) to 'request for information', where (s)he genuinely does not know the price and wants to know about it. Yet, there may be underlying meanings to a real question. For example, when one asks *Did you sleep well last night?*, (s)he obviously demands an answer (information) from the hearer but this question may also imply the fact that the hearer does not look well. If the hearer's answer is *No, not really*, (s)he might then continue with an explanation of the reason why (s)he didn't sleep well, which is also an extended answer to a potential extended open-question: *Why didn't you sleep well?* asked by the questioner. Consider this simple real question below:

A: What time is it?

The answers to this question may vary from situation to situation. Depending on the circumstance of how the speaker and recipient are related, a recipient may possibly know what the speaker implies. If this question is asked by a child to his parent at his parents' friend's house, he might want to go home. If this question is asked in a science class by a pupil to his classmate, he might wish the class to be over sooner so that he can play in the playground. If this question is asked to a stranger by someone who has been waiting for a bus for half an hour, we can guess he has had enough waiting or he might be late for work or a date. If this question is asked at a pub by a man to a woman, it might be his trick to accost someone. If this question is asked in a living room by a father to his children, the father is giving an indirect command to say: It is time for bed. Thus, the functions and implied meanings of a real question may vary and it may only be understood by the questioner and the recipient in the specific situation.

Some utterances with question forms are not only for obtaining information, but to request or ask for permissions, which may happen when one is being polite and respectful to a addressee (eg. *Can I use the bathroom?*) or when one's power is lower

than the other. A common dialogue in a house where a child asks his mother, '*Can I eat the cookies in the jar?*', '*No.*' his mother replies. Here his mother simply replies with a '*No*' to deny the permission when the child tries to obtain permission from his mother to have cookies. Some questions are used for getting somebody to do something. While one says '*It's kind of stuffy here. Can you open the window for a bit?*', we realize what the speaker requests by asking the hearer a favour to open the window for him rather than asking him a real question of whether he is able to open the window or not. Similar to questions as permissions which are frequently used in everyday life, questions used in placing a request are usually in a yes-no question form, which is a more polite way of saying '*Open the window*, *please*' directly. Some other forms of real questions have pragmatically a true question with a challenge aspect, however sometimes they might or might not be recognized by hearers. The questions '*How many push-ups can you do at one go?*' is a genuine 'real question' asked by a gym coach to his new trainee in order to help him to know his own fitness. However, the same question can become a challenge question between two macho men, which might then start a competition of strength between the two. In addition, there are questions with hints of sarcasm and irony where 'a speaker pretending to be clueless is knowing and a speaker pretending to be stupid is wise' (Fiengo, 2007:59). For instance, when a husband tries the tasteless dishes his wife makes and says *I wonder how much your cooking class costs?*, here the husband, with no interest to know the tuition fee his wife pays, sarcastically complains that the dinner is not delicious at all.

Apart from requesting information for hearers, questioners themselves sometimes are the information givers (providers) (Blakemore, 1992), for example, '*What are the objections to this analysis? First, ...*'. It is possible to hear this type of self-answering questions in a public speech where the speaker as a questioner proposes to answer the question asked by himself. The purpose of the question here is not for information eliciting, but for a variable value, which is to make his speech outline content clearly, to stimulate his audience to think, to interest his listeners, or to allow the speaker a short time to think. In addition, there are question makers who do not seriously ask for an answer, but for checking comprehension.

Vrhovac (1990: 183) examines the uses and functions of teachers' questions in French lessons and points out that '[i]n traditional linguistics, a question is described as a move by which a speaker asks for information, while by assertion he transmits the information', and yet in the language classroom, teachers' most frequently used move in language discourse is asking examination questions which are for checking students'

knowledge rather than seeking information. She analyses a quantity of discourses and discovers five functions that questions might possess in the classroom:

(1) the question as request for information;
(2) the question as information and irony;
(3) the question as transmitter of information;
(4) the question as a sign of power;
(5) the question as an act of dependence.

Vrhovac then claims that although classroom dialogue always follows the fixed scheme of behavior, the main role of a question-answer structure is didactically 'to distribute knowledge which has to be taught / learned', as it has occurred in the classroom.

In sum, as MacKay (1980) suggests, questions are asked for a variety of reasons: to gain more information; to open a discussion or debate; to seek clarification; to involve and motivate others; and to help people reflect and learn. It is evident that different types of questions are given different functions, and different functions result in performing different uses in conversations. Thus, by examining the reasons for asking questions, we can further define functions and types of questions according to their purposes and their usage. Looking from the CA perspective, carefully analyzing the typology of questions in different sources will help to improve our understanding of the sequences of questions and their diversity.

4.3 Forms of Questioning Exchanges

The previous chapter looked at the adjacency pairs (Schegloff, 1984:32), where speakers take turns in the conversation and the first speaker constrains the second utterance. In this section, I shall draw attention to the exchanges in questioning and discuss how the patterns are formed.

4.3.1 Questioning Response

In casual, or, as some like to say, mundane conversation, it is evidently possible to have questions followed by answers whatever the conversational interaction move, a 'question' has to be before an 'answer', and the 'answer' has to refer back to something that has already begun. That is when someone asks a question, the hearer, who provides the second part of the exchange pair, usually gives feedback (an answer) to complete the interaction. This 'adjacency pair' is a scheme of a question, 'first pair parts' (FPPs), exchange with an answer, 'second pair parts' (SPPs), which is, as Vrhovac (1990:162) suggests, also the typical scheme of verbal behaviour in the natural situation.

To group a 'Q-A pair type of adjacency pairs', Schegloff (1984:35) points out that '[o]ne thing one might mean by an utterance being interactionally or conversationally a

question is that it lays constraints on the next slot in the conversation of a sort special to the Q-A pair type of adjacency pairs'. The Q-A basic pair type, as Schegloff states, is 'interactionally' where there is an answer followed by a question, while with regard to 'what' lays constraints on the next slot in the interaction is something that needs to be discussed. That is, whatever the reply is, possibly to elicit a verbal or non-verbal reply, such as merely a nod, a smile or even a blink of an eye, a question always anticipates a reply, in order to 'confirming an adjacency pair' (Sacks, 1973, 1987). See the example [4-1] below, consider the speaker B's reply to this Q-A pair.

[Example 4-1]

A: Did you get the refund from the shop?
B: [sigh::::]
A: So, what are you going to do?

In Example [4-1] above, the minimal dialogic unit here is not formed by a verbal reply, but a physical response, a sigh, which 'lays constraints on the next slot', not necessarily by being a spoken phrase, and which should complete a Q-A type. While the question *Did you get the refund from the shop?* is identified as a question and Speaker B's sigh is identified as a reply, a format of conversation here is activated. Now, suppose a teenage boy comes home and rushes into his bedroom as if being deaf without hearing his Mom's question: *How was school?* It is not an unusual situation which happens in families that the mother is asking a question with no verbal nor non-verbal answers from her son, where there is even no second-pair-part, nor responses in the interaction. Accordingly, we may conclude, a question (Q) as an utterance 'may' elicit a response (R) (Stenstrom, 1988), but somehow, a conversation may not be formed.

If Q-A exchanges are spoken/performed structurally, what about the way we say them or the function we give them? In Example [4-2], a little girl, who's 1 and a half years old, is playing on the floor and her parents are discussing the arrangements for visiting another couple, since their previous night's scheduled visit has been cancelled.

[Example 4-2]

Wife: Why is it that we have to go there?
Husband: Because she ((head-motioning to daughter)) can go out
            more easily than their kids can.

(Schegloff, 1984:33)

In Example [4-2], the husband replies to the wife's utterance by giving a reason *Because she ((head-motioning to daughter)) can go out more easily than their kids can*, so that the Husband may see *Why is it that we have to go there?* as a question. Somehow, the Wife's utterance can also, possibly, be heard as a complaint, so that the Husband can probably reply to the Wife with an echo complaint or an agreement as the second pair part to form the conversation. As a consequence, the question *Why is it that we have to go there?* in terms of speech acts (Searle, 1969), can also be a complaint with a question form. As Nunan (1993) suggests, '(…) when using language, we not only make propositional statements about objects, entities, states of affairs and so on, but we also fulfil functions such as requesting, denying, introducing, and apologizing'. Look at the next example below and consider whether the WH-form sentence is a real question and what function it might perform here:

[Example 4-3]

→ B1: Why don't you <u>come</u> and see me some times

A1:   [I would like to

B2: I would like you to. Lemme just

A2:   [I don't know just where the-us-this
         address <u>is</u>.

(From Schegloff, 1984:31)

In the exchange above, Speaker B (see B1) provides the 'first pair part' inviting Speaker A and then Speaker B (see A1) replies *I would like to*, which provides a 'second pair part' in the interaction, where the sequence forms a clear "Q-A" pair. Accordingly, the sentence *Why don't you come and see me sometimes?* can be further redone as *Please come and see me sometimes*, which is what Speaker B wishes to say and the meanings / subjects of these two sentences are mainly the same, which is merely to invite Speaker A to come to see Speaker B. Consequently, this is an 'indirect speech act' (Searle, 1979) - a type of sentence with a question structure, but it is, in practice, a 'suggestion' or an 'invitation'. Although A's second utterance, *I don't know just where the-us-this address is* is not structured as a syntactic question, a Q-A sequence is still formed. As Schegloff (1984) suggests '[n]ot only does our intuition suggest that, although no syntactic question (nor question intonation, for that matter) occurs in A's second utterance, a question-answer (Q-A) sequence pair has been initiated, a request for direction if you like; more important, it is so heard by B, who proceeds to give directions'. Thus, it may be described, depending upon the individual case, as an invitation, a request, a suggestion, a command, or a complaint. Therefore, in a wide range of cases that we may think of, a question would be considered to be a request to the hearer and possibly also be received as a second pair part reply, which is as in *Why don't you go away and leave me alone*, the

recipient may take immediate action without saying a word, or (s)he may reply *I just want to help* and disregard the speaker's request.

4.3.2 Questioning Exchange Patterns

The basic questioning exchanges, as suggested, follow a basic adjacency pair structure and, are typically two-part structures, and possibly extended to three-part structures, for example, the question '*What time is it?*', the answer may be '*Six-thirty*', and then the first speaker comments '*Thanks*'. Thus this exchange exhibits a typical 'three-part structure', which consists of a question, an answer and a comment (McCarthy, 1991:15). Generally, the minimal exchange is Q-R (two-part structure), and the exchange structures may contain 'subordinate checking' and reopening exchanges (Stenstrom, 1988:112), which depend on the material types. Regarding exchange patterns, Goffman (1981) proposes three basic types of exchange patterns:

(A) **Chaining:** in which the moves are from 'single two-part exchanges' to extend a longer talk, and the '**adjacency pairs**' are 'linked together to form chains'. See the example below:

[Example 4-4]	A1:	Are they going?	**Q**
	B1:	Yes.	**R**
	A2:	Are you?	**Q**
	B2:	I suppose.	**R**

(B) **Embedding:** in which the questions are not followed by the answers directly, but followed by other questions (see the example below- exchange of **Q2** to **R2**), which is meant to be seen as holding off proper completion for an exigent moment:

[Example 4-5]	A1:	Can I borrow your horse?	Q1
	B2:	**Do you need it this very moment?**	**Q2**
	A2:	**No.**	**R2**
	B1:	Yes.	R1

(C) **Combination:** in which interactions are combined with both notions of 'ellipsis' and 'chaining'. It is possible to elide at a higher level. As in the next example:

[Example 4-6]	A1:	Have you got the coffee to go?	Q1
	B2:	Milk or sugar?	Q2
	A2:	Just milk.	R1

It can be expanded to show an underlying structure (**B1**):

[Example 4-7]	A1:	Have you got the coffee to go?	Q1
	B1:	**Yes.**	**R1**
	/ B2:/	Milk or sugar?	Q2
	A2:	Just milk.	R2

The exchange patterns in the 'combination type' are commonly used in everyday life which shorten conversations when required or wanted to suit speakers' will. Instead of briefly replying to elicit information quickly, the exchange can be fully extended or prolonged when the hearer in Example 4-7, as a coffee shopkeeper (B), is in his mood to

well serve his customers (A) and it might be extended as following exchanges in Example 4-8. (Q= Questions; R= Response; Italic *Q* and *R* represent B, the shopkeeper, Block Q and R represent A, the customer; the numbers after Q and R shows the numbers of units they speak)

[Example 4-8]

A1:	Have you got the coffee to go?	Q1
B1:	Yes, of course we do.	*R1*
B2:	What can I get for you?	*Q1*
A2:	Rmm.. Can I have a coffee to go.	R1
B3:	Sure (…) Any milk or sugar in your coffee?	*Q2*
A3:	Yes, please. Both. Thanks.	R2
B4:	O:::K. Milk (::::::) and sugar	*R2*
B5:	One sugar? Or Two?	*Q3*
A4:	Just one. Thanks.	R3
B6:	There you go. One Latte with one sugar. One pound twenty-five, please.	*R3*
A5:	Here. (::::) Thank you.	R4
B7:	Thank you. Enjoy your coffee.	*R4*

In Example 4-8, the customer (A) asks one question (Q1) and gives four units of reply (R1-4) while the shopkeeper B asks a total of three questions (*Q1-Q3*) and gives four units of reply (**R1-4**). We see the difference between Example 4-6 and Example 4-7, not only the length of the conversation, the cross combinations of questions and responses in Example 4-8, indeed, present a much more complicated exchange than basic types of 'Chaining' or 'Embedding', and this complication, indeed, occurs in our everyday life.

Both McCarthy's typical 'three-part structure' and Goffman's three basic types of questioning exchange patterns are fundamentally applicable in analyzing Q-A patterns in ordinary conversations, which resemble, but yet not exactly, other types of interactions. Nunan (1987: 137) analyses the features of communication in classroom interaction and suggests that most of the patterns are of the 'non-communicative' type, namely, most of the teachers speak more 'display questions' than any other type of question for classroom interactions, where '(…) the uneven distribution of information, the negotiation of meaning (through, for example, clarification requests and confirmation checks), topic nomination and negotiation by more than one speaker, and the right of interlocutors to decide whether to contribute to an interaction or not'. The role-relationship between teachers and students in formal classrooms possibly rules questioning exchanges while it is found that the most commonly occurring exchange patterns in the classrooms is the IRF cycle, which is: Teacher Initiation – Learner Response – Teacher Follow-up. Thus, Nunan (1987) proposes the IRF cycle:

[Example 4-9]

1.	T:	Thank you. What's he looking for?	**I**
2.	S:	Three-bedroom house.	**R**
3.	T:	All right.	**F**

Example [4-9] is a typical IRF cycle, where the teacher asks a question (I) and elects one student's response (R), and then the teacher gives the follow-up (F) in line 3. It very normally ends one specific question cycle and moves on to the next one to next student, and here the IRF cycle restarts over and over again in the classroom.

Similarly, McHoul (1978) examines classroom interactions and provides the Q-A-C (question - answer - comment) utterance triads. McHoul points out that 'Teacher-student was expressed in the system in terms of differential participant rights and obligations. This differential was found to depend largely on the teacher's exclusive access to the use of creative 'current speaker selects next speaker' techniques' (McHoul, 1978:211). In the classroom, teachers' power and status enables them to ask questions to students and as knowledgeable educators, to comment on students' answers. Therefore, the turns in the classroom are mostly organized as **q**uestion – **a**nswer - **c**omment triads as in the example below (McHoul, 1978:91):

[Example 4-10]

	1.	T:	Yes Denise
	2.	D:	I think em firstly there prob'ly be residential along the em railway but then – later on that land would increase in value and the businesses would prob'ly buy the people out
→	3.	T:	Very good answer (1.0)
→	4.	T:	n quite correct

In Example 4-10, the teacher says *Yes* before calling *Denise* which is possibly because Denise raises her hand and wishes to speak, or it might be the case that the teacher who selects one student, Denise, from several students in the classroom. Due to the teacher's call, the one who has been selected is entitled to answer the question, while after answering the questions, it is then again in the teacher's hands to comment on and judge the student's answers as seen in line 3 to 4 above.

Regarding small group interactions in an ESL classroom, Nicholls (1993) explores the exchange structure on McHoul's Q-A-C and further on Q-CQ-A-C (**q**uestion – **c**ounter **q**uestion – **a**nswer – **c**omment) sequences and points out that although students are able to self-select freely in the small group work, the exchange structure characteristic of this interaction remains traditional in nature (Nicholls, 1993:183). The example below illustrates the sequence of 'Q-CQ-A-C in Nicholls's research, where a

student (L12) asks the teacher (T) one question, and the teacher then asks other students one question in order to build a co-learning environment in the classroom:

[Example 4-11]

L12:	Mary?	
T:	Yeah?	
L12:	What's the meaning of Ausch(v)itz?	**Q**
T:	D'uhm.. Does anybody here know what Auschwitz was?	**CQ**
L6:	Yeah. // concentration camp //	**A**
T:	// you want to explain it? // (+)	
T:	// Explain it to her. //	

(Nicholls, 1993:87)

In analyzing the transcriptions, particularly on questioning exchanges, it is found that teachers do not always employ 'Q-CQ-A-C' sequences, because it 'affects the rhythm of classroom dynamics' (Nicholls, 1993). Understandably, teachers apply Q-A-C and may answer students' questions directly rather than employing Q-CQ-A-C sequences, which is to ask counter questions to other students. By doing so, although the teacher can stimulate students' ideas and in some ways give more tasks to other students, the 'rhythm of classroom dynamics' might slow down and at the same time it takes more time to correctly answer that question. If classroom Q-CQ-A-C has extended the sequences of the questioning exchange format, the turn taking system employed in media talk, especially in debate interviews, appears to be more complex.

The management of turns in media talk, such as in talk shows and news interviews, is basically ruled by the distribution of differential participation rights in the programme, and it is obviously the programme hosts (interviewers = IR) who open the interviews and direct speaker-ship in any creative way. Although it is suggested that 'news interviews cannot properly get underway until an IR has produced a question for an IE (interviewee) to answer' (Greatbatch, 1987:22), we are not to claim that other participants, such as IRs and guests, cannot lead the speaker-ship during the interview, nor to suggest guests maintain more speaking time. Indeed, a host's responsibilities are to direct a show, to control the timing and to link up with participants. In other words, a host owns the right to choose the next to speak to answer his/her questions while the guests, normally, in some way, are forced to answer the particular question. Of course, guests can technically avoid answering some unwanted personal questions, but they cannot avoid the turn which the host provides. Due to the role-relationship in the programmes, basically, the format of questioning exchanges are set: The host questions and guests answer the question. However, the turn-taking system is more complicated

than in ordinary talk, especially the debate interviews. Not only both IRs and IEs require strategic questioning/answering, but the allocation of turns may also result in the use of the turn-allocation procedures (Greatbatch, 1987:18-19):

> By virtue of the fact that they project and require the occurrence of answers, questions can be used to select next speaker. Answers, by contrast, cannot be used to allocate a next turn. (Although, if the recipients of questions confine themselves to answering, next turns are left to be allocated through self-selection.) Speakers may self-select in order to produce a question without some other activity having had to have been done first by a co-participant.

Regarding television panel interviews/discussions programmes, Guillot (2008:183) analyzes a genre of popular entertainment programmes, with both English (*Question Time*) and French (*Ciel mon mardi*) data and argues that the media format is not strict but performs the 'hybrid forms combining different types of turn-systems, in mixed format discussion generating an equivocal modus operandi for participants'. In her research, the basic question-answer adjacency pairs are performed among the host, one questioner from the audience and the guests. See Example 4-12 below.

[Example 4-12]

1 →	S1	[…] / I'll ask for the first one [question] which comes from [SA1]
2		who is an insurance technician / **Mr. [SA1]**
3 →	SA1	**does the panel agree** that last week's bombing – of Iraq /demonstrates that
4		Britain has greater allegiance to the United States/ - than it does to Europe/
5 →	S1	last week's and indeed yesterday's / **[S2]**/
6 →	S2	**no** / what it demonstrates is our commitment to make sure that [….]

The basic turn-taking system is as (Guillot, 2008:183) argues:

host [S1]	→	elicits question from audience member
audience member[SA]	→	asks question
host	→	allocates audience member's question to guest
guest [S_x]	→	answers question

It is suggested that in the interactions in this type of discussion, the panel members involve themselves in the debate without the host's mediations and some departures happen when (1) a panel member postpones his response to the host's question by introducing other matters; (2) a panel member continues another participant's turn without the host's mediation; or (3) a panel member interrupts or overlaps another participant's turn. Thus, the Q^1-Q^2-$A1^1$/Q^3-A^1 sequence is part of the complex interactions, which may be followed by more exchanges between the host and guests and this then restarts the sequence.

Engaging in research of question-response in argumentative orientation in television discourse, Ilie (1999:978) points out that '[d]ue to their semi-institutional nature, the sequencing of question-answer adjacency pairs in talk shows is not so rigorous as in institutional discourse proper. Similar findings are characterized in the television debate interviews, usually presented by a host who interviews/hosts a number of guests, debating on one issue'. Emmertsen (2007: 570) examines the turn-taking system of this type of interview in *Newsnight* and points out 'the debate interview cannot be adequately understood as organized according to one turn-taking system, but rather as organized by the turn taking-system for news interviews as well as by a conversational turn system'. It is found in her study that interviewers use negatively polarized yes/no questions to challenge interviewees and the challenging questions polarize interviewees' positions while this polarization then causes the confrontation between interviewees.

In this section, I have looked at the possible turn-taking systems in general and in two distinctive sources: classrooms and the media. In the case of media talk, as Emmertsen (2007) suggests, in order to attract customers and viewers to watch and enhance the liveliness, playfulness and spontaneity of the discourse, the interviewer-interviewee's confrontational turn-takings can be seen as 'part of a more general conversationalisation of public discourse' in the mass media in advertisements, in docu-soaps and in talk shows. In exploring the wide range of formats of interactions, it is found that the functional differences may lead variable Q-A exchanges to certain complexities, particularly in media talks.

4.4 Typology of Questions

We ask questions every day. Not only do we elicit information or make requests, we also ask questions to ourselves. We possibly ask different types of questions without consciously thinking about them: asking a 'real question' (Searle, 1969) *Oh, no, what time is it?*' to ourselves at the time we wake up, delivering a 'rhetorical-request question' (Goody, 1978) to a housemate *Can you keep the bathroom window open, please?*, throwing a challenging question (Bousfield, 2008b) to a colleague *You are not making the same mistake, are you?*, and may be finishing the day with asking a 'power-masking question' (Goody, 1978b) to children *Shall we brush our teeth before going to bed?*. We use various types of questions in different circumstances and may strategically deliver one specific type to achieve a particular purpose. For example, asking *Could you*

possibly pass me the salt, please? makes it easier to obtain what we want than saying *Pass me the salt, will you?* Thus, understanding the types of questions we ask may in some way help to improve the use of language and further to achieve the purpose we intend. Questions with similar functions may be defined and named differently by different researchers from various backgrounds. As in police-suspect interrogations, an ostensibly silly question is defined from the perspective of CA (Stokoe and Edwards, 2010), and 'vain question' may be asked 'without any expectation of being answered' (Driver, 1988:243). From a linguistic perspective, questions can be divided into two main types, real questions and exam questions (Searle, 1969), while for the practical usage of questions, Mackay's (1980) model applies neither the concept of syntax (sentence structure), nor does it examine them from the notion of speech acts in his book, *A Guide to Asking Questions*. In this section, I aim my main focus on the typology of questions and review two main models of the typology of questions.

4.4.1 Theoretical and Empirical View

The first appearance of a manual for the typology of questions may be *The Art of Questioning*[52] (Fitch, 1879), which defines and divides questions into three types. It is written as a guide book for those who desire to become teachers. During 1982 and 1984, studies on questioning in education were published, and more studies on teacher training, curricular materials, scholarly addresses, and the papers filed in the computerized document-retrieval systems in education were published. Studies from the perspective of linguistic science, however, may view the typology of questions in a different way. Searle (1969), the pioneer who introduces the typology of questions, divides questions into two main types: As a common assumption that the most important condition for asking a question is that the questioner does not know the answer to his question and such a question, as Searle defines it, is a 'real question', which is generally for requesting information. On the contrary, if one asks 'exam questions', he/she actually knows the answer and attempts to request the hearer to display knowledge that the questioner already has. With regard to the propositional functions of questions, Searle (1969:66) suggests that (*S* as the Speaker; *H* as the Hearer):

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[52] This book can be downloaded free from www.archive.org

> *S* (speaker) does not know 'the answer', i.e., does not know if the proposition is true or, in the case of the propositional function, does not know the information needed to complete the proposition truly.
>
> It is not obvious to both *S* (speaker) and *H* (hearer) that *H* will provide the information at the time without being asked.
>
> *S* wants this information.

Searle (1969) explains the conditions of both types of questions and states that, in the case of asking a 'real question', the speaker **wants** to know (find out) the information from the hearer, while in the case of asking 'exam questions', the speaker wants to know if *H* knows the information. Thus, whether the questioner **wants** to know the information or not is significant in establishing their classification. Consider the question:

A: Where is the Eiffel Tower?

If speaker A, for example, asks this question in Paris, he/she is probably a tourist and wants to know the direction to the Eiffel Tower. Thus, speaker A asks a 'real question', in which the speaker 'wants' to know something about the content of the question. However, the same question may result in the different type of an 'exam question', when the venue changes, for example, in a classroom, where a teacher's want is to confirm whether her/his students know where the Eiffel Tower is.

Long and Sato (1983) apply a similar method to divide questions into two main types and propose 'Display Questions' and 'Referential Questions' in analyzing teachers' use of questions in the classroom. By referring to Long and Sato's research, Nunn (1999:23~24) explains:

> … as a display question, we imply that its only purpose and effect appear to be to get the students to display knowledge already known to the teacher (…) Referential questions are questions to which the response is not known by the teacher, directed toward the 'real world' of the students outside the classroom.

Accordingly, the difference between 'Display Question' and 'Referential Question' used in the classroom is whether the questioner (teacher) her/himself knows the answer or not. Thus, if the question '*Where is the Eiffel Tower?*' is asked by a teacher in the classroom, speaker A is asking a 'Display Question' (exam question), for the purpose of knowing whether the hearers (here: students) have any pertinent information about it or not.

If one reviews the types of questions one uses in the everyday life, more commonly most of the questions are real questions. When it comes to observe the questions used by a specific group of people, for example TV presenters, this so called

an 'exam question' (Searle, 1969; Sinclair and Coulthard, 1975) or a 'display question' (Long and Sato, 1983), which is defined as 'known-answer question' (Schegloff, 2007) will be easily found in such as 'celebrity profile interviews', where interviewers use it to elicit known information from their guests for programme viewers. However, asking questions seems to appear to perform other functions than merely delivering a known/unknown-answer question. There are more questions types which a speaker uses for specific purposes. After discussing the two main types of questions, the next section will review two systematic models for categorizing questions.

4.4.2 Two Models of Questioning

Mackay's model

Firstly, let us look at Mackay's model. Mackay's practical handbook for question users, *A Guide to Asking Questions* (entitled *Asking Questions* in the 1998 version) was published in 1980, in which he introduces three main types of questions to his readers as a skill to manage with confidence. The following table surveys Mackay's three categories of questions with the descriptions of their functions:

Open Question	
Active questioning	**Passive questioning**

1. **Contact questions** – to establish rapport
2. **Probing questions** – to seek further information
   - simple interrogative: to encourage the person being questioned to think and find solutions themselves
   - comparative :   to explore in detail
   - extensions and precision : to challenge
   - opinion-seeking: to test knowledge/thinking
   - hypothetical: to test knowledge/thinking
   - reflection: to draw threads together/ test understanding
   - summary: to draw threads together/ test understanding
	- Non-verbal encouragement
	-Supportive comments-link questions
	- Key work repetition
	- Mirror questions
	- Pause
	
	[- to encourage, to give space and time, to show interest]

Closed Question	
To establish specific facts/information: 1. Yes-No response – 'Are you…?' 'Do you…?' 'Have you…?' 2. Identification of person, time, location, number – 'How many people…?' 'How long did you….?'	

Counter-productive Question	
Question Form	**Purpose**
Leading	To prompt desired answer
Trick	To confuse or mislead
Multiple and Marathon	
Ambiguous	
Rhetorical	To prevent respondent from saying anything
Discriminatory	To discourage respondent/indicate bias

Mackay's book is widely used as a reference book in some training course, like the Institute of Personal Development. The central method of his categorization is based on applicability, by which he describes and divides questions into three main categories: the open; the closed; and the counter-productive. Mackay's definition of 'open questions' is different from what is known as a syntactic open question where 'someone presents himself as not knowing what item, or what predicate, rightly fills the incompleteness in the sentence-type he has uttered a token' (Fiengo, 2007:11). In Mackay's words, the 'open questions' are to be used by interviewers and managers and are valuable to encourage the listeners to open out, to speak, and 'utter more than monosyllables'. In addition, the open questions are divided into two categories: (1) active forms; (2) passive forms. With each open question, there is a complete explanation required to be answered. Even a syntactic closed question type, such as *You couldn't work with that particular supervisor?* it demands an explanation of reasons of 'why not?' and is considered to be an open question. See the examples below.

Active:	How do your responsibilities now compare with those in your last job?
	How do you feel about the recent growth of legislation in the employment field?
Passive	And, what happened next?
	You couldn't work with that particular supervisor?

As for the 'closed questioning', in Mackay's viewpoint, it usually requires monosyllabic responses from a respondent which is merely to give the specific information the questioner asks and is a form of question that 'may be overused by unskilled interviewers'. That is, the closed questions are a sort of time-saving easy-answering questions. For example:

(1) How many people do you have reporting to you?
(2) How long did you have the job?
(3) What were your best subjects at school?

In Mackay's definition, those questions, which 'suggest "right" answers, confuse or mislead the respondent, and prevent talking or discourage them', are 'counter-productive' questions. Such as, 'Leading questions' : *I take it you believe that…..?* and 'Multiple Marathon Questions' : *You did say you wouldn't mind being away from home occasionally?* The counter-productive questions are unhelpful questions and should be avoided according to his guide book. Although Mackay's model combines neither the idea of syntax, nor the notion of speech acts, his categories share certain common definitions with pragmatic meanings, which is considered to be discussible and it also provides applicable terms that I will borrow in the thesis.

Goody's Four Modes of Questioning

The second model I look at is Goody's model. Regarding both theoretical and practical grounds, anthropologist Esther Goody (1978) introduces a more systematic way of categorizing questions into four different performative modes according to the amount of stress on the functions of report, information and command.
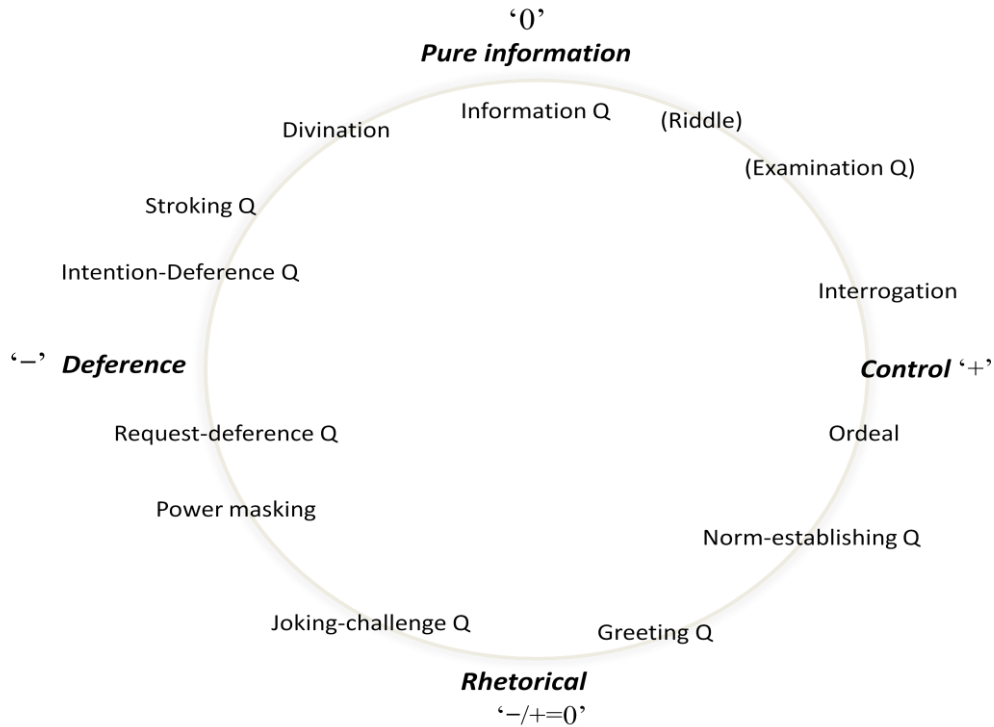
Goody (1978) investigates the Gonja language on the nature of questions under Searle's (1969) conception of 'communication as encompassing both referential and performative functions'. Goody (1978:26) then examines the performative modes of questioning in Gonja and proposes the model of 'The Interrogative Modes in Gonja' (as in the figure below), in the idea of speech acts. Goody points out that 'Speech acts can be seen in terms of the report and command functions of a message' (Goody, 1978:19), which is how Goody thinks of her figure of 'The Interrogative Modes'. As shown in the circle figure below which can be read as two dimensions (as this half-moon symbol: ◐）. The left side is the 'Report' side and the right side indicates the 'Command'. The 'Pure Information Question' at the top is an ideal type of question we apply in ordinary conversation, which the stress degree is '0', while the 'Rhetorical Question' presents 'minimal stress on eliciting information' which performs indirectly and may not require the hearer's answer. The greatest stress falls on the Control Mode on the 'Command' side, where the questions of 'Interrogation' and 'Ordeal' normally demand answers or actions. The stress degree displays '−' on 'Deference mode', because questions under this mode, for example Request-deference Questions, are basically some requests with a question form.

This model clearly names, defines and categorizes eleven types of questions and the four modes of questions format consists in (1) the pure information mode; (2) the control mode; (3) the deference mode; and (4) the rhetorical mode. In the table below, I summarize the questions with their attached examples and here I put them in the order of the Four Modes of Questioning proposed by Goody (1978: 26-35).

The Pure Information Mode	
An ideal type which can be approximated in natural conversation; just pure information-seeking questions.	
Information Q.	Eg. *What time is it?* → This can be just a simple pure question about the time.
Divination	*(No example is given)*
Stroking Q.[53]	Eg. Adult: *What are you doing?* Child: *Nothing.'*
Intention-deference Q.	Eg. Assistant: *Will you greet the chief this morning?* → He actually means: *Respectfully, Sir, you ought to greet the chief this morning.*
The Deference Mode	
A question, by least seeming to ask for information, implies ignorance by the questioner of the answer.	
Request-deference	Eg. *Are you going to let me have change for a Cedi?* → A question leaving the option of granting or withholding the favour.
Power-masking Q.	Eg. Mother: *Shall we go and get some water from the well?* → It seems to give the child a chance to decide, but in fact the adult could easily simply give a command.
Joking-challenging Q.[54]	Eg.: Man: *Where is my soup then?'* Woman: *Senior men don't eat in the courtyard!'*
The Rhetorical Mode	
The standard definition of a rhetorical question is one which does not require an answer.	

On the other side of this pie chart laid the Modes of Pure Information, Control and Rhetorical. The centre of this side is the Control Mode, where speakers who use questions of the Control Mode, such as interrogation and ordeal questions, play the dominant role over the Q-A exchanges.

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[53] Goody borrows Berne's (1968) term 'stroking' for the gentle form of flattery.
[54] The Joke-challenge question is about relationships, not information (Goody,1978:30).

The Pure Information Mode – An ideal type which can be approximated in natural conversation; just pure information-seeking questions.	
Eg. *What time is it?* → This can be just a simple pure question about the time.	**Information Q.**
(Examples from European society for comparison)	**(Riddle)**
(Examples from European society for comparison)	**(Examination Q.)**
Interrogation occurs in the hearing of court cases – where elders and chiefs question the plaintiff and defendant alike.	**Interrogation**
The Control Mode - In each case, the one who asks the control question is in a dominant position, while being asked a control question puts a person at a disadvantage.	
Ordeal appears in the way supernatural forces are believed to relate to humans.[55] *(No Examples are given of this type of question.)*	**Ordeal**
Eg. *Is it one parent only who creates a child?* → The questioner does not seek information, he seeks agreement.	**Norm-establishing Q.**[56]
(Greeting exchanges are discussed in 'Greeting, begging, and the presentation for respect', Goody, 1972)	**Greeting Q.**
The Rhetorical Mode The standard definition of a rhetorical question is the question which does not necessarily require an answer.	

According to Leech (1983:15), the phrase 'rhetoric' has been understood as 'the art of using language skillfully for persuasion, or for literary expression, or for public speaking'. A rhetorical question is generally performed by a questioner who with careful consideration indirectly delivers his real thoughts, although that question asked does not demand an answer. Consider the definitions given by Mackay (1980), Goody (1978) and Fiengo (2007) below.

Mackay (1980:56-57): Rhetorical questions are the ones that the questioner asks but doesn't expect to be answered or to prevent the respondent from saying anything, in other words, to answer the questioner's questions. For example:

> *Do we really want…? No, of course we don't. It would mean….*

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[55] 'In Gonja, a person is often secluded during his critical transition from one role to another. During this time, spirits of the dead are believed to come and question the widow or the new chief about previous behaviour. Death and madness is thought to be the likely fate of those who fail this examination' (Goody,1978:31).

[56] 'The rhetorical norm-establishing question is about the agreement among those who assemble in court, and in this sense it is also about relationships rather than the seeking of information through the content of an answer to the question' (Goody,1978:30).

Goody (1978:28-30): The question in the 'rhetorical mode' is one which 'does not require an answer', but Goody uses this term in a wider sense which includes questions with answers where the informational channel is effectively empty. For example, the norm-establishing question in Gonja:

Is it one parent only who creates a child?

When an elder asks this question, everyone knows that two parents create a child, so he seeks agreement rather than information from the hearers. Thus, there is no real answer needed in this type of question.

Fiengo (2007:61-62):   A rhetorical question is one that does not demand an answer, a question asked not so as to obtain information, but so as to produce some other effect. For example:

How many angels can dance on the head of a pin?

The use of a 'rhetorical' method, in empirical terms, here by Goody (1978) and Mackay (1980) shares a similar definition for pragmatic use (Leech,1983:15-17; Haiman, 1998:50; Nunan, 1993:53; Fiengo, 2007:61-3) while applying it to different data, it may turn out variously. Leech, (1983:15-17) suggests that 'the rhetorical principles socially constrain communicative behaviour in various ways, but they do not (except in the case of 'purely social' utterances such as greeting and thanks) provide the main motivation for talking'. However, when applying the rhetorical method into the use of questions, we find it is not necessarily adopted in the case of 'purely social' utterances, but this method, more purposefully, does provide the main motivation for talking. For example, one may use a rhetorical question, such as an irony question, to exaggerate some fact in order to highlight the point that a speaker really wants to point out. As Fiengo (2007) reports '(…) Those that have no answer, and those whose answers are so well known or obvious that it would be insulting or untoward to ask them to answer', some rhetorical questions may be presented with a tone of challenging [57] where both hearers and speakers should understand the inner meanings and may result in non-verbal reactions, such as embarrassed face expressions, walking away from the scene or giving an unhappy glare. I continue researching on JK's questions in the data and find there are three types that fulfill the characteristics of this rhetorical mode type: they are banter questions, irony questions, and sarcasm questions.

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[57] The differences between Irony Questions and Challenging Questions will be further discussed later in Chapter Five.

4.5 Conclusion

In the preceding discussion, I have reviewed the notion of question with respect to the functions they may perform and have looked at questioning exchanges/turn-taking of questioning. In the section of questioning exchange patterns, I examined three forms of patterns by which to understand the complexity of question-answer interactions. In the third section of this Chapter, I explored the typology of questions (Searle, 1969; Sinclair and Coulthard, 1975; Goody,1978; Mackay, 1980; Schegloff , 1984; Nunn, 1999; Emmertsen, 2007; Ilie,1999) in order to cross examine question types discussed from different aspects. With the purpose of discovering and defining more possible questioning types, in the last part of this Chapter, I discussed two models: Mackay's questioning model for practical personal development (1980) and Goody's Four Mode of Questioning (1978) from the perspective of speech acts.

As discussed in Chapter One, my research assumption is : *Using the control mode of questions (which represent a speaker's domination and power) has a certain degree of being impolite,* and in this Chapter, I have reflect to the question and reviewed Goody's model of Modes of Questions from both angles of practical and the pragmatic usage in Goody's original data. This model specifies the report and command functions of a question where the four modes, *pure information*, *control, rhetorical* and *deference* are calculated and placed in the diagram according to the two main functions. This model provides analysts, who are interested in functional-systemic questioning, an applicable tool in dividing questions into different 'modes', which may be used in suggesting 'how polite a question is performed' when one asks a question. In the next chapter, I will apply Goody's model to my data, *The Jeremy Kyle Show*, in order to test this model and further to extend the use of this model.

FIVE

Applying Goody's Model to *The Jeremy Kyle Show*

5.1 Introduction

In the preceding chapters, I reviewed the notion of question, from both a CA and a speech act perspective, and more importantly, the typology of questions (Searle, 1969; Sinclair and Coulthard, 1975; Goody,1978; Mackay, 1980; Schegloff , 1984; Nunn, 1999; Emmertsen, 2007; Ilie, 1999). In this Chapter I will look specifically at genuine syntactic questions with the question structures but statements understood as questions by raised tones or non-verbal gestures, for example *You are alright?* will not be used. I apply Goody's Model of Four Modes of Question (1978) to the data, *The Jeremy Kyle Show*, to explore the dynamic features of JK's questioning and to examine the different types of questions. I then discuss the characteristics of each kind and define the types of questions used for this study. I will then propose a model, based on Goody's Four Modes, which results in fourteen types of questions which occur in media talk, and further on, analyze JK's use of questions, clarify their individual definitions and then establish a new model for Four Modes of Questioning in *The Jeremy Kyle Show*. In addition to the sociological inspection, I will draw attention to the significant findings which have arisen from the previous analysis, exclusively on the questions of the *control mode*, and consider the consequences for (im)politeness studies.

5.2 Empirical Research

Researchers in media discourse find the questions used in certain kinds of programmes more interesting to do research on: the confrontational form of talk shows. Not only is the turn taking system more complex, but it displays a more argumentative questioning style, especially in the panel interview programmes, such as the news programme, *Newsnight* (Emmertsen, 2007), political panel discussion programmes like *Question Time* (Guillot, 2008), and issue-oriented talk shows, such as *The Oprah Winfrey Show* (Illie, 1999). For analyzing the questioning interactions in media discourse, a more practical and authentic model which can be used to assist in dividing variety types of questions is, therefore, essentially important. For making the assumptions of the extended empirical research, I first apply Goody's (1978) Four Modes of Questioning to the data, *The Jeremy Kyle Show*, to examine the types of questions that JK performs, and more importantly, to discover the question types that are not covered by Goody's model in order to extend the research on questioning. I generally extract JK's questions from one

episode broadcast on 24 February 2009, titled *Our 5 year old daughter is trapped inside a 40 year old body*[58], plus from some questions I have collected and edited in the data recordings from October 2007 to February 2013. The table below reviews the question types covered by Goody's model and one example for each type is given as reference.

Questions Types Covered by Goody's Model	
Question Type	Examples
Pure Information Q. [PIQ]	Were you aware quite quickly about the problem? Or?
Examination Q. [EQ]	So you have seen the scan picture, yeah?
Interrogation Q. [IgQ]	Are you really pregnant?
Norm-establishing Q. [NEQ]	Don't you think you deserve a happier life?
Greeting Q. [GQ]	All right? How are you, sweetheart? Hello.
Power-masking Q. [PMQ]	Will, can you get a tissue for this lady, please?

5.2.1 Pure Information Mode

There are three main types of questions categorized in Goody's Pure Information Mode: *Information Question*, *Examination Question* and *Divination*. In *The Jeremy Kyle Show*, JK's two main types of question in this mode are *Information Question* and *Examination Question*. The *Divination* questions used in Gonja society are never used in my data.

When asking an *Information Question* (IQ)*,* one purely seeks information and intends to obtain what he/she needs from the answerers and this type of question is commonly used in everyday conversation as well as in media talk. Here I further extend the definition and combine the usage of *Real Questions* (Searle, 1969) with *Information Question*, where a questioner does not know the required answer when a question is asked as what a questioner means with the stress on knowing the unknown answers from a recipient. In media talk, programme hosts ask IQs for obtaining unknown information from guests and IQs are asked for the interest of both interviewers and viewers/audiences. The practice of pre-recorded TV programmes may lead presenters to ask Exam Questions to interviewees. Many of the TV host's questions are prepared as part of the production and some questions are possibly set-questions where the host and guests may rehearse in advance. Therefore, interviewers may already know the answers to the questions before interviewing interviewees and this type of question is defined as Examination Questions (Searle, 1969:66).

The same as many TV programmes, *The Jeremy Kyle Show* is pre-recorded and edited before broadcasting. Referring to a special episode, *Exclusive Behind the Scenes Special* (23-07-2009), it is learnt that JK usually has meetings with his production team before recording in order to obtain stories of his guests' situations in general. Although

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[58] The complete transcription of JK's questions for this episode can been seen in [Appendix 5-1]

JK has scripts in his hand and many of his questions are EQs, he also asks the guests additional IQs in order to have a better understanding of the entire stories or to ensure that the guests have told the truth. Therefore, we see that JK asks both IQ and EQ to his guests and also to the in-studio audiences. The example here is the episode from 04-02-2009. Natasha used to live with her aunt, Jeanie and Jeanie's daughter Natalie when she was a teenager. Their relationship had a breakdown because Jeanie told Natasha that she herself had an affair with her dad 20 years ago and her daughter Natalie could be her half-sister.

[Example 5-1]

Data : The Jeremy Kyle Show 04-02-2009
Title : Admit our daughters aren't sisters! DNA results.

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1   JK You had problems over boyfriends and stuff, didn't you?   In fact your mother
  Natasha   Yeah.
  Natalie
  Audience

2   JK said that until you met, erm, Natalie you were you were wholesome, whereas Natalie showed you, you know boys, sex, everything.   Sexually-transmitted diseases,
  Natasha   Mm-hm.
  Natalie   [Makes face and laughs disagreeably]
  Audience

3   JK the works.   Who stole a boyfriend off whom?
  Natasha   Hmm.   I stole a boyfriend off Natalie because his boy- her boyfriend wanted me instead of Natalie. He didn't like Natalie.
  Natalie
  Audience

4   JK Goodness, if we carry on like this, we'll be right back where we were 20 years ago, won't we?   Is life better for you now you're back with your mother? And away
  Natasha   ‖Mm-hm. Yeah.
  Natalie
  Audience   [Gasps::::]

5   JK from these two yeah?
  Natasha   Mm-hm. Yeah
  Natalie
  Audience

In Example 5-1, JK asks an exam question *You had problems over boyfriends and stuff, didn't you?*. JK already knows that Natasha stole Natalie's boyfriend and his next question in stave *3 Who stole a boyfriend off whom?* is only to bring out the whole story and the question is simply for the audience's interest. In stave 4, the question *Is life better for you now you're back with your mother?* is a *real information question* where, as stated above, 'a question is asked as what a questioner means with the stress on knowing the unknown answers from a recipient'. There are *confirmation questions* categorized in this mode which will be examined later in 5.3 in this chapter.

5.2.2 Control Mode

Two main types of question categorized in Goody's Control Mode are (1) Ordeal, which only appears in the areas where supernatural forces are believed in (Goody, 1978) and (2) Interrogation, which occurs normally in the hearing of court cases in Goody's research. In our data, JK uses certain types of Control Mode of questions, such as Interrogation, Imperative Questions, and Challenging Questions, which are massively adopted to demonstrate JK's domination as a programme host and as a justice keeper for his guests. Imperative Questions and Challenging Questions are not in Goody's study which will be discussed later in section 5.3. The example of *Interrogation* in my data is as below.

[Example 5-2]

Data : The Jeremy Kyle Show: 14-11-2008
Title : Harassed by my ex, but has she lied about being pregnant?

1	JK	So you've seen the scan pictures, yeah?　　　Look at me.　　　Two babies?
	Chris	Yeah.　　　Yeah.　　[Nods his head] Yeah　.
	Ann	
	Rob	

2	JK	Clear with everything?　　What hospital?　　　　　Looks at Ann The truth is
	Chris	[Nods his head] Yeah　.　　[::::]　　New Town.
	Ann	New Town.
	Rob	

3	JK	whether you like it or not, when the child is born [:::::]　　　[:::::::::::] Sorry,
	Chris	
	Ann	He can have it.
	Rob	

4	JK	do you know what? I've 've tried s::o hard.[::]　　　╫ Just shut your mouth
	Chris	
	Ann	╫Not saying that, am I?
	Rob	

5	JK	a minute, will you? [:::] Rea::lly, just be quiet. 'HE CAN HAVE IT'? Is that what you just
	Chris	
	Ann	(-　)
	Rob	

6	JK	said? [::::::::::::::::::::::::::::::] I CANNOT belie::::ve there are people watching this programme that spend their lives, oh, great, craving a child, craving a pregnancy, and some::: 18-year-old kid with a mouth like a toilet sits on this stage and just thinks 'You can have it'! Is this about you trying to get back with your ex? Are you really pregnant?
	Chris	
	Ann	║No
	Rob	

7	JK	You are prepared to give your baby up,[:::::::::] yeah? He can have IT?
	Chris	
	Ann	║Yeah.　　　　　　　　　　　　　　　　Yeah.
	Rob	

In Example 5-2, a set of continuous Interrogation Questions are used from stave 1 to 2, where JK asks Chris *So you've seen the scan pictures, yeah*?, *Two babies?*, *Clear with everything?*, and *What hospital?* to ascertain the facts that Ann and Chris are telling the truth about the baby. In stave 4, a slight interruption made by Ann saying *Not saying that, am I?* , and JK immediately delivers a tag question *Just shut your mouth a minute, will you*? to take his floor back and continues with Interrogation Questions (IQ) *HE can have IT? Is THAT what you just said?* (stave 5 to 6). In stave 6, line 4, JK asks *Is this about you trying to get back with your ex?* in suspecting Ann's motivation for faking her pregnancy and then follows with another IQ *Are you really pregnant?* to doubt her statement of being pregnant with twins. Thus, an interrogative question I define in this study is a courtroom-style question which aims to establish actuality, facts, truths, evidence and details of a certain event.

5.2.3 Rhetorical Mode

As discussed in the previous chapter, the standard definition of a rhetorical question is one which does not require an answer and/or 'the answers are so well known or obvious that it would be insulting or untoward to ask them to answer'. In our data, questions in the Rhetorical Mode represent a feature where an addressee is placed in a passive position to only be able to accept what JK delivers, no matter whether he/she answers/reacts or not. The table below illustrates this mode of questions and the examples cited in *The Jeremy Kyle Show*.

Rhetorical Questions	Examples in *The Jeremy Kyle Show*
Norm-establishing Q [NEQ]	Don't you think you deserve a happier life?
Greeting Q [GQ]	All right? How are you, sweetheart? Hello.
Power-masking Q [PMQ]	Shall we do the DNA results? (To the guests.)
Request-Deference Q [RDQ]	Can I **get** the important lie detector results please, Will?
Stroking Q [SQ]	Are we all right? (To children.)

With reference to Goody's Model, Greeting Questions and Joking-challenge Questions are the two types of questions in the Rhetorical Mode. In our data, telling jokes or interacting pointlessly seems rarely to happen when serious topics and issues are discussed between real people and the straight-talking host. Accordingly, JK constantly asks his guests Challenging Questions,[59] which we categorize in the Control-Rhetorical

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[59] Both Challenging Question and Irony/Sarcasm Question will be further discussed later in this chapter.

Mode, and Irony/Sarcasm Question (also in the Control-Rhetorical Mode), rather than Joking-Challenge of Goody's kind. Another rhetorical type of question, Greeting Question, is a commonly used rhetorical question in the TV programme where the show always opens with JK's usual greetings for example *Morning, guys!, How are you?* and *Everybody all right?*. See the Example 5-3 below.

[Example 5-3]

Data : The Jeremy Kyle Show : 11-11-2008
Title : Who got you pregnant…Me or my Brother?

1	JK	Morning, guys! [walks into audience] [shakes hands] All right ? Thank you very much indeed. Thank you very
	Liam	
	Audience	[Cheering and applause::]
2	JK	much. Thank you. Thank you very [walks back to stage] much indeed. Good morning and a big, big
	Liam	
	Audience	[Cheering and applause::]
3	JK	welcome to the show. Now. First up today, we'll meet Liam who is here to uncover the truth. Now, Liam admits that four months ago he cheated on girlfriend, Naomi, and had a one-night stand with Mel, only then to find out that his brother, Ryan, had also slept with Mel two days beforehand. Liam says that two weeks after the one-night stand, Mel drops a bombshell and says she's pregnant and there are three potential dads – Liam, his brother and another. He also claims that Mel lied about having a miscarriage, and says that he only found out two weeks ago that she was actually still pregnant. We need to unravel this story. So first up this morning:::, let's get Liam on the show, guys.
	Liam	[Walks onto the stage]
	Audience	[Applause:::]
4	JK	Hiya, mate. How are you? You OK? Thanks for coming on.
	Liam	[Liam comes up to the stage] Yeah.
	Audience	[Applause::]

In Example 5-3 above, JK firstly walks past the audience in their seats and greets the in-studio audience by saying *Morning, guys!* and then follows up with a greeting question : *All right?*; JK walks onto the stage, looks at the camera and simply greets *Good morning and a big big welcome to the show* (stave 2 to 3) to both in-studio and outside-studio viewers. After giving a brief introduction of the story, JK welcomes his guest to the stage and asks greeting questions *How are you? You OK?* to the guest, Liam (stave 4). The necessity of asking Greeting Questions to viewers and guests in TV talk shows is beyond explanation and there is no exception to JK, even though he may possibly deliver his straight critical opinions to challenge the same guest after polite greetings later in the interview.

Although JK's role in this Issue Oriented Programme is genuinely an advisor, or more strictly, a persuader, JK's questions are more euphemistic and rhetorical especially when the hearers are of certain types, for example the elderly or children. These questions of the Rhetorical Mode are in use for seeking agreements from the guests without directly giving strict advice and are defined as Norm-establishing Questions (NEQ). A NEQ in Goody's study suggests a type of question used in the context of court cases, which do not seek real information from hearers, but agreements. As Goody suggests (1978b:30) it is 'about the agreement among those who assemble in court, and in this sense it is also about relationships rather than the seeking of information through the content of an answer to the question'. A NEQ shares some common ground with Fiengo's Confirmation Question (Fiengo, 2007:13) where 'a complete thought is expressed', but not as a Confirmation Question where 'the incompleteness in this case often reflect[s] a lack of confidence'. Therefore, when one asks a NEQ, one apparently has thoughts of one's own, actually knows the answer and only seeks the hearers' agreement. In addition, a NEQ is slightly different from a Leading Question (Mackay, 1980), where a questioner not only seeks agreement, but also promotes his 'desired answer' in the question and leaves the recipient very little choice but to agree. For example, one says 'You did say you wouldn't mind being away from home occasionally?' The question assumes that the hearer has agreed to what he has said and not only to confirm the fact, but he in some degree forces the hearer to re-ensure it. Thus, a NEQ is different from a Leading Question (Mackay, 1980) by part of the context of the question. While asking a NEQ, the questioner is to seek agreement of facts/truth/value that everyone in the same group acknowledges, such as *Is it one parent only who creates a child?*, a NEQ may be like: Is being away from home occasionally a must in order to fulfill one's duty at work?

There are certain ways of using a NEQ in persuading the guests in the JK Show. In the episode titled *Believe me, in 31 years of marriage, I've never cheated*, an old couple has argued constantly over thirty years and the husband called the show for help. Before closing their case, they still can't find the answer to their distrust, nor do they have common ground. JK then throws a NEQ to both of them '*You are 56, you are 52, and don't you deserve a happier life than you are right now?*' which gains both the audience's applause and the old couple's positive response and they then decide to leave the stage separately.

5.2.4 Rhetorical-Deference Mode: PMQ and RDQ

Confusion may occur when we come to apply Goody's Power-masking Questions to the data due to the nature of media talk. This section begins with a review of the examples of this mode and discusses the differences between them. I will redefine these two types of question, Power-masking Questions and Request-Deference Questions, according to the use in this study and further distinguish a third type of question from this group. The chart below explains Goody's original definitions and their examples:

Request-Deference Question (RDQ)	→ A question leaving the option of granting or withholding the favour. Eg. *Are you going to let me have change for a Cedi?*
Power-masking Question (PMQ)	→ It seems to give the child a chance to decide, but in fact the adult could easily simply give a command. Eg. Mother: *Shall we go and get some water from the well?*

In our data, Power-masking Questions (PMQ) are commonly used, which are generally as Goody defines them: a PMQ seems to give the hearer 'a chance' to decide whether to accept it or not, but in fact Jeremy Kyle is simply giving out an invitation-like command. See the examples below.

[PMQ 1]   JK: I know you've waited 25 years. Shall we **do** the truth? (20-01-2010)
                  (followed by JK's action to reveal the DNA result)
[PMQ 2]   JK: Shall I **get** her out? (Yeah.) (21-01-2010: Episode 2)
[PMQ 3]   JK: Shall we **do** the DNA results, please? (13-01-2010)
[PMQ 4]   JK: Let's **start** it again, shall we? Welcome to the show. (20-01-2010)

[PMQ 1], [PMQ 2] and [PMQ 3] are three examples of basic Power-masking Questions, which are in syntactical question form, usually consisting of follow up actions, superficiously giving the hearers (guests) a chance to say *Yes, we shall do the results*, but these questions are actually polite indirect acts to give commands or merely a vain question for moving on to the next action, for example, revealing the results. In example [PMQ 4], a guest came onto the stage, insulted the host and then intended to leave the studio. JK then follows him to the backstage and persuades him to return the stage. When the guest walks back to the stage, JK delivers a tag question *Let's **start** it again, shall we? Welcome to the show*, where a Power-masking Question is asked to remind the participants they should repeat the routine again.

Analyzing the data, it is found that there are two similar questions which can be referred to as PMQ, however, they are slightly differentiated by their answers. As

noted in Goody's model, a Power-masking Question is usually used by adults to children. Therefore, adults are actually giving a polite command to the children by applying a PMQ. The hearer actually gives an answer or a verbal/non-verbal response to a PMQ (although the answer is expected to be positive) to complete that Q-A exchange. Now (re)consider the examples below: two from the previous examples, with the same sentence structure, which all started with an auxiliary verb:

[PMQ 1] JK: Shall we do the truth? [silence] (20-01-2010)
[PMQ 2] JK: Shall I get her out? (Yeah.) (21-01-2010)

[Example 3] JK: Can you get a tissue for this lady, please, Will? (24-02-2009)
[Example 4] JK: Shall we do the DNA result, please? (13-01-2010)

[PMQ 1] and [PMQ 2] are examples of basic PMQ, which look like a form of question, which usually consists of follow up actions, and seems to give the hearers (guests) a chance to say *Yes, we shall do the results*, but they are actually an indirect way to give a command (Now, we do the truth) or pursuing an on-going action (Get her out). The hearers (guests) here usually give answers such as, *Yeah*, *Why not*, or respond merely with a nod. There are similar rhetorical questions asked by JK which do not always elicit any verbal response but receive the appointed hearer's immediate actions. As in [Example 3] above, the recipient is one of the production crew named 'Will', whose job is to deliver items that JK requests in the show, such as DNA result reports, Lie Detector Results, tissues, and any possible items to be required by JK. Not being a presenter, every time Will appears to hand items to JK or for JK, he does not speak and even avoids making any noise because of his position as a backstage crew member. Extending from [Example 3] above, the Q-A interaction between JK and Will is as below.

[Example 3-extended]

  JK Will, can you get a tissue for this lady, please?
  Will [Brings a box of tissues to the guest and leaves the stage]
  JK Thank you, Will.
  Will [On his way off the stage.]

Here JK clearly delivers an indirect request with a question form, where a question/request as such can actually be delivered with a direct assertion: *Will, get the tissue for this lady, please*. This type of question can only be a request but not a question to doubt whether Will has the ability of getting the tissue for the lady or not.

Having reviewed both RDQ and PMQ, it is clear that this type of question is neither a deference request as RDQ, which 'leaves the option of granting or withholding the favour' that the questioner may receive a refusal, nor does it pattern like a PMQ which adults, for example, use to give children a gentle command. In reality, delivering questions of such a kind is merely to make a request indirectly by using a question. Therefore, I define this polite request type of question as a form of the Rhetorical-Request Question [RRQ], with which the speaker withholds great deference and rhetorically performs his requests. Due to the characteristics of rhetorical and less deference than PMQ, the Rhetorical-Request Question is categorized between the Rhetorical Mode and Deference Mode, and placed below PMQs.

The last example I discussed in the previous section is [Example 4] when JK looks at the guest and says '*Shall we do the DNA result, please?'*. JK's question does not receive a response from his guests although JK faces them, but JK does receive the result card he requires from his crew, Will. Consider Example 5-4 below, which is the interaction extended from [Example 4] above:

[Example 5-4]   *(13-01-2010)*

JK	[Looks at the guest] Shall we do the DNA result, **please**?
Guest	[Looks at JK]
Will	[Brings out the DNA result]
JK	Thank you, Will.

In Example 5-4, JK seems to ask a PMQ to his guests and at the same time, the question indirectly delivers a RRQ to Will. If we consider each role in the interaction here, the 'we' in this question that JK says may be referring both to the guest and Will. Such Q-A exchange of RRQ is the same as the interaction led with the sentence *Let's........* as in Example 5-5 below.

[Example 5-5]   *(08-12-2008)*

JK	Let's do those all-important DNA results.
Guest	[sighs and looks at the DNA card in JK's hand]
Will	[comes out and gives JK the DNA results]
JK	Thank you, Will.

The sequence in Example 5-5 is not only the same as the system in Example 3-extended, but also in Example 5-4. Here, we observe a dual-question is performed when JK says *Shall we **do** the DNA results?* This question is actually asked by JK as his custom when revealing the results and at the same time he throws a 'cue' to his crew for bringing him the results (cards). Thus, the question *Shall we **do** the DNA results?* in my

understanding is a question which actually can be asked by JK to either Will or to his guest, thus this question could be a PMQ or a RDQ. Compare the two questions below:

> JK: Shall we do the DNA result?
>
> JK: Shall we do the DNA result, **please**?

When JK says *Shall we do the DNA result?*, the question can be a PMQ to guests or a RRQ to Will or both parties. When asking *Shall we do the DNA result, **please**?*, JK clearly delivers a request to Will with the word *please* at the end of his question. Additionally, JK performs a PMQ to the guest and a RRQ to Will, because here JK faces the guest while speaking and the word ***please*** indicates JK's request to Will which then results in the act that Will brings the DNA result in.

I take the four examples given in the beginning of this section and conclude that JK's question *Can you get a tissue for this lady, **please**?* is a standard RRQ and when saying *Shall we do the DNA result, **please**?*, it represents both a PMQ and a RRQ (a RRQ is surely asked because bringing in the results is certain). And *Shall we do the DNA result?* is similar to *Shall we do the truth?* where JK asks a PMQ to guests and/or he also delivers a RRQ to Will and/or possibly both types are adopted. Here I review the types of question and the examples below.

> JK: Shall we do the truth?
> > → a PMQ to the guests or a RRQ (instruction) to Will or both
> JK: Shall we do the DNA result?
> > → a PMQ to the guests or a RRQ (instruction) to Will or both
> JK: Shall we do the DNA result, **please**?
> > → a PMQ to guests and a RRQ to Will
> JK: Can you get a tissue for this lady, **please**?
> > → a RRQ to Will

Thus, how do we categorize this type of question when it can be a PMQ to guests, a RRQ to Will or it can be both types (such as *Shall we do the DNA results?*)? It seems to be impossible to know what is in JK's mind: to whom he would like to ask, although when JK says *Shall we do the DNA results?*, this question indirectly gives instructions to Will, where a PMQ is performed. Therefore, in this study, I categorize a question into PMQ type when JK is facing the guest while delivering it in the first place (the question should not add the word '*please*' in the end); and as a RRQ type when JK looks at his crew at the time JK says it where the question can be with or without the word '*please*'.

In sum, for redefining the difference among Request-Deference Questions, Power-masking Questions and Rhetorical-Request Questions in this study, we annotate that: a RDQ is a question of a favour which the questioner asks respectfully but with no expectation of a positive reply. PMQ is basically a command with a question structure which leaves the hearer no other option but obedience. When asking a Rhetorical-Request Question, the speaker is generally making a polite request by delivering a question and assumes the hearer will politely accept his request.

5.2.5 Deference Mode: RDQ, IDQ and SQ

In Goody's (1978:32) definition, a question of Deference Mode is '[a] question, by at least seeming to ask for information, implies ignorance by the questioner of the answer', where questions performed humbly and carefully, such as *Are you going to let me have change for a Cedi?*(Request-Deference Question[60]) or asked respectfully, such as *Will you greet the chief this morning*? (Intention-Deference Question[61]). In the recorded data, these two types of questions have never been used by JK due to the nature of this show, where the ordinary people participate for 'getting themselves sorted' with the issues such as drugs, alcohol and parenting, in this problem solving talk show.

Exceptionally, one type of question in the Deference Mode is found in one special episode broadcast on 24 February 2009, when JK interviews two children who are suffering from rare illnesses and diseases. This type of question is described as 'gentle form of flattery' Stroking Question (SQ), which is to 'express interest and concern' in another person, especially used by adults to children but it also occurs between adults (Goody, 1978). There are examples of a SQ in the Episode: *Our 5 year old daughter is trapped inside a 40 year old body* (24-02-2009). For raising the awareness and encouraging a change of attitude when the public faces people with medical issues, the show invites two girls with a rare progeria syndrome, one is five years old (Ashanti) and the other is ten (Hailey), to the show. In this episode, JK uses Stroking Questions when he talks to the little girls. See stave 2 in Example 5-6 (next page).

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[60] A question leaving the option of granting or withhold the favour (Goody, 1978).
[61] A question asked respectfully as a request/reminder to someone whose position is higher than the questioner.

[Example 5-6]

 Data : The Jeremy Kyle Show : 24-02-2009
Title : Our 5 year old daughter is trapped inside a 40 year old body

---

1   JK   It must mean so much [:::] I mean (   ) share it and to know that you're not alone, are you?

        Fibi   ‖Yeah, [:::::::::]   ‖it means a lot.

        Will   Yeah‖Definitely. Oh, yeah. [::::]You feel [::::] where can I go? Who do I talk to?

        Ashanti
        Carrie
        Hailey
        Audience

                                                                         [Looks at the two girls]

2   JK   There's a lady who's got five years more experiences= Are we all right?

        Fibi
        Will   ‖I know:::

        Ashanti   [Looks at JK and her parents]   [Smiling and looks at JK]

        Carrie
        Hailey   [Looks at JK and her parents] [Smiles & nods her head]

        Audience

                [Looks at girls and parents]

3   JK   Isn't she lovely, is she?   So beautiful.   Listen[::::]

        Fibi   It's wonderful.   [Laughing]

        Will

        Ashanti   [Laughing and giggling]   [Giggling::]

        Carrie   [Laughing::]

        Hailey   [Laughing:::::::]

        Audience

4   JK   Hmm, if anybody stares at you two in the future. Do you know why? Cos' baby because they're mesmerized by the fact that you are both beautiful and you are princesses.

        Fibi
        Will
        Ashanti
        Carrie
        Hailey
        Audience   [Applause]

The interaction in Example 5-6 begins when JK has his playful conversation with the two girls. JK sits back on the chair and continues interviewing Ashanti's parents, Fibi and Will and Hailey's mum. In stave 3, JK notices that Ashanti and Hailey are looking at him, he soon ends his line and turns to the two girls and asks a Stroking Question *Are we all right?*. This question here is not an Information Question which means to find out how they are, nor should it be a Greeting Question like those JK commonly asks when he greets his guests. This is a clear Stroking Question which 'expresses' JK's 'interest and concern' with a rather flattering tone 'in the activities of the children'.

5.3 Question Types NOT Covered by Goody's Model

I have looked at the features of JK's questioning and distinguished six types from Goody's model. Aiming to discover more types of questions that JK uses in the show, in the following section I basically adopt the concept of Goody's Four Modes of Questioning, 'Pure Information', 'Control', 'Rhetorical', and 'Deference', to further analyze JK's use of questions, to clarify their individual definitions and then establish a new model for 'Four Modes of Questioning' in *The Jeremy Kyle Show*. The first step is finding out what types of questions have not been categorized in Goody's Model, and then look at the functions of those questions and finally their distinguished names will be given. The table below briefs JK's seven types of questions which are not covered by Goody's model and their proposed types/names.

Question Types NOT Covered by Goody's Model	
JK's Questions	Proposed Types
So, how many kids have you got, Jay?	Confirmation Question
Why don't you get your racist backside off this stage and away from this girl?	Imperative Question
When you have children, you are supposed to be responsible for them, aren't you?	Challenging Question
Why would you stop at six (children)? Why not have a football team?	Irony/Sarcasm Question
Can I ask you a serious question though? Can I be really honest…..?	Prolog Question
Will, can you get a tissue for this lady, please.	Rhetorical-Request Question
Do you wanna come with me?	Invitation Question

Referring to the chart above, there are seven more types of question defined in this study. Regarding the definitions of each type, I adopt theories from pragmatic usage and the theories discussed in previous sections: 'Challenging Question' (Bousfield, 2008b), 'Sarcasm/Banter/Irony Question' (Bousfield, 2008b; Leech, 1983), and, Imperative Question, Prolog Question, Rhetorical-Request Question and Invitation Question will be my interpretations based on the findings in the data. I will present examples for each type of question that JK uses and demonstrate their functions and proposed definitions of terms.

5.3.1 Challenging Q (Ch.Q) and Prolog Question (PQ)

In the JK show, controversial scenes are constantly enacted not only when the guests emotionally want to clear their names or find the facts out, but also when JK presents his remarks agitatedly and sometimes challenges his guests. JK asks questions such as *What sort of father were you?*, *When you have children, you are supposed to be responsible for them, aren't you?*, *If she has been so disgraceful, why do you want to see her?*, to the

guests who do not seem to come to their senses to admit their faulty behaviors or being irresponsible. When JK uses this type of question, he normally concludes his opinions by applying his moral standard to challenge the hearers. Here, I borrow Bousfield's 'Challenging' usage for this type of question: '*Challenge – ask h a challenging question, critically question h's position, stance, beliefs, assumed power, rights, obligations, ethics, previous actions, etc.*' (Bousfield, 2008b:240) .

In my data, challenging questions used by JK usually come after a statement of wrongs/accusations/facts that someone does and may continue with JK's own proposed answer. See Example 5-7, titled *Mum, you've lied about everything – is this man really our dad? DNA results!*, in which Stephanie called the show and wants to find out who her real father is. In the episode she attended, her mother, her three brothers and the potential father, Martin, are invited to join the interview.

[Example 5-7]

Data : The Jeremy Kyle Show : 03/11/2008/
Title : Mum, you've lied about everything – is this man really our dad? DNA results!

1	JK	[Points at the mum] Can I say something as an outsider? [:::] If this woman is being vilified for her children going into Care and apparently according to Steph. and Collin [::] being the worst mother ever in the history of universe, WHAT SORT OF FATHER ARE YOU? [::::] NOTHING! [:::::::::::::::::::::::::::::] ⫛ OK,
	Martin	I:: I would have pursued(…)
	Steph.	
	Audience	[Applause and cheering:::::::::::::::::::::::::::::::]

2	JK	when you left her for another woman did you involve yourself in your children's lives? ⫛Why?
	Martin	(::) No becau--) Because I got involved with drugs afterwards and
	Steph.	
	Audience	

3	JK	[stands up & walks to Martin] ⫛HEY YOU KNOW WHAT, MATE, WHEN YOU HAVE
	Martin	I didn't want my kids to see me an(…..)
	Steph.	
	Audience	

4	JK	KIDS YOU ARE SUPPOSED TO BE RESPONSIBLE FOR THEM, AREN'T YOU?
	Martin	Ye::s:
	Steph.	
	Audience	[Applause:::::::::::::::::::::::]

	JK	I MEAN, YOU KNOW, HOLD ON, THIS IS THE FIRST TIME YOU'VE SEEN YOUR SON AND YOU CAN'T EVEN BE BOTHERED TO TURN YOUR FACE TOWARDS HIM! I'M GOBSMACKED!(:::) NOTHING!
	Martin	
	Steph.	That's why I --- away
	Audience	

Here, JK's question, *What sort of Father are you*?, comes after a long statement from stave 1 *If this woman has been vilified for her children going into Care (...)* to stave 3 *(...) in the history of universe* which consists of a conditional question. This question challenges Martin's position as a responsible father, which then follows an answer to JK's own question, saying *Nothing*! to emphasis his point that Martin is not qualified as a good father. This is the first Challenging Question and in staves 4, 5, and 6 JK interrupts Martin by speaking short phrases loudly ('*OK*', '*Why?*', '*Hey!*') and the last interruption follows up with JK's second Challenging Question, saying *Hey, you know what, mate, when you have kids you are supposed to be responsible for them aren't you?*. Again, here JK challenges Martin and to underline Martin's failure in being a responsible father. In the interaction, Martin can hardly answer JK's Challenging Questions in defense because once he starts to explain, JK interrupts and asks more questions. This passage is a model of JK's Challenging Question type and it constantly occurs in the JK Show.

There is one type of question in the JK Show very similarly like the beginning question we ask when giving a speech to the public, where a speaker asks a vain question to the audience to start his speech and then answers that question straight away by giving the whole speech. The questioner does not seek any answer from the hearers (the audience) and the hearers know perfectly well that there is no need to answer or give verbal feedback to this question. The purpose of this kind of question is merely to raise the listeners' interests, to strengthen the follow up viewpoints, or just to give some buffer time which allows speakers/hearers to have more time to think or to prepare for the real question. I find such a type of question in *The Jeremy Kyle Show* a form of JK's questioning strategy. In the Episode *Before we have a baby, have you cheated more than twice?* (01-11-2010), JK says *Can I ask you a serious question though? Why would you plan to have a baby with a man you can't trust?*. The first question is a vain question which does not give the hearer a chance to answer and she does not have to because the real question is the later question *Why would you try to have a baby with a man you can't trust?*.

In some cases, JK asks Prolog Questions strategically before throwing a Challenging Question to a guest. Take a look at Example 5-7 above. JK says *Can I say something as an outsider?*, which successfully interrupts the two arguing guests and is actually a pre-question placed before a critical statement (with a conditional question form) and JK's main reason of interruption is to ask a Challenging Question *What sort of father are you*? to Martin. Therefore, a Prolog Question (PQ) can be described as a vain

question which is structured as a question, with no intention of having hearers to reply or elicit any information, but just functionally placed before a real question or statement.

5.3.2 Invitation questions and imperative questions

Apart from questions that challenge the guests' positions or beliefs, there are two kinds of question that JK asks with a use of making the hearers take an immediate **action**: Invitation Question [IQ] and Imperative Question. Different from 'Power-masking Question' which 'seems to give hearers a chance to decide but the speaker can actually give a command', an **Invitation Question** is an invitation with a question form, which gives the hearer a fair choice to accept or to refuse speaker's inviting. I place IQ in *Pure Information Question Mode* where the question requires information of willingness of taking the requested action, although it presents minimal stress on eliciting information verbally. Meanwhile, this type of question can be interpreted as a polite way of using an imperative as:

JK: **Do you wanna** come with me?

⟶ Come with me. ⟶ Invitation

The question *Do you wanna come with me?* can receive the same reaction when one delivers a direct imperative *Come with me*, where an invitation is delivered to the hearer, who has rights to refuse. Consider the question in the last line in stave 1 below.

[Example 5-8]

Data : The Jeremy Kyle Show : 01-12-2008		
Title : I won't let you have a black boyfriend- I don't want black grandchildren!		

1	JK	Let me tell you something lady. When they told me about this show. I couldn't in my (:::::) wildest dreams (…) thought that I'd have anything to say to somebody, who I consider to be uneducated, vile-mouthed and at best, ok(::) a stain on this country. So I've had it. Why don't you get your racist backside off this stage and away from this girl?
	Suzie	
	Audience	[Applause:::::]
2	JK	Get lost! [To the daughter] I am sorry I am sorry. And I'm sorry as well. But you know what?
	Suzie	[Stands up and walks to backstage]
	Audience	[Applause :::: :::: :::: :::::::::::::::::::::::]
3	JK	That's sick. And I spent 20 minutes trying to understand why anyone would be that vile.
	Suzie	
	Audience	

Before asking the mother Suzie to leave the stage, JK stops trying to persuade the mother to respect coloured people and to accept her daughter's black boyfriend. Instead of delivering a direct imperative, such as *Get your racist backside and get off my stage*,

JK uses a question form, *Why don't you get your racist backside and get off my stage?* to accomplish his command.

JK: Why don't you get your racist backside off this stage and away from this girl?

⟶ Get your racist backside and get off my stage. ⟶ Control Mode

This type of question is an Imperative Question (IMQ), where a question delivers a speaker's order/command with direct face threats. Generally, IMQs are negative questions with a challenging tone which demands the addressee's immediate action by the speaker's command. On the contrary, if a command is indirectly delivered with a question form for being polite and not confronted, it is a Rhetorical-request Question, for example *Can you get a tissue for this lady, please?*. Therefore, evaluating the stress of face threat to a recipient, an Imperative Question is placed under the Control Mode where the greatest stress is.

5.3.3 Sarcasm/Irony/Banter question

The fifth type of question which is not covered by Goody's model is related to the *Joke-Challenging Question* (Goody, 1978:27) and is defined as a Sarcasm/Irony Question. This type of question may sound like one is making jokes to the recipients, but without any implication of making fun. The definition of this scientific notion is marked as the 'Banter Principle' (Leech, 1983), which states 'In order to show solidarity with *h*, say something which is (i) obviously untrue, and (ii) obviously impolite to *h*'. The 'tease' behaviour is explained precisely by the words 'untrue' and 'impolite', performed by speakers for the purpose of making fun of the addressees. Additionally, Leech (1983) compares irony to banter and declares that 'While irony is an apparently friendly way of being offensive (mock-politeness), the type of verbal behaviour known as 'banter' is an offensive way of being friendly (mock-impoliteness)'. Under the circumstances of being friendly, banter is used among people who understand each other's nature of language and are able to recognize that the joking behaviours are with no harm, otherwise, the offensive acts may turn to be authentically impolite to hearers.

In my data, JK asks this type of question with a hint of challenging and the text is always opposite to the truth or the truth is exaggerated in order to sharpen the facts. For example:

JK: *You don't even know, Jay. What do you want? A ruddy calculator?*

(The Jeremy Kyle Show, 09-01-2009)

Here, the contextual question JK asks his guest Jay, who depends on Benefits and already has six kids from different girlfriends, how many children he has. Jay murmurs to himself *I don't remember* and JK then asks *What do you want? A ruddy calculator?*. Here JK asks Jay whether he needs a calculator to count how many children he has and this is an exaggeration to threaten the addressee's face with which 'the utterance that appears on the surface, to positively constitute, maintain, or enhance the face of the intended recipient(s) actually threatens, attacks and/or damages the face of the recipient(s)' (Bousfield, 2008a:138). Now, see the whole passage and consider each question that JK asks.

[Example 5-9]

Data : The Jeremy Kyle Show : 09/01/2009/
Title : I'll prove the baby you left homeless is yours… DNA result

1	JK	So [::] how many kids have you got, Jay? ‖ You don't even know, Jay. What do
		[Rolls his eyes and sighs] [Speaks in his mouth]
	Jay	Hurr.I don't remember.
	Shona	
	Audience	

2	JK	you want? A ruddy calculator? [::::::::::] You must have worked an awful lot of hours to
		[Laughs]
	Jay	No! No.
	Shona	[Laughing::::::::::::::::::]
	Audience	[Laughing::::::::::::::::::]

3	JK	financially support all your kids. [::::::::] Do you? He who castes the first stone.
		[Shakes his head] [Looks away and looks back]
	Jay	No.
	Shona	
	Audience	[Laughing:::::::::]

JK's questions here obviously are not for eliciting information but to highlight the facts. Some of these questions look like Confirmation Questions, for example in stave 2 to 3, JK asks *You must have worked an awful lot of hours to financially support all your kids, do you?* This question is based on the fact that JK knows that Jay does not work but he still deliberately asks him such a question. Here JK puts 'must' and 'awful lot of hours' to ironically highlight the fact that Jay actually only depends on Benefits where 'work an awful lot of hours' actually points to all the tax-payers including himself. On the surface, JK seems to be friendly and avoids challenging him, but he actually uses counter-words to complete his irony question. These types of questions indirectly deliver embedded messages that speakers intend addressees to catch and are placed in the Rhetorical Mode in this study.

5.4 The Model for the present study

5.4.1 Summary of the types of questions

I have looked at JK's questions used in *The Jeremy Kyle Show* and have analyzed the types of questions covered by Goody's Model and also further discussed seven types of questions which are not covered by Goody's Model. I now summarize each type of question according to the modes in which the proposed definitions and examples are given.

Control Mode

Two main types of question categorized in Goody's Model are (1) Ordeal, which only appears in the areas where supernatural forces are believed in (Goody, 1978) and (2) Interrogation, which occurs normally in the hearing of court cases in Goody's research. In my data, there are five types of control questions: Confirmation Questions, Interrogation Questions, Imperative Questions, Challenging Questions, and Irony/Sarcasm Questions, which are overwhelmingly adopted to demonstrate JK's domination as a programme host and as a justice keeper for his guests. Their definitions are described as below.

(a) **Confirmation Question**
When S asks a confirmation question to H, S asks a question to which he obviously knows the answer or thinks he knows the answer to the question where: (a) S wants to know if H knows the information/answer; and/or (b) S wants a third party (Hs) to know about the information/answer; and/or (c) in order to ask a further question or to make a statement.

JK: *On the Christening Sunday, why why didn't you go to the Christening?*
JK*: Have you ever kicked her in the stomach?*
JK: *Are you still taking cocaine?*

(b) **Interrogation Question**
An interrogation question is a courtroom-style question which aims to declare actuality, facts, truths, evidence and details of a certain event. S requests for acknowledgment and with issues being discussed in the same conversation while the answer is equivocal to S, where H can be the same or a different person in that conversation.

JK: *Do you or have you spread rumors that she had been cheating on him?*
JK: *Did you or did you not say there was a flood?*
JK: *So what's your problem with this man?*

(c) **Imperative Question**
When S asks an imperative question, S gives H an authoritative order, command, instruction to take an immediate action.

JK: *Why don't you get your racist backside off my stage and away from this girl?*
JK: *Why don't you shut up and listen to me?*

(d) **Challenging Question**

When S asks a challenging question, he critically questions H's position, stance, beliefs, assumed power, rights, obligations, ethics and/or previous actions (Bousfield, 2008b:132).

JK: *When you have children, you are supposed to be responsible for them, aren't you?*
JK: *If this woman has been vilified for her children going into care and apparently according to Steph and Collin being the worst mother ever in the history of the universe, what sort of father were you?*
JK: *If you intrinsically deep inside of your heart and soul know that he is the father, why isn't that on that children's birth certificate?*

Rhetorical Mode

The standard definition of a rhetorical question is one which does not require an answer. In Goody's Model, Greeting Questions, Joking-Challenge Questions, Power-masking Questions and Norm-establishing Questions are the types of questions in the Rhetorical Mode. Asking Greeting Questions is a routine in TV programmes, and there is no exception in *The Jeremy Kyle Show*. However, making jokes or interacting pointlessly seems rarely to happen when serious topics and issues are discussed between real people and the straight-talking host. Accordingly, JK asks Irony/Sarcasm Questions, rather than Joking-Challenge Questions as in Goody's classification while he constantly uses Prolog Questions to gain the floor as the show host.

(e) **Greeting Question**

A Greeting Question is an expression that S uses to welcome and greet H where no verbal reply is required.

JK: *Good morning, alright? How are you?*
JK: *Mel, how are you? Are you alright?*

(f) **Irony/Sarcasm Question**

Irony (Leech, 1983:82,142): While irony is an apparently friendly way of being offensive (mock-politeness), the type of verbal behaviour known as 'banter' is an offensive way of being friendly (mock-impoliteness)

Sarcasm - Off-record impoliteness (Bousfield, 2008a): 'the utterance that appears on the surface, to positively constitute, maintain, or enhance the face of the intended recipient(s) actually threatens, attacks and/or damages the face of the recipient(s) given the context in which it occurs.'

JK: *Why stop at six (children)? Why not have a football team?*
JK: *You must work an awful lot of hours to financially support all of your kids, do you?*

(g) **Prolog Question**

A Prolog Question is a request with a question form/structure which (a) is applied as a method to interrupt on-going conversation among other speakers in order to speak or to ask questions and/or (b) is placed before giving advice, judgments, suggestions, directions, recommendations, statements and/or beliefs.

JK: *Can I say something as an outsider?*
JK: *Can I be really honest with you, Martin?*
JK: *Can I jump in, urm, without you looking at anybody?*

(h) **Norm-establishing Question**

When S asks a Norm-establishing Question, without a critical and challenging hint, a positive and complete thought, opinion, idea, viewpoint, suggestion, plan or concept is expressed in which S only seeks an agreement/affirmative answer from H and/or the third party.

JK: *Plus, you're 56 and you are 52, don't you deserve to be happier than you are right now?*

JK: *Do you think she needs to realize this isn't a drug she can control this is a drug that will control her? Do you agree that?*

(i) **Power-masking Question**

When S delivers a Power-masking Question, he gives H an indirect command with a question form where H normally has very little chance to reject the demand.

JK: *Shall we do the third one and nail it?*

JK: *Shall we do the DNA result?*

JK: *Why don't you head off the corridor?*

(j) **Rhetorical-request Question**

When asking a Rhetorical-Request Question, the speaker is generally making a polite request for an immediate action for help, service, assistance or a favour which the S assumes the hearer will politely accept his request.

JK: *Will, can you get a tissue for this lady, please?*

JK: *Can I have the very important DNA results, please, Will.*

JK: *Can you get Graham here, please.*

Pure Information Mode

There are two types of questions categorized in Goody's Pure Information Mode: *Information Question* and *Divination*. *Divination* questions, used in Gonja society, are never used by JK. In our data, Pure Information Questions are usually used and two additional questions: Leading Questions and Invitation Questions are introduced.

(k) **Real Information Question**

When S asks a Real Information Question, he does not know the answers to the question and purely seeks information/answer from H.

JK: *What does that mean to you, pal?*

JK: *Nervous of me or nervous of the cameras?*

(l) **Leading Question**

A leading question is an question where S embeds his desired answers in the question in order to lead, guide, direct, instruct and/or trick H in reply.

JK: *Since then what's she become? Nasty? Abusive? What?*

(m) **Invitation Question**

When asking an Invitation Question, S invites H to do something or go somewhere and leaves H a fair choice to accept or to refuse the invitation.

JK: *Do you wanna come with me?*

JK: *Why don't we give it a go?*

Deference Mode

Stroking Questions, Intention-deference Questions, Request-deference Questions are the three types of questions classified in the Deference Mode in Goody's Model. The Power-masking Question is placed between the Deference Mode and the Rhetorical Mode which I categorize in the Rhetorical Mode because of the nature of this type of question in *The Jeremy Kyle Show*.

(n) **Stroking Question**

This 'gentle form of flattery' Stroking Question (SQ), which is to 'express interest and concern' in another person, especially used by adults to children but also occurs between adults (Goody, 1978).

JK: *Are we all right?*

5.4.2 Additional notes about the definitions

In the previous section, I clarified the fourteen types of questions discovered in the data. The definition of each question is carefully worded and all the questions are cross-tested with the other types in terms of their definitions. For example, I use the Challenging Question *When you have children, you are supposed to be responsible for them, aren't you?* to test all the other thirteen definitions in order to verify the most precise meaning of a Challenging Question and so as the other 13 types. With regard to the examples cited in this study, there are exceptions if the same question is not performed by Jeremy Kyle, or plus other factors involved, such as the change of speaking pitch, it may possibly be defined differently. For example, a Control Question such as *Why don't you get your racist back side off the stage and away from this girl?* may be categorized in other mode when consequences such as (1) Wording, (2) Degree, and (3) Speaking tone are involved. Let us discuss further here.

(1) Wording : If we remove the embedded 'control' word from a question, for example,

Why don't you get ~~your racist back side~~ off the stage and away from this girl?

➔ *Why don't you get off the stage and away from this girl?*

Then this question is defined as a Power Masking Question, where one delivers a Power-masking Question to gives the pointed hearer an indirect command with a question form and which hearer normally has very little chance to reject the demand.

(2) Degree : There are degree issues when this question is defined as a **control question**. For example, if one simply 'wants' the pointed hearer to leave the stage, instead of saying *Why don't you get off the stage and away from this girl?*, one may use a more polite Rhetorical-request Question, such as:

Can you get off the stage and away from this girl?

(3) Tone of speaking: If we deliver a Control question with a soft, gentle and sounded 'polite' tone, then we may turn that control question into a playful 'banter question'. For example, asking this imperative question softly with a slow speed (as marked):

Well, why don't you sh::ut up and lis::ten to me?

And a structural Imperative-Question-like request, such as *Why don't you head off the corridor?* may become a Power Masking Question when it is said softly with a calm and steady speed.

In the contrary, a structurally Rhetorical-Request Question may turn into a Control Question when it happens in different situation and the speaker changes his/her tone of speaking by emphasising specific words.

(4) Emphasizing specific word(s) : Imagine JK is about to reveal a DNA result for a baby who has five potential fathers because the mother cannot be sure which of the men she has had a relationship with is the biological father of her baby. The emphasis of the specific words, *ve:::ry important* , makes this question sound ironically.

Can I have the ve:::ry important DNA results, plea::se?

Additionally, a structural Rhetorical-Request Question may sound challenging if the emphasis is put on someone who has a certain issue with the speaker. For example, this Rhetorical-Request Question in the data:

Can you get Graham here?

Imagine this happens in a classroom where students are complaining about their heavy homework but none dares to ask their teacher to cut it. Now the class-leader asks the newly transferred student to call their teacher, Graham, to the classroom, saying *You go and get Graham here*, which provokes this new student to challenge the class-leader and says: *Can **YOU** get Graham here?* Thus, this structural Rhetorical-Request Question may be understood by everyone in the classroom as a Challenging Question in the conversation interaction.

In conclude, we must be careful with the detailed types of questions illustrated in **Section 4.3.4** to avoid mistakenly defining one question type. There are, of course, certain factors such as changing speaking tone, exaggeration, emphasising specific word(s), choice of wordings and other factors which directly or indirectly influence how we define a question. Again, these factors are needed to be taken into consideration, if one wishes to apply the proposed model to other data.

5.4.3 The proposed model: Four modes of questionings

The added types of questions are placed in the model according to their features and the stress on each mode. It is noted that Greeting Questions are moved to another side of the Rhetorical Mode for its nature in our data and most of the question types are placed between the Control Mode and the Rhetorical Mode. If we look at the pie as two dimensions: the left side is the 'report' side and the right side indicates the 'command' side. On the 'command' side, we have all sorts of questions where speakers dominate in the interactions, in which hearers are forced to answer a question, such as Interrogation Questions, or to take actions that speakers command, such as Imperative Questions. On the 'report' side, one finds less-stress questions which are indirectly used for requesting others to do things, for example Rhetorical-request Questions or questions used for giving a command politely as Power-masking Questions. According to the amount of stress (Goody, 1978b:26), I group the proposed types of questions into Goody's model of 'The Four Modes of Questioning'. The pie chart below illustrates the *Four Modes of Questioning in The Jeremy Kyle Show*.

Four Modes of Questioning in The Jeremy Kyle Show

Pure information '0'

Real Information Question
JK: What does this mean to you, pal?

Invitation Question
JK: Do you wanna come with me?

Leading Question
JK: Since then what she's become?
Nasty? Abusive? What?

Stroking Question
JK: Are we all right?

Confirmation Question
JK: So, how many kids have you got, Jay?

Interrogation Question
JK: Come on, how many people did
you kiss?

'–' **Deference**

Control '+'

Imperative Question
JK: Why don't you get your racist backside
off this stage and away from this girl?

Challenging Question
JK: When you have children, you are supposed
to be responsible for them, aren't you?

Irony/Sarcasm Question
JK: Why stop at six (children)? Why not have
a football team?

Rhetorical-Request Question
JK: Will, can you get a
tissue for this lady, please?

Norm-establishing Question
JK: Don't you think you deserve a happier life?

Power Masking Question
JK: Shall we do the DNA result?

Prolog Question
JK: Can I say something as an outsider?

Greeting Question
JK: Mel, how are you? Are you alright?

Rhetorical
'–/+ =0'

The pie chart demonstrates JK's question types with examples for each type. It is found that more questioning types are categorized in the Control Mode, either Control-Rhetorical Mode or Control-Information Mode. Eight additional types of questions are placed in the pie chart according to their functions and the stress of the four main performative modes and they are: Leading Question, Confirmation Question, Imperative Question, Challenging Question, Irony/Sarcasm Question, Prolog Question, Rhetorical-request Question and Invitation Question. Eight out of fourteen types discovered in the data are placed between the Control Mode and the Rhetorical Mode which indicates JK's main questioning style.

5.5 Conclusion

For making the assumptions of the extended empirical research, in this chapter, I apply Goody's (1978) 'Four Modes of Questioning' to the data, *The Jeremy Kyle Show*, to examine the types of questions that the TV host uses and further to explore how the Control Mode of questions issues in impolite behavious. Two types of questions, challenging questions and irony/sarcasm questions, in this pie chart are suggested as strategies to convey impoliteness (Culpeper, 1996:356). I also claim that in this study, JK's two more questioning strategies, interrogation question and imperative question, are considered to deliver impoliteness, which I will further explore and analyze in Chapter Seven in this study.

SIX

Questions and Face Work

In this empirical research I observe mainly the features of questions in media discourse. The previous chapter explored fourteen types of question discovered in my data, *The Jeremy Kyle Show*. In this chapter, I will draw my attention to the phenomena of linguistic impoliteness, the behaviours which 'using language to cause offence' (Culpeper, 2011), found in my data corpus. I first review, with respect to facework theory, the views of this 'inappropriate behaviour' and then discuss how theoretical linguistics defines them, which will be the main section of this chapter: the intensive examinations of the two significant models of strategies of politeness and impoliteness.

6.1 Impoliteness theory and the concept of facework

Perhaps in the twenty-first century, for researchers who are interested in the strategies of linguistic impoliteness, the most straightforward theory to look into may be Culpeper's Impoliteness Strategies (Culpeper, 1996)[62], which clearly states 'the use of strategies that are designed to have the opposite effect - that of social disruption' and are 'designed to attack face and cause disharmony' (1996:305). In his early arguments, Culpeper (1996) discusses *inherent impoliteness* and *mock impoliteness*, in which he sketches a framework of impoliteness, countered strategies to Brown and Levinson's politeness superstrategies (Brown and Levinson, [1978] 1987), and claims that '[e]ach of these politeness superstrategies has its opposite impoliteness superstrategies' (Culpeper, 1996:356). For the past three decades, researchers have researched Brown and Levinson's model and it may appear to be reasonable where there are Politeness Strategies, and counter Impoliteness Strategies are apt to be established. However, before Culpeper's Impoliteness Strategies established in 1996, how do (im)politeness researchers see and examine such inappropriate behaviours which are considered to be relatively close to the act of 'attack(ing) face and causing disharmony'?

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[62] My supposition of this was from the discussions with some researchers, many of whom are postgraduates and PhD students, when I participated in the conferences of (im)politeness. Many of their straightforward interest in facework pointed to Culpeper's Impoliteness model for, I think, its definite and clear skeleton of a explicit theory, like, for example Brown and Levinson's Politeness framework.

From the perspective linguistic research, the key to indentifying rude/impolite behaviours is face threatening and face attacking (Beebe 1995; Culpeper 1996, 2005; Limberg, 2008; Terkourafi 2008; Bousfield 2008b; Holmes et al 2008; Archer, 2008). The theoretical foundation, according to Goffman, refers to one's behaviour may create 'threats to face' and these threats may be (1967:5 and 14):

(a) **an unintended and unwitting act** : He may appear to have acted innocently; his offence seems to be unintended and unwitting, and those who perceive his act can feel that he would have attempted to avoid it had he foreseen its offensive consequences.

(b) **offending with intention of causing open insult** : The offending person may appear to have acted maliciously and spitefully, with the intention of causing open insult.

(c) **incidental/unplanned offences**: There are incidental offences; these arise as an unplanned but sometimes anticipated by-product of action-action the offender performs in spite of its offensive consequence, although not out of spite.

It is true that one who lives in a social world cannot avoid being concerned with his/her own face and may also encounter 'a threat to face' in any form of social interaction. The term *face*, introduced first by Erving Goffman (1967:5), 'may be defined as the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact'. Goffman explores everyday social interactions through observations and classifications, where he builds his investigation upon 'face-to-face interaction', and claims that people perform facework as part of social life. The term *facework* describes the acts that one practices his/her behaviours with *face* in Goffman's work, while adopted in Brown and Levinson's theory, 'facework is treated as essentially synonymous with politeness' according to Kádár and Haugh (2013:266). Extending Goffman's notions, Brown and Levinson ([1978] 1987) define this 'public self-image' *face* as something that a competent adult member of a society 'wants to claim for himself' (1978:66), and they suggest that people tend to cooperate in order to maintain each other's face when they interact verbally. Thus, if one wants to stay out of the cooperation, the action may result in someone's loss of face. Accordingly, face is something, as Brown and Levinson say, that is 'emotionally invested, and can be lost, maintained, or enhanced, and must be constantly attended to in interaction' (Brown and Levinson, 1978:66) and also can possibly be ignored in applying face in three situations: *social breakdown (affrontery)*, *urgent cooperations* and in *the interest of efficiency*. This public self-image 'face' includes two views: negative face and positive face.

(a) *negative face* : the basic claim to territories, personal preserves, right to non-distraction.
(b) *positive face* : the positive consistent self-image or 'personality' (crucially including the desire that this self-image be appreciated and approved of) claimed by interactants.

In Brown and Levinson's theory, one can threaten an addressee's *positive-face want* when (s)he, for example, challenges the hearer's viewpoints on some matter or insults a hearer by expressing that (s)he disapproves of the hearer's values. While it can threaten a hearer's *negative-face want* if a speaker gives an order to an addressee to do something.

Engaging Goffman's (1967) concepts, Brown and Levinson ([1978] 1987) propose their framework, *Possible Strategies for doing Face Threatening Acts*, in which it describes a speaker who delivers strategic speech actions by measuring the weight of FTA (s)he does to a hearer. Archer (2008), likewise, proposes her facework model with Goffman's three levels of a threat of face (1967:14) where there are incidental offences and accidental face-damage. Culpeper (1996), in his early research on face-attacks, introduces his *Impoliteness Super-strategy*, inspired by Brown and Levinson's Politeness framework, which claims to include 'strategies that are designed to have the opposite effect - that of social disruption' (1996:350). Following on the developing of his work, Culpeper claims that impoliteness comes about when: *(1) the speaker communicates face-attack intentionally, or (2) the hearer perceives and/or constructs behaviour as intentionally face-attacking, or a combination of (1) and (2)* (Culpeper 2005: 38). Reviewing the theories of such inappropriate behaviours, the concept of face and/or face-threatening act is considered to be a key element when analysts examine face-to-face interaction.

6.2 Re-thinking strategies: 'Politeness' is not enough?

Although the *third wave of (im)politeness research* has already become the prevailing force in its field and the question *Is there a need to develop an impoliteness framework?* may be put behind, but should not and 'have not be overlooked' (Culpeper, 2011:255). This debate may have been brought up, perhaps, when Culpeper's 'impoliteness strategies' in his paper 'Towards an anatomy of impoliteness' was first introduced in 1996. Let us not argue this too simply with respect to relativism: where there is a politeness model there should be a counter theory of impoliteness. To analysts who have been working on this theory and its related work for decades, the question might be: how do we deal with such a behaviour which may/may not contrast to Brown and Levinson's politeness model? Is Brown and Levinson's model of politeness strategies

pointed to be a work-in-progress framework which fails to define the act when one does a face-threatening act intentionally?

Brown and Levinson's Politeness Superstrategies scientifically (if we may say) measure the risk of losing face and refine the levels of politeness. According to this framework, a speaker who has least risk of losing his/her face in talk-in-interactions is to choose the 'bald on record' politeness strategy where speakers do the face threatening acts baldly 'without redressive action' while communicating (Brown and Levinson, 1978:74). For decades, academics have explored the phenomena of politeness following Brown and Levinson's politeness framework, while topics such as 'aggression' (Harries, Gergen, Lannaman, 1986) and rudeness (Lakoff, 1989, Kienpointner, 1997; Tracy and Tracy, 1998; Hutchby, 2008; Bousfield 2008b; Terkourafi, 2008; Watts, 2008) seem to be expelled from this politeness category. However, if politeness strategies are modeled merely for the speaker to avoid face threat or/and to compute his/her risk of losing face, one may find it too idealistically easy, even after D+P+R=W has been calculated, to compute what genuine impolite acts are. That is, as Culpeper, Bousfield and Wichmann (2003:1547), argue:

> ' (...) when we consider how the bald-on-record superstrategy is conceptualized, we find that such a view is problematic. Simply stating what bald on record is in a particular context is a very complex issue, not least of all because Brown and Levinson's definition is not watertight. Their definition of bald on record utterances is those which are issued "in the most direct, clear, unambiguous and concise way as possible [....] following the specifications of Grice's Maxim's of Co-operation (Brown and Levinson, 1987:69)'.

Although Brown and Levinson (1978:99-100) do point out that they conceive of their bald-on-record strategy 'as speaking in conformity with Grice's (1975) Maxims and there are extensibilities for the pointed strategy, it seems that we need further examinations and evidences to testify. In order to test this model and to give evidence of the extensibilities or there is a need of counter strategies, I will apply Brown and Levinson's Politeness framework to JK's questions. With no ideological preference of theories in mind, the reason to examine, also, Brown and Levinson's politeness strategies is essential to an analyst, especially a PhD researcher, for the reasons as follows:

(1) Instead of reviewing and quoting critics, for example, Eelen's *A critique of politeness theories* (2001), which views Brown and Levinson's model like some theorists do, I wish to test and examine this framework with my own real data for a more authentic and reliable assessment presented for this study.

(2) Different from Science where there are machines in the lab used to elicit solid figure to speak out the facts which may or may not change, in the field of Social Science studies, people may change their thoughts through numerous discussions whilst theories may be debatable and change through time.

(3) If Culpeper's original 'impoliteness strategies' is originated from politeness strategies created by Brown and Levinson, as stated 'Each of these politeness strategies has its opposite impoliteness super-strategies' (Culpeper, 1996:356), it will be worth testing both models with the same data for the purpose of clarifying the distinction between the two frameworks.

(4) On the discussion of bald-on-record usage in the classical politeness model, Brown and Levinson only give examples of imperatives, but not other speech acts. I wish to explore this usage, where a speaker's risk of face loss is the least, with the focus on a speaker's use of questions in order to examine a wider range of possible usage.

There are references dealing with *aggression* and *rudeness* but not yet a framework like Brown and Levinson's Politeness Strategies, which demonstrates a complete model of 'possible strategies for doing FTAs'[63] for over three decades. If one does linguistic studies scientifically, to testify what was believed should be the first step. In the next section, I will test Brown and Levinson's Politeness Strategies with my data. Through the careful examination of the selected corpus, I seek to answer the question discussed above by my own interpretation and examination. I will then reveal the problem found in my data where there are 'degree issues' when analyzing certain types of questions with Brown and Levinson's Politeness strategies.

6.3 How *Politeness Strategies* interpret an action conveyed impoliteness

Penelope Brown and Stephen Levinson have made one of the most important contributions to pragmatic study which is to introduce the framework of linguistic politeness to the social science studies. Based on their framework, the researches on human behaviours and speech actions can be studied, understood and extended to investigate across different fields, languages and cultures. As Brown and Levinson note at the beginning of their very first version in 1978, where it displays the motive of what politeness strategies are developed from (1978:60) :

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[63] This is referable for I did my master degree in England between 1998 and 2000 when Impoliteness Strategies had yet to become popular and widely doing research on.

> This paper has a broad sweep, and a diversity of motives. It will help here at the beginning to extract and formulate our major aims. The foremost aim is simply to describe and account for what is in the light of current theory a most remarkable phenomenon. This is the extraordinary parallelism in the linguistic minutiae of the utterances and cultures. The convergence is in the particular divergences from some highly rational maximally efficient mode of communication (as, for example, outlined by Grice 1967, 1975). We isolate a motive - politeness, very broadly and specially defined - and then claim, paradoxically enough, that the only satisfactory scheme will include a heavy dash of rationalism.

Developed from Goffman's (1967) theory of 'face', Brown and Levinson create their very original model: 'Possible Strategies for doing Face Threatening Acts' (1978:74), by which speakers measure the weight of FTAs to deliver strategic speech actions. This Face Threatening Act (FTA) Brown and Levinson set up is an act that is intended to be done in order to threaten one's face, as they argue, '(..) it is intuitively the case that certain kinds of acts intrinsically threaten face, namely those acts that by their nature run contrary to the face wants of the addressee and/or of the speaker' (Brown and Levinson, 1978:70). For the past three decades, Brown and Levinson's model of 'Possible Strategies for doing Face Threatening Acts' (or Politeness strategies) has been considered to be the primary theory in examining 'Politeness' phenomena since its first revealed in Goody's edited book, *Questions and Politeness* in 1978, which was reissued later in 1987, with additional new introduction and entitled *'Politeness: some universals in language usage'*.

Possible Strategies for doing Face Threatening Acts (FTAs)

(Brown and Levinson, 1978:65,74)
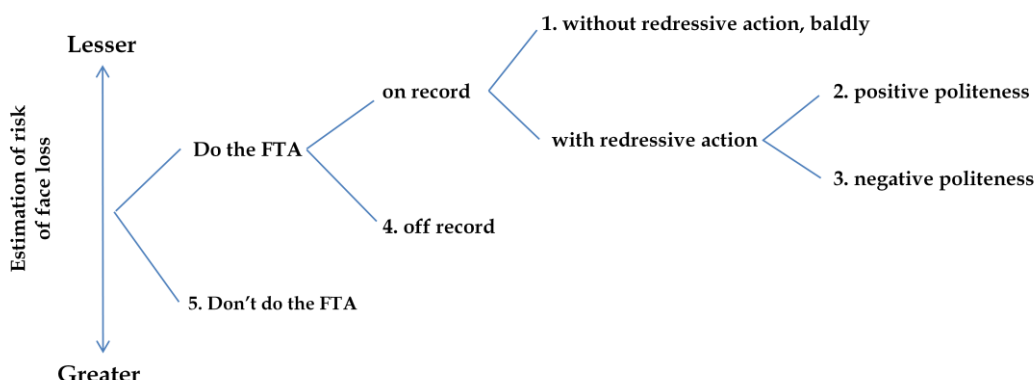
The Politeness model, *Strategies for doing Face Threatening Acts*, scientifically divides FTA strategies into five stages according to the strength of face threat, divided into five different levels of politeness, as numbered in the chart above. As Brown and

Levinson (1978:73) suggest, '[i]n the context of the mutual vulnerability of face, any rational agent will seek to avoid these face-threatening acts, or will employ certain strategies to minimize the threat'. That is, if one who wished to keep or protect one's face and/or avoid/enhance face-threats to others, (s)he will consider these three 'wants' when (s)he speaks (Brown and Levinson, 1978:73):

    (a)   The want to communicate the content of the FTA *x*.
    (b)   The want to be efficient or urgent.
    (c)   The want to maintain H's face to any degree.

Thus, for maintaining H's face, one will 'minimize' the threat to face except when the situation is urgent or one wants to communicate efficiently or his/her power is greater than the recipient's. That is, if one can say *Can you be very kind and help me with my luggage?* for getting assistance from a stranger, (s)he wouldn't say a direct imperative *Help me with my luggage!*. Drawing on the strategies, Lakoff (1989: 103) makes her point that 'rude behaviour (....) does not utilise *politeness strategies* where they would be expected, in such a way that the utterance can only almost plausibly be interpreted as intentionally and negatively confrontational', where the utterance that fulfills Brown and Levinson's 'Strategies for doing Face Threatening Acts' should be reasonably polite, yet the behaviours may not be confrontational, nor are the acts considered to be intentionally rude. In the following sections, I will examine the lowest-level usage of politeness strategies, the 'bald-on-record' strategy, apply the data in the present study to explore its possible utterances, and demonstrate how this strategy can be further developed.

6.3.1 On bald-on-record usage

Brown and Levinson (1978:65) note that the more an act threatens S's or H's face, the more S will want to choose a higher-numbered strategy. On the contrary, when the lower-numbered strategy is performed, the more FTA S or H receives. Thus, the lowest-numbered strategy, *Without redressive action, baldly*, known as *Bald-on-record*, is presumably the most extreme use for an act of doing a FTA to H. In this section, I focus on this strategy and examine its usages.

Brown and Levinson (1978:100) note that '[d]irect imperatives stand out as clear examples of bald-on-record usage and we concentrate on them in the example that follows'. Here I summarize the cases and examples of direct imperatives in Brown and Levinson's discussion (1978:100-106):

(a)Cases of non-minimization of the face threat:

    (i) in cases of great urgency or desperation, redress would actually decrease the communicated urgency. Eg. *Watch out!*

    (ii) in cases of channel noise or where communication difficulties exert pressure to speak with maximum efficiency (eg. calling across a distance; talking on the phone with a bad connection, etc.). Eg. *Come home right now!*

    (iii) in cases where the focus of interaction is task-oriented, face redress may be felt to be irrelevant. Eg. *That's wrong; the gap should be bigger.*

    (iv) in cases where non-redress occurs is where S's want to satisfy H's face is small, either because S is powerful and does not fear retaliation or non-cooperation from H. Eg. *Bring me wine, Jeeves* ; or because S wants to be rude or doesn't care about maintaining face. *Eg. Cry. Get angry (to tease a baby).*

    (v) in the cases where non-minimization is likely it occurs where doing the FTA is primarily in H's interest (sympathetic advice or warnings may be baldly on record). *Eg. Your slip is showing.*

(b)Cases of FTA-oriented bald-on-record usage:

    (i) welcoming (or post-greeting), where S insists that H may impose on his negative face. *Eg. Come in.*

    (ii) farewells, where S insists that H may transgress on his positive face by taking his leave. *Eg. Go.*

    (iii) offers, where S insists that H may impose on S's negative face. Eg. *Leave it to me.*

    (iv) other bald-on-record imperatives seem to be addressed to H's reluctance to transgress on S's positive face. *Eg. Don't let me keep you.*

Overall, the cases and examples of imperatives above demonstrate a range of straight forward imperatives where S does not minimize the face threat or it is situated FTA-oriented. However, are all the cases of delivering straight forward imperatives considered to be an impolite/rude act?

    Brown and Levinson (1978:99-100) claim they conceive of their bald-on-record strategy 'as speaking in conformity with Grice's (1975) Maxims'. This significant argument then continues: 'These Maxims are an intuitive characterization of principles that would constitute guidelines for achieving maximally efficient communication' (Brown and Levinson, 1978:99-100. As Turner (1996) notes, Grice claims his Maxim of Maximum Efficiency (1989:28) as:

> The conversational maxims, however, and the conversational implicatures connected with them, are specially connected (I hope) with the particular purpose that talk (and so, talk exchange) is adapted to serve and is primarily employed to serve. I have stated my maxims as if this purpose were a maximally effective exchange of information; this specification is, of course, too narrow, and the scheme needs to be generalized to allow for such general purpose as influencing or directing the actions of others.

Linguists and other researchers have their own interpretations referring to Grice's Maxims on the definitions and explanations of the purpose of maxims, which is stated 'a maximally effective exchange of information'. However, what the 'information' is here, in Grice's terms, is not clear in his study and remains vague. Here, I shall review the Maxims in Grice's original words (Grice, 1989:26-27):

> **The maxim of quantity,** where one tries to be as informative as one possibly can, and gives as much information as is needed, and no more.
> (1) Make your contribution as informative as it is required.
> (2) Do not make your contribution more informative than is required.
>
> **The maxim of quality,** where one tries to be truthful, and does not give information that is false or that is not supported by evidence.
> (1) Do not say what you believe is false.
> (2) Do not say that for which you lack adequate evidence.
>
> **The maxim of relation,** where one tries to be relevant, and says things that are pertinent to the discussion.
> Be relevant.
>
> **The maxim of manner,** when one tries to be as clear, as brief, and as orderly as one can in what one says, and where one avoids obscurity and ambiguity.
> (1) Avoid obscurity of expression
> (2) Avoid ambiguity.
> (3) Be brief (avoid unnecessary prolixity)
> (4) Be orderly

Following Grice's Maxims, we easily construe an imperative is the first candidate in the maxims where an imperative fulfills the quality of one or more of the Maxims. For instance, if a woman says: 'Give me the chocolate bar', the possible maxims of this imperative may be conceived as:

(1)	maxim of quantity	the instruction does not give more information than required;
(2)	maxim of quality	When one says 'Give me the chocolate bar', (s)he expects the hearer to know what a chocolate bar is and is able to give one to her;
(3)	maxim of relation	She expects the hearer knows what she is doing and pass her the chocolate bar she wants, not a cereal bar or a mug;
(4)	maxim of manner	She states briefly to ask for what she wants without asking indirectly or expressing her gratitude. (Can you please give me the chocolate bar? Thank you.)

However, it is not clear if we understand this utterance, '*Give me the chocolate bar*', enough to label it as an impolite act, or rather, it is merely a straightforward imperative, if this *Give me the chocolate bar* hasn't been said:

(a) loudly like an order to a recipient with too high a pitch, and/or

(b) with emphasis tone on every word that insists S's want, and/or

(c) with unfriendly gestures, for example putting hands in front of a recipient's face, and/or

(d) in any ways to upset a recipient and/or to make a recipient lose his/her face,

and is delivered with serious and not playful attitudes. (I consider if, for example, one says GIVE ME THE CHOCOLATE BAR! loudly with playful face work, then he/she is teasing the recipient).

Although Brown and Levinson (1978: 100) argue that '[t]he prime reason for bald-on-record usage may be stated simply: in general, whenever S wants to do the FTA with maximum efficiency more than he wants to satisfy H's face **even to any degree**, he will choose the bald-on-record strategy'. They give examples only of direct imperatives and seem to provide very limited arguments or examples regarding different degrees of the bald-on-record strategy and/or how an act of maximally effective exchange of information can be further developed. With regard to this point, in the next section I wish to demonstrate how the 'bald-on-record usage' can be extended, in terms of degree, in my own interpretation.

6.3.2 On the degrees issue of bald-on-record usage

Drawing our attention to degree issues by exploring the data, I find a variety of examples of non-minimization of the face threat, where non-redress occurs where S's want to satisfy H's face is small, because S is powerful and does not fear retaliation or non-cooperation from H (Brown and Levinson, 1978:102). The first example I draw here is the closing format in each section where JK finishes an interview. Generally, the host draws a conclusion to end an interview and then asks the guests to leave the stage in order to close one section. Generally JK says *I'll ask you to leave the stage* and/or uses more frequently the imperatives: *You go that way* (to one side of the guests), *You two, that way* (to the other side of the guests). *Give them a round of applause* (to the audience) while by saying so, most of the guests will do as he says. In some cases, JK chooses a different wording to ask his guests to leave his stage. For example, in the episode *I've been sleeping with your fiancé and my baby could be his!*, JK delivers a clear bald-on-record FTA: *Get lost! You're vile. Both of you!* to ask the couple to leave the stage. Saying both *You go that way* and *Get lost!* has the same purpose of making his guests leave the stage, yet does JK speak the two imperatives with the same motivation? The answer is definitely not. The choices of wording and

the degree of this bald-on-record imperative directly show JK's personal regard to different guests: in most of the cases, JK uses *You go that way. You go that way*, while the behaviours of the person concerned is unfit to JK's moral standard, JK may deliver a relatively distinguished imperative (such as, *Get lost!*) with straight criticism (such as, *You're vile*).

Another situation happens during interviews where the guests argue all together and overlap talking on the stage or guests in the back stage talk loudly to try to interrupt JK and/or the guest's conversation. For making the interview going on, JK sometimes uses a polite assertion, such as *'I'm speaking, please'*[64]. *'I'll get you in a minute, love.'*[65] or a

JK: I'll get you in a minute, love.

request question, such as *'Would you be quiet'?*[66] and *'Sorry, can I jump in?'*. For more speedy and efficient interruption, JK uses a variety of phrases to convey the bald-on-record strategy for efficiency, such as *Stop swearing and listen to me*[67] and *Be quiet a minute*[68] and other shorter and efficient imperatives, for instance:

(1) Listen to me.[69]

 (2) Don't speak![70]

and more straight forward:

(3) Be quiet, you![71]

(4) Oi, shut up![72]

As seen in (1) to (4) above, for achieving the same outcome which is to make the guests stop talking, JK uses different imperatives and many of them are brief and concise. However, if we look at the wording JK uses, are we (or addressees) convinced that the two imperatives *Be quiet* and *Shut up* are of the same degree? I think a speaker's choice of wording may also be a factor of how much stress (degree of FTAs) a recipient

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[64] *The Jeremy Kyle Show*-08-12-2008- *Harassed by my ex but has she lied about being pregnant?*

[65] *The Jeremy Kyle Show*-23-04-2013- *You slept with another man and disappeared for a year - prove I am the dad.*

[66] *The Jeremy Kyle Show*-08-12-2008- *Wife you claim I'm your baby's father but you've cheated on me four times.*

[67] *The Jeremy Kyle Show*-25-11-2013- *Today the truth - Your boyfriend's been cheating on you with me.*

[68] *The Jeremy Kyle Show*-08-12-2008- *Wife you claim I'm your baby's father but you've cheated on me four times*

[69] *The Jeremy Kyle Show*-12-11-2008- *In rehab at 15, now you are selling your body for cocaine.*

[70] The Jeremy Kyle Show-18-10-2013- *Ex, stop blackmailing me and let me see my son.*

[71] *The Jeremy Kyle Show*-19-11-2013- *Accept your brother's come back to me and stop trying to destroy our family!*

[72] *The Jeremy Kyle Show*- 30-10-2013- *I hate my brother - Today I disown him!*

receives and what that recipient may react to that word choice. With regard to this, consider the interaction between JK and his guest in the examples below:

[Example 6-1]

Data :	The Jeremy Kyle Show : 10-10-2013	
Title :	You had sex with my girlfriend but she'll never leave me for you	

1	JK	BE quiet.
	Tyron	No, I won't.
2	JK	What did you say?
	Tyron	No, I won't.
3	JK	Shut it!
	Tyron	You make me? Is this your problem?
4	JK	What did you say to me?
	Tyron	Is that your problem?
5	JK	I'm trying to SORT IT OUT!
	Tyron	Not when you speak to me like that. I ain't [ ],am I?
6	JK	Or what do you want me to say? Please be quiet?
	Tyron	Yeah.
7	JK	Please SHUT UP!
	Tyron	

During the interview, while JK is talking to another guest, Tyron says something and tries to cut in. JK turns to Tyron and asks him *BE quiet*, where the first FTA is performed. Tyron immediately replies *No, I won't*, which threatens JK's positive face want. JK detects Tyron's animosity against him and asks him back *What did you say?*. Here Tyron takes on JK's face threat and replies again *No, I won't*, which then makes JK use a different phrase *Shut it*. At this point, Tyron attempts to throw the face threat back to JK and asks *You make me? Is this your problem?*. Here both JK and Tyron are aware that they confront each other while JK asks a confirmation question again *What did you say to me?*. In stave 5, Tyron points out that the reason for his offensive behaviour is because of the way JK speaks and JK then asks *Or what do you want me to say? Please be quiet?* Here, Tyron agrees *Please be quiet?* is an acceptable phrase while JK, not being willing to compromise, insists to say SHUT UP, although with a polite '*please*'. I observe this interaction and declare both of the recipient's and JK's take on *Be quiet* and *Shut up* is different, while adding '*please*' also makes '*shut up*' acceptable. Thus, if we arrange the degree of FTAs applied to a recipient, the order from the greatest to the least should be:

Shut up! **>** *Be quiet!* **>** *Please shut up!* **>** *Please be quiet!*

Of course, these imperatives are not as polite as a rhetorical-request question: *Can you please be quiet?*, although it may still be asked insincerely.

I would like to discuss further about the degree of an FTA and the potential for doing an FTA when different wordings are used and how they are extended. The example above describes the two speakers' understanding of wording by arguing (1) whether '*please*' should be used, and (2) interpretations of *'Be quiet'* and *'Shut up'*.

To ask the guest to stop talking or stop interrupting his interviews, JK has many ways to perform it. Here, I shall demonstrate the wording and different degrees of this bald-on-record strategy and how maximally efficient communication is exhibited in the data. The examples below are found in the data where JK uses imperatives.

(5) Shut up and let her speak![73]

(6) Shut it and listen to me[74].

(7) Shut the gob a minute and listen[75].

(8) Shut up! I'll get you in a minute[76].

(9) Shut him up! (:::) Now![77] (Dan you tell him I am not doing it like this)

(10) Be quiet a minute **or** I'll make him make you quiet. Shut it![78]

(11) Shut up **or** I'll get you thrown out of the building![79]

(12) You! It's called *The Jeremy Kyle Show*. Button you mouth and stop speaking
    until I say you can! Got it? Be quiet![80]

Examples (5), (6) and (7) perform a clear bald-on-record strategy (yet, it is not clear if they are politeness strategies) where JK does not say more than is required, the imperatives are relevant, and they deliver the 'maximally efficient communication'. In example (8), the short and straight imperative follows with a promise *I'll get you in a minute*, which in some ways makes the imperative *'Shut up'* sound softer. Example (9) is an imperative that JK asks the security guard to make one of the backstage guests stay quiet. There is a brief but clear pause before JK says *Now!*, which performs a certain degree of FTA to both the security guard and the guest.

JK: Be quiet a minute or I'll make him make you quiet. Shut it!

Example (10) and (11) are bald imperatives with the use of a threatening conditional word '... or...', which performs a threat/warning in the imperative by using his external power to keep hearers quiet.

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[73] The Jeremy Kyle Show- 23-04-2013: *You slept with another man and disappeared for a year - prove I am the dad.*
[74] The Jeremy Kyle Show- 05/12/2008: *Why won't you be a dad to your daughter?*
[75] The Jeremy Kyle Show- 01-12-2008: *I admit I slept with over 500 women, but you are the cheat*
[76] The Jeremy Kyle Show- 09-10-2013: *I left your pregnant daughter but you can't stop me being a dad.*
[77] The Jeremy Kyle Show- 18-10-2013: *Ex, stop blackmailing me and let me see my son.*
[78] The Jeremy Kyle Show- 21-10-2013: *Ex, I admit I cheated and I never want you back.*
[79] The Jeremy Kyle Show- 10-10-2013: *You had sex with my girlfriend but she'll never leave me for you.*
[80] The Jeremy Kyle Show- 27-06-2013: *I'm disowning my daughter because she slept with my husband.*

Thus, this sentence:

(10) Be quiet a minute **or** I'll make him make you quiet. Shut it![81]

may be put in this way:

(10.1) If you refuse to be quiet, I will let my security guard, who is taller and stronger and with the power and right as a guard to force you to stay quiet as I said.

JK: You! It's called The Jeremy Kyle Show. Button you mouth and stop speaking **until I say you can**! Got it? Be quiet!

JK performs a straight unambiguous FTA in Example (12). He suspends his interview on the stage and walks into the waiting/stand-by room in the back stage. After claiming his ground *It's called The Jeremy Kyle Show*, JK uses efficient imperatives *Button your mouth*, *Stop speaking* and *Be quiet* in one turn. It does not make too much difference what word JK selects because an order *until I say you can* finishes the sentence with the maxim of manner, and then follows a confirmation *Got it?*' to complete this straight face threatening act.

Examining the examples (1)~(12) above, it is clearly shown that for a speaker, the need to achieve maximally efficient communication is, indeed, different from having the obvious intention of doing a FTA. In JK's cases, for the purpose of claiming his ground, he may perform his straight FTA and say *You! It's called The Jeremy Kyle Show. Button you mouth and stop speaking until I say you can! Got it? Be quiet!*, and he may deliver a slightly weaker statement and say 'Hey, son, this is called *The Jeremy Kyle Show*, please shut up'[82], even a strong imperative word 'shut up' is still used. The intention of doing a FTA is shown in the wording that one selects. Thus, syntactical polite request questions may be like *Excuse me, can I speak?*[83] and *Can you please listen to me?*[84] and they obviously differ from an untrue polite request question: *Would you do me a favour and button it?*[85].

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[81] The Jeremy Kyle Show- 21-10-2013: *Ex, I admit I cheated and I never want you back.*
[82] The Jeremy Kyle Show- 30-10-2013: *I hate my brother - Today I disown him.*
[83] The Jeremy Kyle Show- 28-04-2013: *Two families at war - one grandchild in the middle.*
[84] The Jeremy Kyle Show- 14-11-2013: *Yesterday I refused a DNA test, today accept you'll never be the father.*
[85] The Jeremy Kyle Show- 30-10-2013: *I hate my brother- Today I disown him.*

6.3.3 Bald-on-record politeness questions

With regard to bald-on-record politeness usage, Brown and Levinson (1978:100), point out that '(...) There are, however, different kinds of bald-on-record usage in different circumstances, because S can have different motives for his want to do the FTA with maximum efficiency'. The direct imperatives are clear examples which represent bald-on-record usage in politeness strategies and, therefore, only the examples of this type are investigated in Brown and Levinson's study. In this section, I will draw my attention back to the notion of Questions. My aim in this section is to investigate bald-on-record questions. I firstly look at how a syntactic question displays the bald-on-record strategy, in term of Grice's Maxims and in the second part of this section, I will apply the usage to the data, *The Jeremy Kyle Show* and investigate the use of bald-on-record politeness usage in JK's questionings.

Following Grice's four maxims: maxim of quantity, maxim of quality, maxim of relation and maxim of manner, the simplest question, such as *'What time is it?'*, may be the basic example of a bald-on-record politeness question, which is brief and unambiguous and is asked without any redressive action, if this is a genuine real question[86]. I now illustrate four possible bald-on-record politeness questions under the regulations of the Maxims and a comparison (with each type) with other politeness usages will be shown in the discussion.

(1) **maxim of quantity** - *Can I borrow a pen?*
> If one asks a question *Can I borrow a pen?*, it is clear that what (s)he wants is a pen, not a box of pens, and the recipient is the one who may lend it to him/her. This question follows the maxim of quantity 'as informative as required (for the current purpose of the exchange)' (Grice, 1989:26). Thus, a Bald-on-record question will not be possibly performed as: *You wouldn't happen to have a pen I could possibly borrow, by any chance, would you ol' buddy?* (Brown and Levinson, 1978: 236).

(2) **maxim of quality** - *Are you painting your house purple?*
> If one asks *Are you painting your house purple?*, he/she is concerned about the paint colour that the hearer will apply on the wall but not asking what plants the hearer would like to grow in the garden or whether he/she will use purple wall paper. Thus, such a question of quality will not be a critical challenge, such as *Why for God's sake are you painting your house purple?* (negative politeness, Brown and Levinson, 1978:138)

(3) **maxim of relation** - Question : *Will you help me with this bag?*
> When S asks H *Will you help me with this bag here?*, (s)he has an immediate need and expects H to help him/her with the bag, which is probably too heavy

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[86] The same question is analyzed in Chapter 4.1.2 Functions of Questions in this present study.

to carry or for other reasons, but not to open the door or to help with her/his handbag. This question asks for a relevant assistant with 'this bag' (not the bag, my bag or a bag) and is brief and orderly. Therefore, a bald-on-record question is not like: *Help me with this bag, will you, luv?*, which is a positive politeness strategy that 'use(s) in-group identity markers' (Brown and Levinson, 1978 : 113).

(4) **maxim of manner** : *Did you visit me last Christmas?*
When one asks *Did you visit me last Christmas?*, he/she asks for a clear fact with the hearer's past activity (visit me) at a specific time (last Christmas) where this question avoids ambiguity. Thus, a bald-on-record question will not be performed indirectly as *off record politeness*: *Did you **even** visit me last Christmas?* (Strategy 10: Use rhetorical questions, Brown and Levinson, 1978:228).

Now, let us look at the examples in our data. The three questions I show as examples here are quotes from the episode: I'll prove the baby you left homeless is yours... DNA results! (*The Jeremy Kyle Show*, 09-01-2009). The male guest Jay, who has six children from different woman, does not work, lives on Benefits and accuses his present partner, Shana, of not being a good mother and he also has doubts that Shana's three month old baby is his. Here, if I apply Brown and Levinson's politeness strategy where a 'maximally effective exchange of information' (Grice, 1989:28) takes place, a bald-on-record politeness question may be:

(1) JK: Do you feed your kids, Shana?

or it is a question such as:

(2) JK: Is he a good dad?

but not a question like the following where JK already knows the recipient, Jay, already has six children:

(3) JK: So, how many kids have you got?

The question *Do you feed your kids, Shana?* is governed by the Maxims of Quantity where JK does not say less or more than required and asks Shana the question, not Jay or other guests. Question (2) JK asks Shana *Is he a good dad?*. Here, the 'he' indicates Shana's partner Jay and the question is governed by the Maxim of Relevance, where JK asks a relevant question to Shana to know whether her partner Jay is a good dad. Distinctively, question (3) is not a bald-on-record question but an 'Irony question' (Negative Politeness, Brown and Levinson, 1978 : 226) because here JK already knows Jay has six children and might now have his seventh child if the DNA result comes out and proves Shana's baby is also his. JK here does not ask a sincere

confirmation question *How many kids have you got?*. This question starts with *So, ...* and is JK's strategic pre-question before doing a FTA.

6.3.4 Bald-on-Record imperative question

In the last part of this section, I will consider the bald-on-record politeness strategy in the use of imperative questions. Referring to the Maxims: 'maximally effective exchange of information' (Grice, 1989:28), I assume that a bald-on-record imperative question (a) has to have 'information' being exchanged, for example:

Will you finish the last piece quickly (so I'll put the plate away)?

and (b), has to deliver clear and direct instruction/orders to a recipient:

Shut the door behind you, will you?

Before I discuss further about this type of question, it is important to note that questions such as *Can you get a tissue for this lady, please?* is understood as a rhetorical-request question which is an indirect speech act for polite requests, although such a question may also result in the same action which is to make a recipient do what a speaker requests. The recipient of a bald-on-record politeness question is the second person due to the nature of the imperative and it may issue a FTA, where a question is used specifically to give 'an authoritative order, command or instruction to take an immediate action', as discussed in Chapter Four. Let us see the examples of JK's direct imperative questions in our data. Look at the following three questions and consider the wording and the degree of FTA differences among them:

(1) Why don't you head down that corridor with your mum?[87]
(2) Why don't you button your mouth a minute?[88]
(3) Why don't you get **your racist backside** off this stage and away from this girl?

With clear imperative purposes, these three questions in our data all result in the same reactions from the recipients, which are 'they do whatever JK instructs'. Questions (1) and (2) are pure imperative questions, which perform bald-on-record politeness where JK delivers genuine and unambiguous commands and does not say 'less than is required' (tell where to go to; keep the mouth shut) and nor does JK 'say more than required' (no deference gesture/phrase such as 'please' or in-group identity marker, such as 'sweetheart', etc.). However, if we look at the wording in Question

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[87] The Jeremy Kyle Show - 24-04-2013: *Why don't you let me see my teenage son?*
[88] The Jeremy Kyle Show - 08-10-2013: *How will you pass the lie detector when I caught you kissing another girl?*

(2), the phrase *button your mouth* is obviously not friendly to the hearer which is also shown in the recipient's feedback. See below the question with its original dialogue between JK and the guest, Kat.

[Example 6-2]

Data :	The Jeremy Kyle Show : 08-10-2013	
Title :	How will you pass the lie detector when I caught you kissing another girl?	

1   JK   Why don't you button your mouth a minute?   [Speaks with high pitch] Well, what do you
       Kat   Don't talk to me like that.
       Conroy
       Audience

2   JK   want me to think? You are a LIAR! You come on here and tried to nail him. The truth is you couldn't tell the truth if somebody offered you money. You knew you are a liar. You're mouth_here on camera while I was reading it out. You are here trying to nail this guy. You are OUT her:: you are OUT here for a sympathy both for making him out to be a nightmare. Actually this guy::: brings your child up, he's a good man, hasn't cheated, and goes to work and you think it's one big joke, don't you?   No wonder he hasn't
       Kat   No.
       Conroy
       Audience

3   JK   come near you. Ay?
       Kat   (----)
       Conroy
       Audience   [Laughing]   [Cheering]
                                   xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

In stave 1, Kat detects JK's unfriendly direct imperative and soon stops her argument with her partner, Conroy, and turns to JK to say *Don't talk to me like that* to defend her face. This is different from what happens in Question (1) where JK asks *Why don't you head down that corridor with your mum?* and both of the guests calmly walk off the stage with no argumentative reactions[89].

After analyzing two individual bald-on-record imperative questions, it is noticed that the different wording may deliver different degrees of FTAs. We shall now look at another imperative question JK asks: *Why don't you get your racist backside off this stage and away from this girl?*[90] This command consists of two expected actions: (a) immediate action to get off the stage; (b) a permanent action to leave the girl (the addressee's daughter) a free will to have a black boyfriend. If JK simply has a want to remove the guest from his stage without the thoughts of being indirect or being polite, Question (4) would be put as *Why don't you leave this stage and stay away from this girl?* (an imperative question conveys bald-on-record politeness). Yet, here, JK delivers not only an imperative, he also directly threatens the addressee's face with an unambiguous criticism, *your racist backside*. Therefore, this imperative question *Why*

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[89] This example will be further analyzed later in Chapter Six.
[90] The Jeremy Kyle Show- 01-12-2008: I won't let you have a black boyfriend - I don't want black grandchildren!

don't you get your racist backside off this stage and away from this girl? clearly performs more than a bald-on-record politeness strategy and it is also embedded in a deliberate 'want' to attack the recipient's face with S's own critical judgment[91].

In this section, I put my focus on imperative questions and detect the degree differences caused by wording (button you mouth; get your racist backside off this stage) when JK delivers this type of FTA question. We discover that a questioner's word selection enhances or balances the strength of a face threatening act while asking a straight imperative question, which is to be exhibited obviously through the recipient's feedback and reactions.

6.3.5 Conclusion

Although Brown and Levinson's framework suggests that there is a degree of possible face-threat delivered to the recipient with each speech action one performs, it seems that there is a degree issue that this theory may not deal with completely. The 'bald-on-record politeness superstrategy' is illustrated with reference to very limited examples of imperatives in Brown and Levinson's book, which has been discussed and developed, however, by other linguists and researchers in their own interpretations. My attempt here is to uncover the features and facts of questioning by analyzing a real corpus, containing examples of this strategy. I carefully select and examine the relevant questions found in my data. By applying Grice's Maxims to JK's questionings, I explore the 'bald-on-record politeness superstrategy' with a focus on wording and the degree of face threat of FTAs. It is worth pointing out that the bald-on-record politeness superstrategy seems to be unable to describe a bald and strong wording imperative question, for example *Why don't you **button your mouth** a minute?*, and the question with direct action to threaten the recipient's face, such as *Why don't you get your racist backside off this stage and away from this girl?* which yet violates Grice's Maxims. Thus, following this model, it is clear that, however, the absence of performing the cooperative principle may not necessarily be interpreted as performing a direct FTA intentionally (although analysts as observers may not be confident with what an FTAer's genuine intention is).

In this section, I have examined how the bald-on-record politeness strategy is performed, specifically on the degree issues, where a recipient's reactions reflect his/her understanding of a speaker's wording selection and that affects how the target hearer

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[91] This example will be further analyzed (in Chapter Six) with a focus on the impolite factors.

takes on a FTA. The analysis demonstrates the significant results that the bald-on-record politeness strategy may not perfectly explain the **wording** used with the speaker's intention of doing a FTA, in which a **degree** issue is counted. In the next section, I will review the counter approaches, *impoliteness strategies*, and while applying the same data to investigate how this approach deals with the wording and degree issues.

6.4 Impoliteness strategies

6.4.1. Introduction

On the account that the original set of *politeness strategies* does not seem to provide a complete framework for how 'maximally efficient communication' behaves when one is simply baldly doing FTAs with the intended motives and for one straight purpose only, to cause confrontation, Culpeper (1996) introduces a set of 'counter strategies', *impoliteness strategies* to explore their application. The study of impoliteness studies launched in 1996 when Culpeper's paper 'Towards an anatomy of impoliteness' was first published. In 2006, the first of a series of biannual conferences, LIAR[92] took place at the University of Huddersfield, UK, which collected a variety of papers from academics and researchers in different fields of pragmatics and social linguistics. It had been ten years since Culpeper's *impoliteness strategies* were first proposed and the arguments then bring out a new field in the study of speech acts, which labeled the counter word of politeness - impoliteness, rather than face attack, face threatening, face damage, rude, or offence. In 2008, the first collective book, *Impoliteness in Language: Studies on its Interplay with Power in Theory and Practice* was published. The two editors, Derek Bousfield and Miriam A. Locher, collected twelve papers from the conference 'Politeness' (Nottingham, March, 2005) and gathered the ideas of impoliteness and the discussion of power in language. Bousfield and Locher (2008:3) point out that '[a]ll contributors have previously worked in the field of politeness studies and have now decided to answer the call and extend their frameworks in such a way that a meaningful discussion of impoliteness becomes possible'. In the same year, the first theoretical book *Impoliteness in Interaction* (Bousfield, 2008b) was presented to the public, the study of impoliteness was launched with more papers and conferences [93] introduced to speech act studies. The recent referential book

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[92] Linguistic Impoliteness and Rudeness (LIAR): Confrontation and Conflict in Discourse,
[93] A conference took place at the University of Huddersfield, UK, 3-4 July 2006. A list of the related conferences can be found on: http://research.shu.ac.uk/politeness/conferences.html.

specifically marked *impoliteness* is introduced by Jonathan Culpeper (2011), *Impoliteness - Using Language to Cause Offence,* which broadens the theory of impoliteness. Culpeper remarks the impolite behaviours practiced in society are linked with emotional consequences, where he claims 'Impoliteness is a negative attitude towards specific behaviours occurring in specific contexts' (Culpeper, 2011:254). In this volume, Culpeper seems to keep away from the classic strategies he proposed in 1996, which he explains, in his own words, that '(a)lthough these have not been the main focus of this book, they have not been overlooked' (Culpeper, 2011:255)'.

It is to note that the prime angle of the present study is on the functions and strategies with the use of institutional questioning of English language exercised in media discourse, with a concern with the theories of linguistic politeness and impoliteness and a focus on the *strategies*. Therefore, in order to explore the features of questions which perform *impoliteness* delivered in media discourse, I adopt Culpeper's original model (1996) and assist with his recent contention, the *conventionalised impoliteness formulae* (Culpeper, 2011) in this work. The next section reviews Culpeper's approaches and arguments regarding the study of impoliteness.

6.4.2 Culpeper's impoliteness strategies

According to Culpeper (2005:38) impoliteness comes about when: '(1) the speaker communicates face-attack intentionally, or (2) the hearer perceives and/or constructs behaviour as intentionally face-attacking, or a combination of (1) and (2)'. Considering the definition Culpeper argues, the usage of *face attack* is as stated in Brown and Levinson's framework, while Culpeper points out two key concepts here in defining *acts that performed impoliteness*: the hearer's role and the intention of the speaker. In the tradition of speech act theory, analytics seem to focus on investigating the speakers' performative actions rather than the reaction performed by the receiver[94]. With regard to face-attack *intentionally*, Culpeper *el al.* (2003) refer to Goffman's classification, which has been discussed in the beginning of this chapter, and here I will go straight to the super-strategies. Inspired by Brown and Levinson's Politeness Strategies, Culpeper (1996:350) built up the first framework of *impoliteness strategies* which is 'the use of strategies that are designed to have the opposite effect - that of social disruption' (Culpeper, 1996, 2005). The *impoliteness strategy*, as Culpeper

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[94] Chapter 7.2 will address this issue.

suggests, is a counter strategy to Brown and Levinson's Politeness Strategy (1987), by which '[e]ach of these superpoliteness strategies has its opposite impoliteness superstrategies' and they are:

Bald on record impoliteness - the FTA is performed in a direct, clear, unambiguous and concise way in circumstances where face is not irrelevant or minimized.

Positive impoliteness - the use of strategies designed to damage the addressee's *positive face* wants.

Ignore, snub the other - fail to acknowledge the other's presence.

Exclude the other from an activity

Disassociate from the other - for example, deny association or common ground with the other; avoid sitting together.

Be disinterested, unconcerned, unsympathetic

Use inappropriate identity markers - for example, use title and surname when a close relationship pertains, or a nickname when a distant relationship pertains.

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

Seek disagreement - select a sensitive topic.

Make the other feel uncomfortable - for example, do not avoid silence, joke, or use small talk.

Use taboo words - swear, or use abusive or profane language.

Call the other names - use derogatory nominations.

etc.

Negative impoliteness – the use of strategies designed to damage the addressee's negative face wants:

Frighten - instill a belief that action detrimental to the other will occur.

Condescend, scorn or ridicule - emphasize your relative power. Be contemptuous. Do not treat the other seriously. Belittle the other (e.g. use diminutives).

Invade the other's space - 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).

Explicitly associate the other with a negative aspect - personalize, use the pronouns 'I' and 'you'.

Put the other's indebtedness on record. etc.

Sarcasm or mock politeness: the FTA is performed with the use of politeness strategies that are obviously insincere and thus remain surface realizations.

Withhold politeness: the absence of politeness work where it would be expected. For example, failing to thank somebody for a present may be taken as deliberate impoliteness.

This framework has been restructured by Culpeper, Bousfield and Wichmann later in 2003, where some additional points are attached to this model. For example, in the *negative impoliteness* category, the 'hinder or block the other - physically or linguistically' is added, which is introduced in Bousfield's MA thesis in 1999. The strategy *Sarcasm or mock politeness* then refines the description as 'Sarcasm (mock

politeness for social disharmony) is clearly the opposite of banter (mock impoliteness for social harmony)' which is referring to Leech's conception of irony (1983:82, 142). Additionally, in Culpeper's recent work (2011), he discusses (im)politeness from different aspects, where the topics consist of, for example, metalinguistic terms of impoliteness (inappropriate, aggressive, rude and impolite) and the *conventionalized expressions* (insults, threats and swear words) and non-conventionalized implicational impoliteness (*form-driven impoliteness*: insinuation, innuendo, casting aspersions, digs, snide remarks, mimicry; *convention-driven* : sarcasm, teasing, humour; and context driven : unmark and abuse behaviours). With respect to the approaches, Culpeper (2011) adds the *conventionalized impolite formulae in English*, by which he suggests 'one way of performing a strategy is to use a relevant formula' (Culpeper, 2011:255) and they are (Culpeper2011:135):

1. **Insults**
   Personalized negative vocatives
   -[you][fucking/rotten/dirty/fat/little/etc.][moron/fuck/plonker/dickhead/berk/pig/
    shit/bastard/loser/liar/minx/brat/slut/squirt/sod/bugger, etc.] [you]

2. **Personalized negative assertions**
   -[you][are][so/such a]
    [shit/stink/thick/stupid/bitchy/bitch/hypocrite/disappointment/gay/nuts/nuttier
    than a fruit cake/hopeless/pathetic/fussy/terrible/fat/ugly/etc.]
   - [you] [can't do] [anything right/basic arithmetic/etc.]
   - [you] [disgust me/make me] [sick/etc.]

3. **Personalized negative references**
   - [your] [stinking/little] [mouth/act/arse/body/corpse/hands/guts/trap/breath/etc.]

4. **Personalized third-person negative references (in the hearing of the target)**
   - [the] [daft] [bimbo]
   - [she] ['s] [nutzo]

   Pointed criticisms/complaints
        - [that/this/it] [is/was] [absolutely/extraordinarily/unspeakably/etc.]
             [bad/rubbish/crap/horrible/terrible/etc.]
   Unpalatable questions and/or presuppositions
        - why do you make my life impossible?
        - which lie are you telling me?
        - what's gone wrong now?
        - you want to argue with me or you want to go to jail?
        - I am not going to exploit for political purpose my opponent's youth and
             inexperience.
   Condescensions
        - [that]['s/is being][babyish/childish/etc.]
   Message enforcers
        - listen here (preface)
        - you got [it/that]?(taag)
        - do you understand [me]? (tag)

Dismissals
   -[go][away]
   -[get][lost/out]
   -[fuck/piss/shove][off]
Silencers
   - [shut][it]/[your][stinking/fucking/etc.][mouth/face/trap/etc.]
   - shut [the fuck]up
Threats
   - [I'll/I'm/we're][gonna][smash your face in/beat the shit out of you/box
      your ears/bust your fucking head off/straighten you out/etc.][if you
      don't][X]
   -[you'd better be ready Friday the 20th to meet with me/do it]
      [or][else][I'll][X]
   -[X][before I][hit you/strangle you]
Negative expressive (eg. curse, ill-wishes)
   - [go][to hell/hang yourself/fuck yourself]
   -[damn/fuck][you]

Referring to the listed conventionalised impoliteness formulae above, I found the same usage in my data, for example, *Shut up!*, *Shut it!*, which have been discussed in the previous section, performed the formula *Personalized third-person negative references - Silencers*. The formula *Unpalatable questions and/or presuppositions* is then a form of challenging, which is performed by JK occasionally. According, the impoliteness strategies and the conventionalised impoliteness formulae address the speaker's 'want' (intention) and how a speaker does the action (direct/indirect), which refines the impoliteness strategies and is distinguished from our knowledge of Brown and Levinson's *politeness strategies* model. It is, indeed, a difficult task to analyze the dynamic complexion of the application of positive face and negative face of an impolite act. That is, when one 'wants' to be polite, which is a more essential general behaviour of human nature in many cultures as I discussed in Chapter One that being polite in the society represented a culture and is considered to be 'welcome' to behave politely than performing impolitely. However, it may consist of more issues when one's 'want' is to be impolite. One performs impolitely and may reasonably express one's emotions with more complex reasons, intentions and wants, which may in a degree conform to what Culpeper suggests about 'emotion' to impoliteness where '(b)ehaviours that evoke impoliteness attitudes are also likely simultaneously to prime emotions in producers, because such attitudes are also likely simultaneously associated with emotion schemata' (Culpeper, 2011:60).

6.5 Summary and conclusion

In this chapter I have examined the types of questions in the control mode and further to explore, from the perspective of conversation analysis, those types that are purposefully used to convey impolite behaviours. To assist my explication of the intended functions of questions, I explore the two significant theories regarding facework research in social interaction, Brown and Levinson's politeness strategies and Culpeper's impoliteness framework, and by which I also borrow the relevant definitions from the models in use of defining the questions in my data. Additionally, there are, however, 'degree issues' found in the politeness framework in defining, in terms of, impolite behaviours in my data. In next chapter, I will apply Culpeper's framework (1996, 2003, 2011) to my corpus *The Jeremy Kyle Show*, focusing on the directive acts which deliver impoliteness in order to explore the dynamic features of the control questions in media discourse.

SEVEN

The Control Mode and Impoliteness in *The Jeremy Kyle Show*

7.1 Introduction

Observing the relationship between speakers and hearers in questions-in-interactions, it is believed that the questioner plays a more dominant role in the interaction in general situations[95], while among the fourteen types of questions I analyzed in Chapter Five, the *Control Questions* are considered to be most powerful where as Goody suggests 'the one who asks the (control) question is in a dominant position' (Goody, 1978:30). In my data, there are substantial examples of such types of questions where the host controls the interactions between himself and the guests by the act of questioning. In this chapter, I will examine intensively this control mode of questions, which is meant to sharpen our understanding of these types of question with their impolite acts produced within the questions-in-interactions. For better understanding the detail embedded in the sequences, which is considered to be related to defining an act conveyed impoliteness, I bring the research methodology, Conversation Analysis, back to this chapter. By so doing, I will demonstrate how CA benefits the observation-based analysis while reading the hearer's part in the talk, rather than analyzing the question act itself. I will then apply the framework of impoliteness strategies (Culpeper, 1996, 2011) to the data and examine four main types of control questions: (1) interrogation questions (2) imperative questions (3) challenging questions and (4) irony/sarcasm questions, in order to investigate what strategies are exhibited by the use of these questions and how impolite acts are delivered in Control Mode questions. Before the analysis, I first discuss the use of conversation analysis in the impoliteness research.

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[95] This norm is not applicable in the example where a child asks a Deference-Request question to his/her mother for a cookie in the jar.

7.2 Directive speech acts and the analysis of conversation

Let us consider a situation, if one asks *Can I have the time, please?* to a street lamp on the pavement, where the lamp could not understand the human's language nor is it able to reply to the speaker's question, then this is a void question which never forms a complete question sequence. But if one, for example, Robinson Crusoe asks *Hello? Is there anyone?* on an isolated island after several days floating on the sea, then this interaction may not be completely formed but this question may be considered as a question for the speaker suspects or wishes there is someone to hear his question. If the backgrounds of these two examples are removed, both *Can I have the time, please?* and *Hello? Is there anyone?* are syntactically formed the questions. But to define whether a question is meaningful in a conversation, the whole context and hearer's part are needed to be observed. Thus, in the ordinary cases, one should expect an response to a question (s)he asks, otherwise, this question-like statement cannot be called a 'complete' meaningful act. This is the concept that conversation analysis meant to present where it is essential to look at both the speakers and hearer's role and to investigate the detail in the interaction.

Conversation analysis is used as a linguistic methodology for examining the sequences in order to investigate 'what happens' in a conversation, whilst speech act theories look at a single action to illustrate 'why' it happens in that sequence. It is certainly a risk if we only investigate one single action while seeking to understand the complexity of a set of conversation. On the contrary, it is also not precise if we only look at the sequence exchanges without researching the meaning of the behaviours under the embedded actions. Accordingly, conversation analysis is sometimes contrasted with speech act theory and they are found to work cohesively where conversation analysis, as González-Lloret (2010:57) suggests, 'offers the potential for useful contribution to the study of speech act performance by microanalysing the sequential organisation of natural data of participants carrying out social action through talk'. In the next section I will review how speech act theorists reflect on the issue of the recipients' role in a conversation and its relation with delivering impoliteness. I will then reflect on the differences between involving the hearer's part in the analysis of speech acts and doing conversation analysis in the whole where I discuss how the application of conversation analysis, as a practical research method, extends the analysis of speech act theories.

7.2.1 A problem of a neglect of a *second pair part*

Searle (1969:16) claims that 'speaking a language is performing speech acts, acts such as making statements, giving commands, asking questions, making promises, and so on' and there is a group of speech acts, for example asking questions and making promises, which should not be looked at as a single move in a conversation. These are considered to have a *'discourse-linking'* role (Holdcroft, 1979) where one previous act is relatively linked to a later act, by which it forms a complete pair of the interaction. Austin (1962, 1975:22) did say, for example, that if one meant to have promised, (s)he must normally has *heard* from someone and must *'have been understood by him as promising'*. In other words, a successful promise is made only when it has been recognized as a promise by both sides: speaker and the hearer, while the same is the case to the hearer who have to respond (eg. a question), accept (eg. a wedding vow), agree (eg. providing a help), etc. then these are what the speaker must say in order to accomplish that act. However, traditional speech act theory built up by linguistics tended to focus on one side of the participants, what the speaker says, and partly neglect the hearer's part in the interaction, while later in the 1980s, the importance of concerning and investigating how the hearer perceives and reacts to one act is then discussed.

Early in the 1980s, for example, Clark and Carlson (1982) drew attention to the problem of speech act theory and begin their article with: 'Although hearers play an essential role in speech acts, that role has never been fully examined', by which they introduce informative analysis and point out the importance of the hearer's role in dialogues. In their study, they analyze the scripts of Shakespeare's Othello, which involves complex-roles performing on and behind the stage. To the actors, their hearers are both the other actors who perform on the same stage, and the audience who watch the play. Clark and Carlson (1982:333) argue 'Speakers perform illocutionary acts not only toward addressees, but also toward certain other hearers' and they propose three hypotheses regarding this issue:

(1) The Participant Hypothesis: Certain illocutionary acts are directed at hearers in their roles as addressees, and others are directed at hearers in their roles as participants.

(2) The Informative Hypothesis: The fundamental kind of participant-directed illocutionary act is one by which the speaker jointly informs all the participants fully of an illocutionary act that he is simultaneously performing toward the addressee or addressees.

(3) The Informative-first Hypothesis: All addressee-directed illocutionary acts are performed by means of informatives.

(Clark and Carlson, 1982:333)

Clark and Carlson then identify four hearer roles defined by the 'speaker', where the 'addressee-directed' act takes place and they are: (a) speaker, (b) participants, (c) addressee and (d) overhearers. Thus, the example in Clark and Carlson's paper that a single utterance delivered by *Ann* is like:

(24) *Ann, to Barbara, in front of Charles, with David eavesdropping* : Barbara, when did the two of you arrive last night?

<div align="right">(Clark and Carlson, 1982:342)</div>

Accordingly, Levinson (1988) discusses Goffman's contribution to linguistic study, the notion of footing, and points out that Goffman's categories of participation roles (1981) 'do not seem sufficient' (1988:169). With the regard of the category of participants which ought to be grouped into different types of speakers and hearers, Levinson (1988) specifies the *participant roles* where he introduces a system of categories, differentiated the terms which is found applicable. The system is as below (Levinson, 1988:170):

A system of basic and derived categories

Basic categories
    source = informational/illocutionary origin of message
    target = informational/illocutionary destination of message
    speaker = utterer
    addressee = proximate destination
    participant = a party with a ratified channel-link to other parties
Derived categories
    producers = sources or speakers
    ***recipients* = addressees or targets**
    author = sources and speaker
    relayer = speaker who is not the source
    ***goal* = an addressee who is the target**
    intermediary = an addressee who is not the target

As shown in the table above, both speaker (as shown *speaker = utterer*) and hearer (as shown *addressee = proximate destination*) are clearly identified and listed in the basic categories; while in the Derived categories, the hearer's role is further distributed into two exact ones: ***recipients*** (= addressees or targets) and ***goal*** (= an addressee who is the target). This system certainly shows a degree of awareness where the notable hearer's role should be taken into consideration in analyzing conversations in speech act studies. As Geis (1999:32) argues, (...) speech acts - rather, communicative actions - are social actions, as opposed to linguistic actions, and we should not associate communicative actions with the uttering of individual sentences or utterances'. Thus, to examine how a single speech action performs as a whole communicative conversation without considering the recipient's part or the interaction may result in

misunderstanding of that act. Even, for some analysts, when the hearers' utterances are examined, it is still a problem for not looking at the conversation as a whole. This also reflects on when it comes to examine an act which performs impoliteness with respect to the speaker's intention, we also need to investigate how the recipient takes on the act.

7.2.2 Impoliteness: the role of a hearer and intention of a speaker

Culpeper (2005:38) revises the original definition of linguistic impoliteness, and claims that impoliteness as 'communicative strategies designed to attack face' and the impoliteness comes about when: '(1) the speaker communicates face-attack intentionally, or (2) the hearer perceives and/or constructs behaviour as intentionally face-attacking, or a combination of (1) and (2)'. Clearly, Culpeper sees the role of a recipient in impoliteness acts as one key element to define such an act. With the same concern for the hearer's role and participation in impoliteness behaviours, Bousfield (2008b:67-68) refers to Goffman's three levels of threat to face[96] where he defines impoliteness and simplifies these three as: *Intentional threat to face; Incidental threat to face* and *Accidental threat to face*. Bousfield (2007b:2186-2187) clarifies what a successful impoliteness is: 'for impoliteness to be considered successful impoliteness, the intention of the speaker (or 'author') to threaten/damage face must be understood by those in a receiver role'. Thus, if either party in the interaction does not intend/perceive a face-damage act, then an attempt of impoliteness is failed. This system differentiates the lines between 'impoliteness' and 'face-damage' while it also specifies accidental and incidental acts based on Goffman's types of face threats, which is useful in defining a genuine impolite act in an interaction. As Bousfield (2008a:266) states, the previous studies focus on 'single lexically or grammatically-based strategies more than exchanges in contexts' and further '[i]f intention is a factor that distinguishes impoliteness from politeness, (....) then we need a richer understanding of an interactant's behaviour including their prosody, and of the discoursal context, in order to more confidently infer user intentions' (2008b:266). With Bousfield's

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[96] Goffman's three levels of threat to face (1967:14):
   (a) He may appear to have acted innocently; his offence seems to be **unintended** and unwitting, and those who perceive his act can feel that he would have attempted to avoid it had he foreseen its offensive consequences.
   (b) The offending person may appear to have acted maliciously and spitefully, with the intention of causing open insult.
   (c) There are **incidental** offences; these arise as an unplanned but sometimes anticipated by-product of action-action the offender performs in spite of its offensive consequence, although not out of spite.

referable system of identifying a genuine impolite act, however, from an analytic perspective, the problem will always be: how does a third person, for example a linguistic researcher, detect a target speaker's intention when (s)he was not the speaker in that conversation?

For the observation of a third person, such as analysts, it may not be possible to (1) comprehend a speaker's intention of being impolite, (2) be sure that a hearer has recognized the speaker's intention to be impolite (3) detect the genuine meanings of a hearer's reaction, for example, acting with no pretention. As Holmes and Schnurr (2005:122) say '[I]t is often difficult to be sure about the interpretation of specific speech acts, and perhaps we can never be totally confident about the ascription of politeness and impoliteness to particular utterances, even for members of our own communities of practice'. As Mills notes, even consulting the interactants, as she did in her own research, is no guarantee of uncovering intentions, or getting at "what really went on" (Mills 2003:45). Additionally, even though analysts have looked at both speakers and hearers and have detected that a speaker's action conveys impoliteness, it is also difficult to define such action by observing the recipient's reaction. Apart from the impossible mission to read the participants' minds, there are also other possible intervention reasons in defining an act, for example, a recipient who perceives a speaker's intention of face-damage but 'pretends' (s)he 'fails to perceive S's intention' in order to save her/his own face, where a speaker's intention of performing impoliteness is undeniable and obvious, but is refused to be perceived by the hearer. Or more, the hearer perceives the speaker's intention of communicative face-attack and (s)he reacts to the face-attack intentionally to the speaker, where the speaker turns to be a hearer and re-face-attack.

7.2.3 The use of CA in defining an act performed as impoliteness

As I have discussed in Chapter Two, CA deals with the details of the conversation and with regard to the speaker and the hearer's roles, CA also addresses the methodological issues of 'how participants orient to interaction' (Heritage, 1998:3) as below:

(1) In constructing their talk, participants normally address themselves to preceding talk and, most commonly, the immediately preceding talk (Sacks, 1987 [1973], 1992 [1964-72]; Schegloff and Sacks 1973; Schegloff 1984). In this simple and direct sense, their talk is context-shaped.

(2) In doing some current action, participants normally project (empirically) and require (normatively) that some 'next action' (or one of a range of possible 'next actions') should be done by a subsequent participant (Schegloff 1972). They thus create (or maintain or renew) a context for the next person's talk.

(3)   By producing their next actions, participants show an understanding of a prior action and do so at a multiplicity of levels - for example, by an 'acceptance', someone can show an understanding that the prior turn was complete, that it was addressed to them, that it was an action of a particular type (e.g., an invitation), and so on. These understandings are (tacitly) confirmed or can become the objects of repair at any third turn in an on-going sequence (Schegloff 1992). Through this process they become 'mutual understandings' created through a sequential 'architecture of intersubjectivity' (Heritage 1984).

The details which CA concern itself with include the understanding of text produced by each part and the meaningful meanings link to the actions by the participants in the conversation, which in a degree conforms with Culpeper's definition of how 'impoliteness comes about'. On the discussion of applying CA to impoliteness research, Hutchby's (2008:223) remarks that: '[c]onversation analysis (CA) has developed a different approach to the problem of ascribing recognizable understanding and intentions to participants in talk. The alternative offers a way round many of the difficulties associated with analyzing impoliteness in natural interaction. CA's recommendation is to examine in fine detail the ways in which interaction participants themselves display an orientation to the actions of others as impolite'. In his paper, Hutchby looks into two features which show this orienting to impoliteness, (1) Doing "being interrupted" and (2) Reporting "rudeness" from the perspective of conversation analysis and claims that speakers' *private intentions* can be analyzed through CA when 'they are brought to the surface of interaction' (Hutchby, 2008:238). Let us now look at an example cited from my data and consider the face-threat switched between JK and Tyron.

[Example 7-1]

| **Data :** The Jeremy Kyle Show : 10-10-2013 |
| **Title :** You had sex with my girlfriend but she'll never leave me for you |

1a	JK	Be quiet.
1b	Tyron	No, I won't.
2a	JK	What did you say?
2b	Tyron	No, I won't.
3a	JK	Shut it!
3b	Tyron	You make me. Is this your problem?
4a	JK	What did you say to me?
4b	Tyron	Is that your problem?
5a	JK	I'm trying to sort it out!
5b	Tyron	You ain't talking to me like that, am I?
6a	JK	Or what do you want me to say? Please be quiet?
6b	Tyron	Yeah.
7a	JK	Please shut up!
7b	Tyron	

In stave 3, JK acts to threaten Tyron's face by saying *Shut it!* and Tyron recognizes the face threat and replies *You make me. Is this your problem?*, where a hearer becomes a speaker/questioner and the speaker becomes a hearer to receive the face threat from the original hearer JK. Thus, if JK hasn't performed this first direct face threatening act (*Shut it!)* which the recipient perceives as face-damaging, he would not have reacted to it and forced the questioning role switches in the question-in-interaction. The questioner clearly recognizes each participant in a conversation where (s)he eliminates his/her target addressees from other participants once a face threat has been issued. Very similarly, if we look at everyday language, the turn-taking between questioner and answerer may be more complicated when confrontational conversation takes place, where a perfect Q-A sequence, such as *What time is it?* and *It's a quarter to three*, may not happen all the time. It is worth noting the importance of analyzing *interactions* rather than merely investigating one single action. As seen in the example above, when the argument starts, the original hearer (Tyron) turns to act his threat (4b, 5b) toward the original speaker (JK), where the roles shifted from a speaker (doing face-threat) to a hearer (the pointed recipient) and the pointed recipient turns into a face-threat doer.

To conclude what has been discussed about the hearer's role in speech act reseach, a recognizable act of impoliteness is developed through a number of turns, and cannot be completed by a single impolite utterance. The speech act theorists' concern about the completion of an act has shown in the discussion of the hearer's role in speech act theory and conversation analysts' method of exploring the turn-taking system may, in some ways, overlap with the idea of looking at interactions as a whole. Building up by sociological observations, conversation analysts examine the beginning and closing of a conversation, analyze gaps, pauses, overlaps, interruptions, repair and organization in the talking turns, but not very much about the meanings in utterances. The foundation of speech action theory based on the action practices with the functions of language usage, which is as how Searle (1969:16) puts it 'The reason for concentrating on the study of speech act is simply this: all linguistic communication involves linguistic acts', while some of the acts (as first pair part) should be performed meaningfully and linked with other acts (as second pair part) and by which they form a complete turn-taking interaction in conversations. Thus, conversation analysis can be described as a descriptive exercise applied in linguistic analysis, which provides the structures in the interactions, but for examining what consequences of speakers' meaning of actions are, there is speech act theory.

Wilfrid Sellars says 'A language is indeed, a *means* of communication. It serves as an instrument by which messages can be conveyed from speaker to hearer and our beliefs and intentions made available (or concealed from) our fellows' (in Scharp and Brandom, 2007:283). If we serve as analysts and seek to explore the usage of languages from any respect, we ought to embrace all possible practical tools and seek to discover the truth. Understanding an utterance is never easy and it is more difficult to examine a speech act, for example impoliteness, in the utterance which chained in a question-in-interaction and to unveil the intention behind the act. I will, therefore, suggest that CA and speech act theory are both useful tools in examining language exercises and also helpful in assisting in the definition of an impoliteness act performed in the conversation. In the next section, I will apply impoliteness theory to the data *The Jeremy Kyle Show*, explore the features employed in the question-in-interaction and examine how the Control Mode of questions conveys impoliteness.

7.3 The Analysis

7.3.1 An assumption

On the assumption that using the *Control Mode* has a certain degree of being impolite, I start with Goody's original idea of the Control Mode of questioning. Goody's pie chart can be read with respect to two dimensions, the left side is the 'report' side and the right side indicates the 'command' side. Although Goody (1978:31) states '(...) in each case the one who asks the question is in a dominant position, while being asked a control question puts a person at a disadvantage', questions to be asked are subject to different conditions, in terms of power, between the two sides. On the 'report' side (Deference mode), there are polite questions which are indirectly used for requesting hearers or/and giving commands gently, such as a mother asking Power-Masking Questions to her child. On the 'command' side (Control Mode), we see questions which speakers use to dominate the interactions, hearers are forced to answer an asked question, such as an Interrogation Question, or as an Imperative Question to take instant actions that speakers command. By reference to the chart of JK's question types, it is clearly shown that the majority of JK's questions fall in the category of Control Mode. There are fourteen question types found in the data while ten of them are classified in either control-pure information mode or control-rhetorical mode. Goody (1978:27) discusses the contrast between these two sides and suggests 'asking a control question puts a person as it were "one up", while asking a deference question gives the advantage to the one questioned'. There is some resemblance between

Goody's conception of Control Mode and Culpeper's impoliteness framework which strategies are designed to attack the recipient's face.

According to Culpeper (1996:356), challenging and sarcasm are proposed as strategies used to convey impoliteness. With the same features of these two types, challenging questions and sarcasm questions are also found in the data which are placed in the control-rhetorical mode in the proposed pie chart. I propose four types of control questions that JK uses to perform impoliteness as questioning strategies and they are: interrogation questions, imperative questions, challenging questions and irony/sarcasm questions. In the following section I will examine these four control questions, not only looking at JK's questions and how he manages the question-in-interaction, the recipient's reaction is equally important in analyzing questioning sequence and defining impolite actions.

7.3.2 Interrogation question (IQ)

The first question type considered to convey impolite acts in the data is Interrogation Question (IQ). An IQ, as defined in this study, is a 'courtroom-style question which aims to establish actuality, facts, truths, evidence and details of a certain event. S requests for acknowledgment with issues being discussed in the same conversation while the answer remains unknown to S, where H can be the same or a different person in that conversation'. It is found that an IQ performs direct impolite acts itself in wording which also combines non-verbal acts such as 'interruptions' (Culpeper, 1996:358; Hutchby, 1996:77; 2008:226) and the physically block/hinder strategy.

In the example below, JK interviews a young couple, Kirsten and Alex, who have requested a lie detector test from the show. Kirsten is 14-weeks pregnant and her boyfriend, Alex, is believed to have cheated on her when he went on a lads' holiday. In the interview on the stage, after Alex admits that he kissed someone, Kirsten cries and walks to the backstage where the lie detector is revealed. The result shows that Alex has kissed other girls during their relationship but except for the person on holiday, he had no sexual contact with other people. Kirsten is angry and walks through the hallway to the rest area. JK asks Kirsten *Where do we go from here?* and she replies that their relationship is over and she will walk away and raise the child by herself. The following conversation starts from this point:[97]

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[97] In order to keep the transcription short, Kristen and Kristen's friends (names are unknown) share the same column- in the interaction they do not speak at the same time.

[Example 7-2]

Data : The Jeremy Kyle Show 03-10-2013
Title : I'm pregnant - is my partner cheating?

1	JK	I could miss the::: I could be missing the point but I think you've got one chance and one option here. You need to tell her. You kiss::Hold on a second, I'll do this. Thanks.
	Alex	
	K's Friend	⊢ You need to be honest and tell her---------
		(--------)
	Audience	

2	JK	[moves to Alex's front] You kissed more than one person, didn't you? Sorry,
	Alex	I (---) one (-----) the person.
	Kirsten	(--)
	Audience	

3	JK	Hold on a second, hold on a second. Good old Shifty. [to camera man] Come here. Go on, how many
		people did you kiss? [walks closer to Alex] More than onere than one, yes? One or two:::
	Alex	O::one or two. One or
	Kirsten	
	Audience	Oh::::::

4	JK	And :: was that:: OH:::One or::: What happened? Sexual contact? As well as
	Alex	two.
	Kirsten	
	Audience	

5	JK	more than a kiss, wasn't it? Shifty. Come on.
	Alex	Hm. No. It wasn't more than a kiss.
	Kirsten	
	Audience	

6	JK	Come o::n:: ⊢What happened? ⊣Taken us ten minutes to get out here you're
	Alex	⊢I am telling--- :: It was a kiss. ⊢ I was :: really.
	K's Friend	(-----------------------)
	Audience	

7	JK	kissing two people. Be a man and tell her the truth. She's pregnant with your baby.
	Alex	⊢ I swear :::: It was a kiss.
	K's friend	
	Audience	

8	JK	You didn't touch them at all?
	Alex	[::] It was a kiss, really. I:: I touched them, yeah. I
	Kirsten	(---more then that-------------------------------------)
	Audience	

9	JK	⊣Oh::, you did touch them. Where did you touch them? ⊢All:: right.
	Alex	didn't I didn't:: On the bum. Yeah.
	Kirsten	
	Audience	Oh::::::

10	JK	So that's sexual contact. So you've lied again, haven't you? ⊣Do you expect
	Alex	Well, I::: I::get told::
	Kirsten	
	Audience	

1 1	JK	her to stand by you n' believe a word you said? ⊣You are a liar.
1 1	Alex	No, I got told::: Sexual
	Kirsten	
	Audience	
1 2	JK	⊣YOU are a liar. ⊣You are a liar.[::::] MORE
	Alex	contact was the touch on the skin.[::::] On the skin. Well. Fair enough.
	Kirsten	
	Audience	
1 3	JK	than one person did he has kiss and sexual contact. The test is verified. [to Kirsten] Listen to me. I am more concerned that you are pregnant. It worries me every single day young people getting pregnant and shouting and screaming. [To Kirsten] Your brother is right. [To Alex] You are a liar. [To Kirsten] What are you gonna do?
	Alex	
	Kirsten	
	Audience	

In the example above, we detect five continuous questions appearing to be IQs, delivered in quick succession by JK in this interaction when he firstly takes the floor among the arguments of two guests and Kirsten's friend. During the question-in-interactions, five IQs exhibit the on-record impoliteness strategy, which 'construct[s] the face of an interactant in a non-harmonious or outright conflictive way' . The first impolite act occurs in stave 1-2 where JK uses a tag question *You kissed more than one person, didn't you?* for detecting the fact that Alex lies about the number of people he has kissed. Instead of saying an interrogative sentence: *Did you kiss more than one person?*, here JK delivers a tag question which is commonly used in challenging people which enhances the face threat to the target recipient.

The Jeremy Kyle Show
03-10-2013

As Bousfield (2008b:246) notes, Woodbury (1984:203) argues that '[t]ag questions are formally similar to one another in that they all consist of declarative sentences followed by tags. The declarative sentence contains one or more propositions that the tag portion of the question invites the hearer to affirm or deny'. Bousfield (2008b:246) reviews Quirk et al (1985:810) and Woodbury (1984:203) and points out there are four basic types of tag questions 'dependent on the polarity of the statement (and, hence, tag) and the nuclear tone of the tag ', and they are:

POSITIVE STATEMENT + NEGATIVE TAG

RISING TONE ON TAG	FALLING TONE ON TAG
(i) He likes his JOB, DOESn't he?	(iii) He likes his JOB, DOESn't he?

NEGATIVE STATEMENT + POSITIVE TAG

RISING TONE ON TAG	FALLING TONE ON TAG
(ii) He doesn't like his JOB, DOES he?	(iv) He doesn't like his JOB, DOES he?

(Adapted from Quirk et al. 1985:811 In: Bousfield, 2008b:246)

It is suggested that tag questions with rising tones are real questions which 'invite verification', no matter whether the statement is positive or negative, as in examples (i) and (ii). On the contrary, statements with falling tones on tags 'invite confirmation of the statement and have the force of an exclamation rather than a genuine question' (Quirk et al, 1985:811, in Bousfield, 2008b:246). As in stave 2, the tag question JK uses here performs a strategic IQ where he ignores the interruptions from other guests (snub strategy, positive impoliteness, Culpeper, 1996:357; Bousfield, 2008b:101), he walks to approach Alex, puts his face closer to him while he asks the interrogation question *You kissed more than one person, didn't you?*. This IQ eventually elicits Alex's true answer, after denying through the whole interview, and he eventually admits that he kissed more than one person (in stave 2). JK immediately says *Sorry, hold on a second, hold on a second* to seek everyone's attention to their conversation. In stave 3, JK first criticises Alex *Good old Shifty.* and then delivers an IQ : *Come on. How many people did you kiss? More than one, yes?* here JK walks two steps towards, puts his face closer to Alex, which forces Alex to step back while his facial expression is changed here. Here the impoliteness strategy 'invade other's space' (Culpeper, 1996:358) is performed with both verbal 'interruptions' (Culpeper, 1996:358) and the physically block/hinder strategy (Bousfield, 2008b:127). In the following four IQs: *What happened? Sexual contact? As well as more than a kiss, was it?* (stave 3), and *Where did you touch them?*(stave 7) , JK draws near to Alex and looks directly into Alex's eyes while asking the bald-on-record IQs and Alex averts his gaze. Here the strategy - 'physically hinder' (Bousfield, 2008b:127) is exhibited. Next in stave 6 to 7 JK's incessant questioning goes *So you've lied again, haven't you?*, which exhibits a 'criticise' strategy (Bousfield, 2008b:127) against Alex's false behaviour of cheating and lying about the fact that he has had sexual contact with other people.

7.3.3 Imperative question (ImQ)

The imperative is the only example that Brown and Levinson demonstrate for the bald-on-record politeness strategy. When an imperative turns to be a question, a questioner uses a systematic way to make an indirect speech act to deliver an order.

For example, in *The Jeremy Kyle Show*:

> ImQ: *Why don't you get your racist backside off my stage and away from this girl?*
>   Imperative → Get your racist backside off my stage and away from this girl.
> ImQ: *Why don't you.. why don't you head down that corridor with your mum?*
>   Imperative → Head down that corridor with your mum.

Distinctive from a Power-masking Question (deference request question) such as *Can you get a tissue for this lady?*, the structure of imperative questions found in the data display as:

ImQ = Question $\pm$ negation + subject $\pm$ aggravation + command

which may also combine with other impoliteness usages, such as a change of speaking tone and other performances such as: 'Shouting', 'physically hinder' and 'interruption', as found in our data. An Imperative Question happens when 'a speaker gives H an authoritative order, command, or instruction to take an immediate action'. Thus, a successful ImQ happens when (1) it is in ImQ structure, (2) it performs an impoliteness usage and (3) the addressee may/may not react to the order.

As discussed in the previous section, there are 'wording' and 'degree' issues that we should take into consideration to define whether an imperative is polite or impolite. Hence, if one should ask someone to leave the stage politely, except for a playful tone, (s)he probably will not use the phrase *Get off*, even if (s)he says it with a soft and genteel voice. Yet in the data, a perfect example of imperative question - *Why don't you get your racist backside off my stage and away from this girl?* - stands out for this type and I begin with this ImQ. I restructure this ImQ to ten different imperatives: from imperatives to questions and each of them performs different degrees of face threatening action. I attempt to find out if it is enough to apply bald-on-record usage to measure the degree of impoliteness. Let us consider the examples below:

(1) Get off my stage.	*Bald-on-record politeness*
(2) Get off my stage, please.	*Negative politeness*
(3) Can you get off my stage?	*Positive politeness*
(4) Could you possibly get off my stage?	*Positive politeness*
(5) Can you please get off my stage, babe?	*Positive politeness? Sarcasm?*
(6) Will you get off my stage?	*Bald-on-record politeness*
(7) How about you get off my stage, sweetheart?	*Off-record politeness - irony*
(8) When will you get off my stage?	*Negative politeness*
(9) Why don't you get off my stage?	*Bald-on-record impoliteness*
(10) Why don't you get your racist backside off my stage?	*Bald-on-record impoliteness*

Examples (1) and (6) perform the usage of bald-on-record politeness where the imperatives are issued with maximally efficient communication and they result from observance to the maxims of quantity: *don't say more or less than required.*

Questions (5) and (7) seem to use a positive politeness strategy on the surface: Use in-group identity markers, such as *love, son, pal, mate, honey, buddy* and *darling* (Brown and Levinson, 1978:112-113). The in-group identity markers can be used to **soften** FTAs and show 'it isn't a power-backed command' when one delivers an imperative. In adult-children interaction, a command turns into a request when the adult uses in-group identity markers, such as: *Bring me the dirty clothes to wash, honey* (Brown and Levinson, 1978:112-113). Interestingly, in *The Jeremy Kyle Show,* JK sometimes uses in-group identity markers for a different purpose - sarcasm, as the statement *You are lying, love.* Thus, Question (5) *Can you please get off my stage, babe?* and (7) *How about you get off my stage, sweetheart?* are two sarcasm questions where 'the face threatening acts are performed with the use of politeness strategies that are obviously insincere, and thus remain surface realisations' (Culpeper, Bousfield, and Wichmann, 2003).

Compared to (6) *Will you get off my stage?,* a bald-on-record politeness strategy, the face threat in Question (8) *When will you get off my stage?* is less, which structurally performs a negative politeness strategy - *Give deference*: 'where S raises H : pays him positive face of a particular kind, namely that which satisfies H's want to be treated as superior' (Brown and Levinson, 1978:183). However, if this utterance is performed with impoliteness usages of 'interruption' (Hutchby, 2008), or a negative impoliteness output strategies: 'shouting' and 'invade the other's space' (Culpeper, 1996), and a clear command is given to the recipient to take immediate actions, that/then this ImQ conveys impoliteness. Thus, an ImQ with a structurally negative politeness strategy on the surface actually performs impoliteness actions. In the episode *My sons have turned against me - I want to know why* (*The Jeremy Kyle Show*, 09/12/2009), JK issues an ImQ *: When will you sit down and accept all three of your children said you're a bad mother?* Refer to the photos below. JK interrupts the mother's accusation against her eldest son and delivers a clear ImQ to command the mother to sit down. The mother sits back on her chair as soon as JK starts to shout *When will you sit down....* Here, the ImQ commands both physically, ask her to *sit*

The Jeremy Kyle Show, 09-12-2009

158

down, and mentally to *accept* the fact that her sons claim that she is a bad mother. Clearly, it is more face threatening that JK asks an ImQ to give a command than saying a declarative sentence, for example: *You sit down and accept all three of your children said you are a bad mother.*

What makes delivering imperatives in question forms dubious is that the potentialities of the use of indirect speech acts may occur in the question form. Here I list the possible questions with the bald-on-record imperative: *get off my stage.*

(11) Are you getting off my stage?	*Non imperative*
(12) Do you get off my stage?	*Non imperative*
(13) Will you get off my stage?	*Imperative - polite request*
(14) Would you get off my stage?	*Imperative - polite request*
(15) Can you get off my stage?	*Imperative - polite request*
(16) Could you get off my stage?	*Imperative - polite request*
(17) How will you get off my stage?	*Not imperative*
(18) Who will you get off my stage?	*Not imperative*
(19) When will you get off my stage?	*Negative politeness*
(20)What will you get off my stage?	*Non-grammatical*
(21)Where will you get off my stage?	*Not imperative*
(22)Why do you get off my stage?	*Non imperative*

As shown above, impolite imperatives do not seem to appear in a question form, unless they are negative questions as (9) and (10). Yet, not all negative imperative questions convey impoliteness. Consider examples (23) to (28) below.

(23) Are you getting off my stage?	⇒	Aren't you getting off my stage?
(24) Do you get off my stage?	⇒	Don't you get off my stage?
(25) Will you get off my stage?	⇒	Won't you get off my stage?
(26) Would you get off my stage?	⇒	Wouldn't you get off my stage?
(27) Can you get off my stage?	⇒	Can't you get off my stage?
(28) Could you get off my stage?	⇒	Couldn't you get off my stage?

Let us discuss further the negative imperative questions. If the assumption that 'impoliteness strategy' is the counter usage of 'politeness strategy', in which the bald-on-record politeness strategy issued the least polite usage in the politeness strategy, presumably the same as in the impoliteness strategy that *bald-on-record impoliteness strategy* should represent the most impolite actions. If it is so, I believe we need to depart from Grice's Maxims for the analysis of the bald-on-record impoliteness strategies, and more widely to interpret the usages of this strategy. Let us consider questions (9) and (10) again.

(9) Why don't you get off my stage?
(10)Why don't you **get your racist backside** off my stage?

Here, both (9) and (10) present the ImQ structure: *Question $\pm$ negation + subject $\pm$ aggravation +command* and are issued as bald-on-record impoliteness strategies where the 'FTA is performed in a direct, clear, unambiguous and concise way in circumstances where face is not irrelevant or minimized' (Culpeper, 1996:356). In (10), the adding of aggravation *get your racist backside* seems to violate Grice's Maxims, however in terms of degree, this addition indeed enhances the performance of the impoliteness strategy.

We shall now look at this ImQ in the original transcript. The background to the story is a mother Suzie, who refuses to accept her daughter Jodie's black boyfriend and asks her daughter '*Can't you just sleep with white people?*' and she also tries to stop them from seeing each other. Suzie admits herself as a racist and claims that '*If it ain't white, it ain't right*' and '*I'd rather to have a stray dog in the house than a coloured grandchild*'. At the end of the interview, JK concludes '*At the end of the day you've driven a huge wedge between yourself and your daughter, other members of your family and society in general. And you show no sign of understanding how vile what you say is!(.....)*' and Susie replies '*She does work hard and I know what I'm doing*'. JK eventually cannot change Suzie's mind and makes her leave the stage. The conversation then continues as below:

[Example 7-3]

Data : *The Jeremy Kyle Show* : 01-12-2008		
Title : I won't let you have a black boyfriend- I don't want black grandchildren!		

1	JK	Let me tell you something lady. When they told me about this show. I couldn't in my [::::] wildest dreams have thought that I'd have anything to say to somebody, who I [leans forward] [walks onto the stage] consider to be uneducated, vile-mouthed and at best, ok[::] a stain on this country. [leans down] [puts face closer to Suzie] So I've had it. Why don't you get your racist backside off my stage and away from this girl? GET LOST!
	Suzie	
	Audience	[Applause and cheering::::::::::::::::::::::::::::]
2	JK	[to Jodie] [to the audience] I am sorry I am sorry. And I'm sorry as well'm sorry as well. But you know what?
	Suzie	[Stands up and walks to backstage]
	Audience	[Applause and booing::]
3	JK	That's sick. And I spent 20 minutes trying to understand why anyone would be that vile.
	Suzie	
	Audience	

In stave 1, before the ImQ is delivered, JK has a long judgmental pre-statement, while he walks onto the stage, leans down and puts his face closer to stare at Suzie. Here two impoliteness strategies: 'shouting' (Culpeper, 1996) and 'physically hinder' (Culpeper, et. al, 2003) are issued. The ImQ, *Why don't you get your racist backside off my stage and away from this girl?*, is 'structured as negative questions and usually delivered with a challenging tone which demands an immediate action by speaker's command'. JK does not choose to give a direct imperative to deliver his command, such as *Get off my stage* or *Get your racist backside off my stage*. Instead, he uses an ImQ combined with 'shouting' and 'physically hinder' strategies, and additionally, induces the audience in the studio to applaud and cheer, which directly threatens Suzie's face and forces her to leave the stage. Here the bald-on-record impoliteness strategy is performed where a recipient's 'face is not irrelevant or minimized' (Culpeper, 1996:356).

7.3.4 Challenge question (ChQ)

Linguistic challenges are slightly different from the everyday use of challenge where one *invites someone to compete or take part, especially in a game or argument* (Cambridge Dictionary). According to Culpeper's (2011), the linguistic impoliteness formula is described: '(challenging) Unpalatable questions and/or presuppositions' (Culpeper, 2011:135). When one challenges someone, a question is the most common form to achieve it. Thus, saying a declarative sentence *You pay her 13,000 pounds back* is not as challenging as asking a negative question *Why don't you pay her 13,000 pounds back?*[98]. Likewise, instead of saying *What do you two have to offer a child?,* one may ask a challenging question with the use of additional phrases such as *on earth* and *the hell* to reinforce the challenge: *What on earth have you two got to offer a child?*[99], where 'the insertion of exclamatory expression (or exclamatory stress and intonation) pushes the challenge over to on-recordness' (Brown and Levinson, 1978:138). Bousfield (2008b:241) reviews Culpeper's

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[98] The Jeremy Kyle Show-05-12-2008: *Why won't you be a dad to your daughter?*
[99] The Jeremy Kyle Show-19-06-2009: *I refuse to work until you prove you haven't cheated.*

Challenge - linguistic impoliteness strategy theory: 'Impolite, face threatening challenges can be defined as being either (1) Rhetorical Challenges (...) or (2) Response Seeking Challenges' (Bousfield, 2008b:241):

(1) Rhetorical Challenges - challenges that do not require an answer but which merely 'activate' in the minds of the interlocutors what the given 'answer' actually is. Thus, one controls one's interlocutor into actively thinking about the impoliteness thereby increasing the (chance of) face damage being inflicted;

(2) Response Seeking Challenges - challenges that do require an answer but an answer which is controlled to the extent that, ultimately, the answer is face-damaging to the individual uttering it.

It seems that, if we refer to the above theory, both (i) content/what is said in a challenge question and (ii) the interlocutor's feedback (verbal/physical) are to be considered when we define whether a challenge question is a Rhetorical or a Response seeking type. Consider this challenge question: *What have you done (to ...) ?* What type of challenge question will this question be in these situations:

(1) A mother enters the living room and finds her child with a guilty looking face standing next to a broken lamp.

(2) A student comes in and finds his room-mate is taking his fan into parts without his permission.

(3) At a party, a man confronts his sister's partner who is just found to be a three-timer.

For situation (1) the question '*What have you done?*' is possibly a Rhetorical Question where H is blamed for what (s)he has done and S may not receive answers because there is no need to explain the obvious visible incident, a lamp is broken by H, although an explanation of why and how it happened is needed or an apology may be made by H.

In situation (2) S asks '*What have you done (to my fan)?*' is clearly seeking an explanation because H, the room-mate is obliged to explain why (s)he operates a fan of the speaker's. Therefore, a response seeking challenge type is used here.

While (3) '*What have you done (to her)*? can be either a response seeking challenge - where H is someone to blame and the question demands an answer from the H in order to explain his actions; or a Rhetorical Challenge - S may merely challenge the recipient and immediately gives a punch on his face.

In the data, JK's common use of rhetorical challenging questions is that of *If...., why + challenging questions* format, which usually comes after judgmental statements of (a) reviewing the related participant's behaviour in order to compare the respondent's wrongs, for example *If this guy is this drug addict and this drinker and this bad person, why did you lie down and have sexual intercourse with him?*[100] or (b) what respondents have done previously, for example *If you intrinsically deep inside your heart and soul know he is the father, why isn't that on that child's birth certificate?*[101]. This *If...., why + questions* rhetorical challenge is constantly used by JK in the programme and it is easy to convey an impolite act while other impolite strategies such as 'shouting' and 'block/hinder' strategies are performed. The other type of challenge - response seeking challenges, as Bousfield (2008b:243) suggests, is '(...) for the very obvious reason that a response is invited, expected or even forced (power relation and context permitting)'. There are two sub-types of response seeking challenges (Bousfield, 2008b:243):

> **Type (i)**   **response seeking challenge:** which allows the intended addressee (at least the semblance of) a chance to explain or account for, actions, beliefs, appearance, etc.
>
> **Type (ii)**   **response seeking challenge - verbal trap**: The response which may be offered to a verbal trap type of challenge is simply an exercise in accepting a form of face damage as the respondent will self-inflict face damage irrespective of the/any response given.

The problem of questioner-orientated challenge is when one delivers a rhetorical challenge, although there is no expectation of a reply, one may receive the response from the hearer who may wish to explain, to defend or to save his/her face. On the contrary, one who asks a response seeking challenge question may possibly receive no response for the hearer may not be willing to reply. It is to say, from an observer's point of view, what is asked is equally important to what has been reacted to in defining which kinds of challenge questions are used. However, we look at the data, there are more factors involved in delivering a challenging question.

Next example titled, *Mum, you've lied about everything – is this man really our dad? DNA results!*, is about a father, Martin, disappeared when his children Staph, Collin and Antony were still little while their mother told them different stories. The family attended the programme for DNA tests in order to know whether Martin is their father

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[100] *The Jeremy Kyle Show*, 13/01/2010, *I regret our one-night stand... prove I'm really the dad!*
[101] *The Jeremy Kyle Show*, 30/03/2009, *My ex accuses me of cheating to get out of being a dad!*

or not. The transcription below begins at the point where JK interrupts Martin and his wife's conversation when they are arguing about their relationships.

[Example 7-4]

Data : The Jeremy Kyle Show : 03/11/2008/		
Title : Mum, you've lied about everything – is this man really our dad? DNA results!		

<div>

1   JK   Can I say something as an outsider? [:::] ^[Points at the mum] If this woman is being vilified for her children going into Care and apparently according to Steph. and Collin [::] being the worst mother ever in the history of universe, WHAT SORT OF FATHER WERE YOU? [::::] NOTHING! [::::::::::::::::::::::::::::::]   ╫ OK,

    Martin   I:: I would have pursued(…)

    Steph.

    Audience   [Applause and cheering::::::::::::::::::::::::::::::::]

2   JK   when you left her for another woman did you involve yourself in your children's lives?   ╫Why?

    Martin   (::) No becau--)   Because I got involved with drugs afterwards and

    Steph.

    Audience

3   JK   ^[stands up and walk to Martin]   ╫HEY YOU KNOW WHAT, MATE, WHEN YOU HAVE

    Martin   I didn't want my kids to see me an(…..)

    Steph.

    Audience

4   JK   KIDS YOU ARE SUPPOSED TO BE RESPONSIBLE FOR THEM, AREN'T YOU?

    Martin   Ye::s:

    Steph.

    Audience   [Applause:::::::::::::::::::::]

    JK   I MEAN, YOU KNOW, HOLD ON, THIS IS THE FIRST TIME YOU'VE SEEN YOUR SON AND YOU CAN'T EVEN BE BOTHERED TO TURN YOUR FACE TOWARDS HIM! I'M GOBSMACKED!(:::) NOTHING!

    Martin

    Steph.   That's why I --- away

    Audience

</div>

In the example above, the first impolite interruption takes place when JK cuts into Martin and his wife's arguments and terminates their talk, where they stop talking and they both look at JK, and he says *Can I say something as an outsider?*. JK then asks an If-why/what conditional challenge question to Martin *If this woman is being vilified for her children going into Care and apparently according to Steph. and Collin [::] being the worst mother ever in the history of universe, what sort of father were YOU?* on Martin's obligation of being a proper father and it is then answered by JK himself

saying *Nothing!* in 0.97 second time[102]. Here JK's high-pitch questioning inclines the audience to applaud, which has become a common feature of the show. This isolation strategy (instigating the division between two groups or one from a group) is to prove the audience's agreement with what JK says which straight forwardly damages Martin's face where the bald-on-record impoliteness is performed. Additionally, this If-why/what conditional challenge question conveys the formula 'pointed criticisms' (Culpeper, 2011:135). If we restore this question, what JK implies is: *You are worse than this woman who has been vilified for her children going into Care and according to Steph and Collin being the worst mother ever in the history of the universe*, where JK critically questions the guest's father figure and in the whole of JK's criticism suggests that *Martin, you are nothing and worse than their mother*.

With regard to challenging strategies, here Martin has not been given any chance to answer in his own words of what sort of father he is because JK obviously does not want an answer but simply means to threaten Martin's face. The rhetorical challenge question of this kind simply does not require answers, or more, in some cases, is not allowed to be answered, although, in here, Martin attempts to answer it. In addition, in stave 1, 2, and 3, JK uses individual brief words (*OK, Why, Hey*) to hinder Martin from speaking or answering his questions, where the impoliteness strategy 'hinder, linguistically (Culpeper, et. al. 2003) is issued. As in stave 2 to 3, JK asks *OK, when you left her for another woman did you involve yourself in your children's lives?*. Here Martin answers *No. Becau-* and intends to explain, but JK interrupts Martin and asks *Why?*, even though JK already knows Martin is about to explain the reason.

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[102] Transcription convention note: [::::] indicate pauses/gaps between utterances. One colon indicates a 0.25- second-pause and four colons is a one-second-pause, and so forth.

With a hint of 'leading questions' (Mackay, 1980), Response Seeking Challenges -Type (ii) are 'verbal trap challenges' where S 'prompts' or embeds the desired answers (Mackay, 1980) in challenging questions in order to lead a respondent to 'self-inflict face damage irrespective of the/any response given' (Bousfield, 2008b:243). In stave 3 and 4, a verbal trap- response seeking challenge is issued where JK asks *Hey, you know what, mate, when you have kids you are supposed to be responsible for them, aren't you?*. This question is clearly about a moral norm where the answer can only be *Yes, when I have kids I am supposed to be responsible for them* and Martin is trapped into what JK challenges where Martin is forced to accept the face damage no matter whether he replies to it or not.

In the data, it is found that when JK critically questions H's previous actions and which actions are (un)known and/or are in 'open' wh-questions form, that H is more likely to respond and it is considered to be a Type (i) Response seeking challenge question; On the contrary, if a challenging question is about social norms and/or is a 'closed' (Yes/No) question or tag-question type, and it is more likely to be a Type (ii) *verbal trap response seeking* challenge question. Consider the next example below.

[Example 7-5]

Data : The Jeremy Kyle Show 05-12-2008		
Title : Why don't you be a dad to your daughter?		
1	JK	Two questions. Why don't you [::::] ok, spend less money quite obviously on drugs and mo::re on your daughter and WHY DON'T YOU PAY HER 13 THOUSAND POUNDS BACK?
	Stewart	⫲ C'ause I- I got-- stopped myself from going
	Michelle	
	Audience	
2	JK	But this is the (::::) I WOULD THINK THE JAIL WILL BE THE BEST DAMN PLACE FOR YOU!
	Stewart	going to jail (::::)
	Michelle	
	Audience	

Here JK begins with *Two questions* which clearly expects the recipient's reply and then JK asks the first question to challenge Stewart, referring to his past behaviours and assumes that he will not stop buying drugs or pay for his daughter. Instead of saying declarative statements like *You should spend less money on drugs and more on your daughter* and *You should pay her 13.000 pounds back*, JK asks two continuous challenging questions regarding two issues (1) to spend less money on drugs and more on his daughter and (2) to pay his ex-wife 13,000 pounds back. The phrase *quite obviously* here enhances the challenge and the use of *Why don't you* expresses a more pressured criticism in challenging the recipient. As seen in stave 1,

Stewart interrupts JK's questioning and attempts to explain the reason why he has not done so before, while JK raises his voice to take his floor back and delivers the second challenging question *WHY DON'T YOU PAY HER 13 THOUSAND POUNDS BACK?*. Here the challenge questions 'allow the intended addressee (at least the semblance of) a chance to explain or account for, their actions, beliefs, appearance, etc' (Bousfield, 2008b:243), where two Type (i) Response-seeking challenge questions are performed. With regard to the challenging behaviours, Bousfield (2008b:244) points out that '[i]t is worth noting, (...) that the difference between types (i) and (ii) response-seeking challenges; and indeed, the differences between Rhetorical Challenges, and Response-seeking, are fuzzy and not at all clear'. As examined in our data, some challenging questions seem to be able to describe and distinguish Rhetorical Challenges from Response-seeking Challenges through looking at S's question structures, such as a Rhetorical Challenges: *What sort of father are you? Nothing!* and Verbal trap Response-seeking Challenges: *Hey, you know what, mate, when you have kids you are supposed to be responsible for them, aren't you?*. If we review the example above, *Why don't you, ok, spend less money quite obviously on drugs and more on your daughter?* where an open-question syntactically demands an answer in explanation more than in a yes-no question such as *Shouldn't you spend less money on drugs and more on your daughter?*

7.3.5 Irony/Sarcasm questions

The purposes of using irony may vary and may result in either polite or impolite consequences. Brown and Levinson (1978:74) point out that '[l]inguistic realizations of off-record strategies include metaphor and irony, rhetorical questions, understatement, tautologies, all kinds of hints as to what a speaker wants or means to communicate, without doing so directly, so that the meaning is to some extent negotiable'. Leech (1983:82, 142) compares irony to banter and declares that '[w]hile irony is an apparently friendly way of being offensive (mock-politeness), the type of verbal behaviour known as "banter" is an offensive way of being friendly (mock-impoliteness)'. This off-record irony may become on-record when a speaker does not want to communicate but merely means to threaten the intended hearer's face where it becomes a sarcasm strategy (Culpeper, 1996:356). The off-record impoliteness strategy- sarcasm, as Bousfield (2008a:138) suggests 'the utterance that appears on the surface, to positively constitute, maintain, or enhance the face of the

intended recipient(s) actually threatens, attacks and/or damages the face of the recipient(s) given the context in which it occurs'. Compare the two questions with the similar sentence structure below:

(a) Why did the relationship go wrong, babe?[103]
(b) Why are you lying on that one as well, love?[104]

On the surface, both of the questions seem to perform the same positive politeness strategy with the use of 'in-group identity markers' (Brown and Levinson, 1978:113), 'babe' and 'love' attached in the end of the questions. Question (a) is a real information question which asks the recipient why she and her ex-husband's relationship went wrong. However, in question (b) the lie detector reveals that she cheats on her partner and failed two questions, so JK's question *Why are you lying on that one as well, love?* is obviously insincere where the in-group identity marker *love* sounds rather sarcastic.

It is worth pointing out that many of the irony/sarcasm questions look very much like Real Information Questions and Confirmation Questions on the surface if we quote them out from the complete conversation. Consider the questions below:

(Q.1) JK: What do you want? **A ruddy calculator**?
(Q.2) JK: You must have worked an awful lot of hours to financially support all your kids, do you?
(Q.3) JK: Who pays for them all, **mate**?
(Q.4) JK: **So** when's it gonna stop?

While some of the irony/sarcasm questions are understood as they are and may sound like challenging questions.

(Q.5) JK: People in the audience who go to work everyday, I'll keep calm, while you merrily spread your seed, we're all paying tax for your offspring, **that's tremendously fair, isn't it**?

(Q.6) JK: Why would you stop at six**? Why not have a football team**?

These six questions above are asked by JK to his guest, Jay. Let us review the background story of this guest: A 28-year-old guest, Jay, who depends on Benefits and already has six children from different girlfriends, comes to the show for a DNA test for his ex-girlfriend Shona about her new born baby. Jay accuses Shona of not taking good care of her children and he himself refuses to act as a father because he has doubts the baby may not be his. Consider the six questions in the conversation.

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[103] The Jeremy Kyle Show-24-10-2013- *My ex-wife cheated on her fiancé and her baby could be mine!*
[104] The Jeremy Kyle Show-08-10-2013- *How will you pass the lie detector when I caught you kissing another girl?*

[Example 7-6]

Data : The Jeremy Kyle Show : 09-01-2009
Title : I'll prove the baby you left homeless is yours… DNA results

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1   JK   So [::] how many kids have you got, Jay?   ╫ You don't even know, Jay. What do
                        [Rolls his eyes and sighs]   [Speaks in his mouth]
    Jay   Hurr.I   don't remember.
    Shona
    Audience

2   JK   you want? A ruddy calculator? [:::::::::::] You must have worked an awful lot of hours to
                                  [Laughs]
    Jay   No! No.
    Shona   [Laughing::::::::::::::::::::]
    Audience   [Laughing::::::::::::::::::::]

3   JK   financially support all your kids. [:::::::::] Do you?   He who casts the first stone.
                             [Nods his head]   [Looks away and looks back]
    Jay
    Shona   No.
    Audience   [Laughing:::::::::::]

4   JK   So there we have it. A woman who might or might not have messed up occasionally, who
                                   [Stands up]
            might have found it quite stressful and quite tiring. Who might have shouted at her
            kids? She might be even have done [:::] I don't know. But you (:::), the paragon of
            virtue, sitting in your suit, you come on this stage, you call her every name under the
            sun. [:::::] You've got six plus upward kids.[::] Right, by a variety of women, some of
            whom you don't see. [:::] ╫You are on National television arguing over an 18 month old
    Jay   I see them all.   Yes, I do.
    Shona   No, you didn't.(-------)
    Audience

5   JK   [Upper body leans forward]
        and here is the best bit , ladies and gentlemen. Who pays for them all, mate?
    Jay
                                     [:::::::]You.
    Shona   (---- you)
    Audience

6   JK   [::] [Shakes his head]
            [::] Don't even go here. [:::::::] People in the audience who go to work everyday, I'll
            keep calm, while you merrily spread your see::d, [::] we're all paying tax for your
            offspring, [::] that's tremendously fair, isn't it? There are people watching this
            programme who want jobs, who don't buy things or have things they can't afford to
            sustain until they put money and food on the table. So why should I keep paying for your
            inability to have safe sex? Explain to me, Jay. Come on!   So when's it
            gonna stop? Six? Eight? Ten?(::)
    Jay   [Nods his head] I can't.   It stopped.
    Shona
    Audience

7   JK   (:::::::) Why would you stop at six? Why not have a football team?
                                   [Shakes his head]
    Jay   No.
    Shona
    Audience   [Laughing:::::::::::::::::::]

If we look again the six questions above and emphasize the underlined phrases, we may notice the differences and not all of them are Real Information Questions or Confirmation Questions. Viewing these six questions in the complete conversation,

the interaction begins with a confirmation question where JK says *So, how many kids have you got, Jay?* Jay rolls his eyes to think and fails to answer at the first immediately available place where JK asks *What do you want? A ruddy calculator?* and surely does not intend to make any jokes of the fact, although the sarcastic questions do make the audience laugh. Suggesting one uses 'a ruddy calculator' to count the number of his children is insincere and that exaggeration leads the addressee to be embarrassed.

Some of JK's questions here are designed to highlight Jay's unfit behaviour. Such as in stave 5, JK asks *Who pays for them all, mate?* while he already knows the fact that Jay lives on Benefits and all the tax-payers like JK himself pay for Jay and his children. Before asking this question, JK says *(…) here is the best bit, ladies and gentlemen* obviously a method to isolate Jay (one who claims Benefits) from all the other people in the studio (who pay the Taxes to help Jay and his six children). Interestingly, here JK performs a 'politeness strategy-in-group identity markers' (Brown and Levinson, 1978:113), by calling Jay '*mate'* in order to mark this confirmation-like question, which indeed inclines this question to be an irony one.

The Jeremy Kyle Show
09-01-2009

In stave 5, JK uses a tag question (…) *that's tremendously fair, isn't it?* to challenge Jay's wrongs of continuing to have babies without planning and his irresponsibility for raising his own children. The question here is not 'Banter'. Although JK is saying something obviously untrue and impolite to the recipient, his purpose is surely not of 'making fun of hearers', with the Banter principle: 'an offensive way of being friendly' (Leech, 1983) is never performed. Neither does JK deliver an 'irony' question here because the question is apparently *not* a 'friendly way of being offensive'. Hence, it is the content of this question we consider as 'sarcasm', in which JK says *While you merrily spread your seed, we're all paying tax for your offspring,* which is a behaviour that JK considers as inappropriate and unfair to others, therefore he then asks '*that's tremendously fair, isn't it?*' and exploits the 'sarcasm' principle (Culpeper, 2005), with which one obviously says something which is the opposite to the fact which attacks the hearer's face. As defined by Culpeper

(2005), 'the utterance that appears on the surface, to positively constitute, maintain, or enhance the face of the intended recipient(s) actually threatens, attacks and/or damages the face of the recipient(s) given the context in which it occurs'. With no intention to make fun of hearers, here JK employs sarcasm questions straightforwardly to attack Jay's face.

In stave 6, JK points out the fact again that all the Tax payers pay for Jay's children while Jay has had six children which is a number that ordinary people wouldn't have. JK's question *Why stop at six?* here is indeed insincerely concerned about the reason why Jay does not want to have more children for good, but for asking the next sarcasm question *Why not have a football team?* again, to emphasize his unacceptable behaviour. Here we do not detect an irony question where 'a speaker's wants to communicate without doing so directly, so that the meaning is to some negotiable' (Brown and Levinson, 1978:74), but JK delivers a genuine sarcasm question which where the want is to attack and/or to damage the addressee's face.

7.4 Discussion

In the previous section, I have analyzed JK's control questions issued impoliteness and have observed how JK exercises his own strategies in order to deliver the function-oriented questions and further successfully performs his attack to the guests' face. In this section, I continue the analysis of the studies of impoliteness about refining the theory and discuss how impoliteness relates to media discourse.

7.4.1 What *impoliteness* is not?

Culpeper's (2005:36-37) delimitations of linguistic impoliteness and what is not impoliteness are precisely declared as the following: First of all, impoliteness is not *incidental face-threat* which Goffman (1967) suggests '(…) these arise as an unplanned but sometimes anticipated by-product of action- action the offender performs in spite of its offensive consequences, though not out of spite'. Secondly, impoliteness is not *unintentional*, which is as Goffman (1967) proposes that the offender might perform an offence unintentionally and may *appear to have acted innocently*. Thirdly, impoliteness is not *banter*. Here Culpeper suggests distinguishing 'mock impoliteness' from *genuine impoliteness* because the specific meaning caused by banter or mock impoliteness is understood by the hearer, therefore *banter* is not linguistic impoliteness as he defines it. Finally, *impoliteness is not Bald on Record Politeness*. Bald on Record Politeness (Brown and Levinson, 1978, 1987) happens in

specific situations, like emergency situations and is directly stated in which the face threat is small, hence 'Bald on Record Politeness' is not impoliteness.

Apart from the statements of the Four-Nots of impoliteness, Culpeper (2005:38) further revises the original definition of linguistic impoliteness, and claims Impoliteness consists in 'communicative strategies designed to attack face, and thereby cause social conflict and disharmony' and let us review the description again:

> Impoliteness comes about when: (1) the speaker communicates face-attack intentionally, or (2) the hearer perceives and/or constructs behaviour as intentionally face-attacking, or a combination of (1) and (2).

Consider an example in my data:

> JK: It always astonishes me.. Here's a girl who is hugely emotional today and spent six minutes
> [Walks onto the stage]
> talking to me, not blaming anybody. The first thing out of your mouth when you come out
> [upper body leans forward]
> is , "It not my fault. It's not my fault" I::I'm sure it all isn't, but the thing i:::s
> [Upper body leans toward her with right hand palm up]
> You are her parent
>
> Mum: Yeah, I understand that.
>
> JK: ╟When you bring a child into the worl:::d,[:::]you have a responsibility.[::]
> [Walks to backstage]
>   That's it!

Here, it is not clear whether Jeremy Kyle has accomplished the criteria for linguistic impoliteness under the circumstance of Culpeper's Four-Impoliteness-Nots. In the example above, JK apparently 'communicates face-attack intentionally' by posing his face closer to [MUM] (negative impoliteness strategy, Culpeper, 1996:358) and interrupts her words by saying 'When you bring a child into the worl:::d, [:::] you have a responsibility.[::] That's it!' to hinder/block communicatively, in which the mother also has her awkward face showed which presented 'the hearer perceives and/or constructs behavior as intentionally face-attacking' (Culpeper, 2005), which conveys both of the revised impoliteness strategies that Culpeper (2005) proposes. However, at the same time, the 'incidental offences' performed when Jeremy said 'When you bring a child into the worl:::d, [:::] you have a responsibility.[::]', which is a 'by-product of action' that JK advised the mother about parental duty. The problem here is a straight FTA as intentionally performed but according to Culpeper (2005:36) the act does not perform an impoliteness due to the multiple acts as an incidental face-threat. Here, however, impoliteness does come about because the hearer perceives and/or constructs behavior as intentionally face-attacking which can be observed in the interaction.

Another example can be seen in the episode titled: *In rehab at 15, now you're selling your body for crack cocaine (11-Dec.2008).* Two sisters, Christine and Claire,

contact the show to get help because their younger sister, 23-year-old Charlene, addicted to crack cocaine and heroin, stole from their mother and even sells her body on the street for drugs since she's been 14 years old. When Charlene comes onto the stage to be interviewed, JK begins with *Hmm..(:::::) I've got to be perfectly honest. As::as::as a dad, this just [:::] wrecks my head*, and then JK tries to make Charlene face the consequences of her actions and to make her determined to change because she has been in rehab four times but all without success. After a few direct and strict questions from JK, Charlene walks off the stage and refuses to be interviewed. JK then walks after her to the stage wing and convinces her to return to the stage. See the transcription below.

[Example 7-7]

Data : The Jeremy Kyle Show : 11-12-2008
Title : In rehab at 15, now you're selling your body for crack cocaine.

1	JK	[Jeremy walks after her] Listen to me. [Points at her face] Listen listen to me. [On his knee] THIS listen to me,
	Charlene	No, I said no [Crying] .
	Audience	

2	JK	me, right. This is IT[::::] OK? [::::] This is ABSOlutely the end of the road. I am not going to sit out there and blow smoke somewhere. If you think this is difficult, lady. You ain't got one idea how hard it's gonna be to do rehab. You have a FAMily who probably mostly [::], have given up on you, but there's two sisters out there who do not want to be carrying your coffin. There's the reality, OK? Now instead of flouncing off, throwing away your microphone and going back to your crack den, you are gonna get on that stage, you are gonna meet Graham and you are gonna start this process. But you gonna do it [::] and yo:: show some fight [::::::::::] [Points at the path] You gonna walk away? Fine, I won't help you. But you know what, look, look at me a minute. [Finger taps her hand] [:::::::] [Palm up towards her] This isn't e::asy. I can't sit and say to you 'There, there', cause nothing's worked, has it? Not three prison sentences, four children, not [::::] numerous offers of rehab, not money off the state, not ANYthing. Now, show you've got some mett- cause I'm not begging, missus. You follow me and [Stands up and toward the stage] we'll change your life. You want to stay there, I'm DONE. Are you coming? And get your microphone [Nods her head]
	Charlene	
	Audience	

3	JK	and get out here now[Walks away to the stage.] I'll be waiting for you.
	Charlene	[Charlene follows Jeremy and walks back on the stage.]
	Audience	Xxxxxxxxxxxxxxxxxxx

Here, Jeremy delivers clear face-threatening acts, both verbally and physically, when he gives the talk in order to convince her of her motivation of a life changing decision. In line 1, the first negative impoliteness strategy is performed when Charlene sits down and then covers her face with her hands, JK walks in, squats down and puts his face to her (Strategy: Invade the other's space, Culpeper, 2005:41). JK then taps her hands with his

index finger and says firmly *This is IT[::::] OK? [::::] This is ABSOlutely the end of the road.* Staves 7 to 10, JK reprimands Charlene for her escapism and says *Now instead of flouncing off, throwing away your microphone and going back to your crack den, you are gonna get on that stage, you are gonna meet Graham*

and you are gonna start this process. But you gonna do it [::] and yo:: show some fight [::::::::::] You gonna walk away? Fine, I won't help you.*

The face-threatening acts are delivered directly by JK where the hearer, Charlene's face is 'minimized' and 'on-record impoliteness' (Culpeper, 1996, 2005) is performed. The same impoliteness strategy is adopted in staves 14, 15 and 17, where JK directly performs face threats with his greater power as the programme host. In stave 15, JK stands up and prepares to walk back to the stage. He turns back and asks *Are you coming?* and Charlene nods her head as a positive reply and JK follows *And get your microphone and get out here now*. Here, a Bald-on-record Politeness Strategy is performed where JK's 'want to satisfy H's face is small' and because he is 'powerful and does not fear retaliation or non-cooperation from H' (Brown and Levinson, 1978:102). As analyzed above, there is a mixture of acts: on the one hand JK urges Charlene to make a change and offers her some help and on the other, he does straight FTAs. This example, again, is a by-product of an offensive strategy where 'incidental face-threat' (Goffman, 1967:14) takes place. Although, as Culpeper claims, 'impoliteness is not incidental face-threat' (Culpeper, 2005), here impoliteness strategies occur because 'the hearer perceives and/or constructs behavior as intentionally face-attacking' (Goffman, 1967:14).

7.4.2 Impolite behaviours in media discourse

Culpeper points out there are three functions of impoliteness and they are: 'Affective Impoliteness', 'Coercive impoliteness', and 'Entertaining impoliteness' (Culpeper, 2009)[105]. Here we shall discuss the function of Entertaining. There is always a debate

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[105] Culpeper (2009) Impoliteness: Using and Understanding the Language of Offence. ESRC project website: http://www.lancs.ac.uk/fass/projects/impoliteness/

about whether real impoliteness strategies are performed in media discourse in, such as, news interviews, celebrity talk shows, game shows, quiz shows and so on. Culpeper (2009) points out,

> 'Entertaining impoliteness involves entertainment at the expense of the target (or potential target) of the impoliteness, and is thus always exploitative to a degree. (...) The fact that people can be entertained by symbolic violations to identities and social rights, the stuff of impoliteness, is not surprising when one remembers that people were entertained by gladiatorial shows and are still entertained by boxing matches and rugby. It is also worth remembering that impoliteness can be creative and complex, something which can strengthen the entertainment.'

Culpeper (2005) examines a standard quiz show broadcast on BBC 2, *The Weakest Link*, a well known British quiz show hosted by Ann Robinson. It differs from the political interview talk shows genre, a programme like quiz shows is one of the entertaining types (Tolson, 2001) which are meant to entertain the viewer rather than delivering information or education. 'But is there really impoliteness in *The Weakest Link?* Culpeper brings out the question and says '(...) impoliteness is not inherent in particular linguistic strategies, and so my outline of "impoliteness" strategies in *The Weakest Link* above does not automatically mean that those strategies are to be judged impolite. Impoliteness is inferred from language in context'.

In discussion of identifying impoliteness, Mills (2002) reviews Culpeper's model and suggests that 'we need to consider "impoliteness" as part of a "Community of Practice" (Wenger 1998)' and points out that:

> 'I would argue that within that particular CofP (Community of Practice), this [the instances of "impoliteness" identified in my paper] is not classified as impolite, although it would be within almost any other community (...) if we simply analyze impoliteness in the apparently decontextualised way that Culpeper does, we will be unable to grasp the way that politeness is only that which is defined by the CofP as such, and even then it is something which may be contested by some community members. Thus, I would suggest that impoliteness only exists when it is classified as such by certain, usually dominant, community members, and/or when it leads to a breakdown in relations. (Mills, 2002: 79).

As Miller (2001) suggests '[a]t its most basic level, television is a scientifically managed institution for the mass production of entertainment, a bureaucratically organized regime of pleasure that systematically produces permutations of the everyday and the spectacular'. Yet beyond the most basic level that viewers expect from television, what does the mass media provide? Media has taken a certain space in our everyday life and the development of this industry has now extended their service to the World Wide Web

where it is now almost impossible to depart from our everyday life. From outside of linguistic studies, Manga (2003) investigates the phenomenon where talk shows are popular from the perspective of the viewers. She points out what talk shows mean to the women who watch them and how the shows correlate with the female viewers as entertainment, escape, uninhibited public discourse, and an accurate reflection of their own hardships and heartaches. For whatever reason for watching the talk shows, they are more than welcome to the majority and are repeated and repeated broadcasting. However, 'There is no pure understanding of talk shows' (Shattuc, 1997:14). I agree with this.

In Chapter Three I have reviewed that ITV categorized *The Jeremy Kyle Show* into the *Lifestyle* category, which indicates that a new genre of TV programmes has been developing where viewers' interests and demands are changing. Although Culpeper (2009) suggests 'that impoliteness can be creative and complex, something which can strengthen the entertainment' and perhaps in the public's eyes, watching *The Jeremy Kyle Show* might be entertaining, I am curious how human nature found itself to be being entertained by watching unpleasant real men's tragedies and the host-guests' confrontation. Additionally, in speaking of Jeremy Kyle's impolite questionings, I truly doubt that JK's anger and disappointment toward the racists, confrontations against unfit parents, the animosity against young people's irresponsibility and so on, are merely done for an entertaining effect, not without any rational concern in mind. It is, in fact, not difficult to understand where the 'emotions' (although we probably should not use this ambiguous implicative word in this linguistic study) come from where the 'Jeremy Kyle Generation'[106] is indeed growing to be a more and more serious social issue in our real world. I cannot deny mass media is designed to entertain the public and 'impoliteness' may be entertaining in, perhaps, most of the TV shows, yet I also agree parts of Jeremy Kyle's acts are sincerely genuine and that he intends to act impolitely.

7.5 Summary and conclusion

The present chapter has focused on the strategy analysis with the data particularly on the questions in media discourse which perform impoliteness strategies. In the analysis, JK, with his relative power as the host, easily rules the whole show and by using control questions, he practices impoliteness strategies to profile the moral consequences of his guests' behaviours. I have attempted to focus on the examination of impoliteness

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[106] Titles of the episodes of this issue are shown in Section 2.3.2. Pease also refer to Appendix 7-1 and 7-2 and see the conversation between JK and the guests of so called 'Jeremy Kyle Generation'.

phenomena in JK's questions and have sought to explore the variety of the features where JK exercises his strategic questioning in order to threaten one's face. The outcome of my investigation verifies the applicability of impoliteness strategies for analyzing certain types of *control questions* cited in the data, where there are also non-verbal actions which convey impoliteness are needed to be investigated in future research. Apart from testing the superstrategies, in the last part of this chapter I discussed, by Culpeper's arguments, what impoliteness is not while referring to the media data corpus I use, also to draw attention to the relation between impoliteness and media talk, where I argue that acting impoliteness in a way of mocking may be entertaining for the media effect in many media discourses, however, the behaviours conveyed in *The Jeremy Kyle Show* are considered to be genuinely impolite due to the genre of the programme and the analyzable actions the host performed.

EIGHT

Conclusion

8.1 Analyzing questions-in-interaction in media discourse

The present study makes contributions to the notion of *questions* and the studies of *politeness* and *impoliteness* with the authentic institutional data of media discourse. The most difficult (and interesting) task of this research may be to 'dig out' the particular types of questions from hundreds of recorded data and distinguish one type from the other and to referee and precisely make the definitions for each type, and finally being able to label the questions which perform one particular speech act of 'directive acts', which conveyed the practice of impoliteness. With regard to the research methodology, I adopted conversation analysis (CA) as my research methodology as a starting point and further to examine the corpus in assisting the investigation of the speech action study. For keeping away from the lack of classic models of questioning strategies, as well as to make the assumptions of this empirical study explicable and distinctive from other traditional approaches, I developed a questioning framework, based on Goody's Four Modes of Questioning model, which demonstrates fourteen distinguishable questions, illustrated individual performative modes which indicate the stress on taking *control* and/or eliciting *information*. In order to examine the variety of features of one particular sentence type, the question, and to test my assumption, *Using the control mode of questions (which represents a speaker's domination and power) has a certain degree of being impolite*, I conjoin speech act studies with the theories of politeness and impoliteness. While focusing on examining question-answer formats in media discourse, I began with the emphasis upon the questioners' side, where I explore the modes and function of the questioning act and to clarify what types they are. Such a focus helps to define and refine the notion of questions, but for understanding a complete question-in-interaction, I needed to look also at the hearer's role simply due to the fact that questioning is an act which requires two (or more) turns to form a complete questioning exchange. Therefore, I apply conversation analysis to the examination of the interaction between both speakers and hearers, by which I am able to investigate further into the phenomena of politeness and impoliteness as well as to define whether a successful act is conveyed. The evaluation

of analysis shows that conversation analysis is a realizable tool, which precisely looks into the details in interactions and examines the speech actions built in the question sequences, which delivered (im)politeness.

8.2 Summary of the present study

Chapter One started with an overview of media talk and the behaviour of asking a question in media discourse by relating our 'face' as a member in the society. The complication of a question-in-interaction is an interesting topic to explore and to sketch the use and function that a questioner performs. In Chapter Two, I first discussed the approaches, CA and CDA, dealt with the related issues concerned in this study, control and power. I then reviewed the methodology used in this study - Conversation Analysis and I propose an improved version of the Transcription Conventions, originated from Heritage and Atkinson (1984), which is designed especially for transcribing media discourse and is applied in this study.

By applying CA into this study, in Chapter Three I reported how the target programme was selected and the decisions taken on data collection. Starting with empirical research, I observed and recorded four talk-show style programmes broadcast by two of the biggest companies, BBC and ITV, in Great Britain. With the interest of questions in mind, I transcribed the hosts' questions in the four shows and analyzed the styles and functions of them. By doing so, I discovered there are more types of questions found in *The Jeremy Kyle Show* and decided to use it as the data for the present study. Finally, a review for this programme, from the television show genre to the programme format, was provided in the last section of this chapter.

Chapter Four addressed the notion of questions. I firstly discussed questions in general, the functions of questioning and the features of responses. I then reviewed the turn taking system in questioning in various circumstances: (1) in general (Goffman, 1981), (2) in the classrooms (Nunan, 1989; Nicolls, 1993) and (3) in media discourse (Guillot, 2008; Ilie, 1999). The last section of this chapter focused on the literature on the typology of questions. I took a closer look at Goody's model (1978) which makes reference to four performative modes of questioning: (1) Pure Information, (2) Rhetorical, (3) Deference, and (4) Control, and examined each type of question in the model. By doing so, a clearer view of the conception of each mode is shown, which offers an applicable model in classifying questions used in media discourse for this study and in understanding the degree of face work performed in each type.

Continuing the discussion of typologies of questions, in Chapter Five I adopted Goody's Model - Four Modes of Question (1978) to my data, *The Jeremy Kyle Show* (recorded during the period of October 2007 to November 2013), to explore the features of JK's questions. There are fourteen types of questions which are defined/redefined and classified into the model, in which six new types of questions are discovered but certain questions, such as Divination and Ordeal Questions, are, however, not found in the data. One interesting finding in the chart displays that the majority of the types of questions are qualified Control Mode and control-rhetorical mode, which makes the focal point stand. I then made the assumption that one who uses the Control Mode of questions can potentially perform a certain degree of FTAs to a target recipient.

In Chapter Six, I examined the Control Mode of questions, focusing on those which are purposefully used to convey impolite acts/behaviours. Firstly, I reviewed two of the significant theories regarding face-work: Possible Strategies for doing Face Threatening Acts (or Politeness Strategies) (Brown and Levinson, 1978) and Impoliteness Strategies (Culpeper, 1996, 2005a, 2008b). I applied both Strategies to the data and focused mainly on questions. The findings conclude that (1) the original Politeness Strategy model cannot provide an authentic complete framework of how the 'maximally efficient communication' behaves when one is simply baldly doing face threatening acts with intended motives. (2) The Impoliteness Strategies model, proposed by Culpeper (1996, 2005) and Bousfield (2008a, 2008b), offers an adoptable tool in analyzing the utterances and carried one purpose only which is to threaten one's face and cause confrontation.

I apply impoliteness strategies to my data in Chapter Seven, by which to sharpen our understanding of impolite acts produced within the questions-in-interaction. I examined four main types of control questions found in the data: (1) Interrogation Questions (2) Imperative Questions (3) Challenging Questions and (4) Irony/Sarcasm Questions, and discussed the features of impolite acts which are delivered in Control Mode questions. The last section of this chapter discussed the feature of the impolite actions performed in media discourse where a question of whether a TV presenter would be genuinely impolite for the recording. I then further discussed how media talk can be formulated as *social acts* in term of 'acting' impoliteness.

8.3 The limitations of the present study and future research

During the investigation into questioning in media discourse, I discovered the dynamic features performed not only in questions-in-interaction, but also in the impoliteness phenomena issued while the questions are delivered. Due to the focus of this dissertation and the limited targets and chapters, there are certain interesting findings discovered in the data yet to be discussed. Here I would like to point them out for future research:

(1) Analyzing the feature of '*If...., wh-question....?* Challenging Questions'.

The '*If...., wh-question....?* question is, as I have drawn attention to it in Chapter One, one of the recurrent questions applied in *The Jeremy Kyle Show* and is one of the most significant control questions that JK uses in the show. The audience and viewers are familiar with this ritualistic practice (Kádár, 2011) of this '*If...., wh-question....?* Challenging Question where JK changes his tone to high-pitch and high volume where he begins the question *If...*, it is anticipated that JK is going to attack the recipient's face. The following are some examples of this type of question:

    (a) If he hadn't been there during the first pregnancy and was such a completely and utterly useless father and you wanted nothing to do with him, why did you lie down and have another baby with him then?
       (Episode: You stopped me seeing your daughters- but am I their uncle or their dad? 12/01/2010)

    (b) If you intrinsically know that he is the father, why isn't that on the child's birth certificate?
       (Episode: My ex accuses me of cheating to get out of being a dad! 30/03/2009)

    (c) If this guy is this drug addict and this drinker and this bad person, why did you lie down and have sexual intercourse with him?
       (Episode: I regret a one-night stand, prove I am really the dad. 13/01/2010)

    (d) If that's the case, why would you leave your two young babies with a woman who you say is that bad? Full stop.
       (Episode: Daughter, I want you to take back your children. 13/01/2010)

    (e) If this woman is being vilified for her children going into Care and apparently according to Steph and Collin [::] being the worst mother ever in the history of the universe, what sort of father were YOU?
       (Episode: Mum, you've lied about everything - is this our dad? DNA results! 03-11-2008)

When JK delivers this type of question, the in-studio audience claps and cheers loudly, which is like their tacit understanding and agreement formed in the show. I should note that, apart from the recognizable structure of *If...., why....?* challenges, it is worth analyzing JK's facial expression and dynamic intonation when he asks these questions. The software for analyzing the change of intonation expression may be needed.

(**2**) The complexity of JK's uncertain type of question: *Why did you say no?* in revealing Lie Detector Results. This may be one of JK's Feedback-seeking Prolog Questions, which is in preparation to do intentional threats to face to the particular recipients or for other purposes that we need to investigate. This type of question is different from the traditional Prolog Question such as *Can I be really honest with you?* and *Can I talk to her?*, which is a vain rhetorical question 'applied as a method to interrupt on-going conversation among other speakers in order to speak or to ask questions'. Here I show two different examples: the first one is when JK knows the results that the recipient tells the truth and passes the lie detector test. Even after the recipient answers *Cause I'm telling the truth*, JK continuously asks *Really?*.

Data : The Jeremy Kyle Show 18-09-2013
Title : Did you trash my baby's grave? Lie detector results.

1	JK	(.......) We asked Jack Did you cause the damages to Jennie's baby's gra::ve? He says no. Why did you said no? Really? [walks toward Jack]
	Jack	╠ Cause I'm telling the truth. ╠Yeah.
	Jennie	
	Paddy	
	Audience	
2	JK	[leans forward and approachesJack's face] Yeah he was telling the truth
	Jack	
	Jennie	
	Paddy	
	Audience	[Applauding::]

In the second example below, the interactant 'lies' in the lie detected test, and JK then does a direct face threat and says *No, you weren't, you're a dirty little liar*.

Data : The Jeremy Kyle Show : 21-11-2012
Title : On our wedding day I found out you were cheating on me! Lie detector results

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1	JK	We asked Vicky, 'During your relationship with Jason, did you have sexual contact, including passionate kissing, with anyone else?' She said no.:: [Raises tone] Why did you say no? ::
	Vicky	
	Jason	
	Audience	
2	JK	╠ **No, you weren't, you're a dirty little liar.**
	Vicky	Because I was telling the truth. [smiles]
	Jason	[claps hands & shakes head] ╠Ah-Hahahahaha Told you!
	Audience	[Laughter::::] [Laughter::::]

JK asks this type of question every time he reveals the Lie Detector Results and the purpose of this type of Feedback-seeking Prolog Question may be for media effect, in other words, for 'entertaining' which may then convey JK's next impolite acts. There are other situations where JK turns to the interactant's relative person in the interview, such as the target's girlfriend/boyfriend, and says, for example *He is lying, love*[107]. It is found that JK tends to do the FTA to the target guest when his/her behaviours or attitudes on the show are unfit. This demands qualitative analysis and it will be interesting to do a quantitative investigation.

(3) It is worth to analyze the turn-taking system for the Control Mode of Questions by applying the classic CA researcher David Greatbatch's (1987) news interview sequence[108]. Interestingly, I found that the sequences of the interviews with Control questions in *The Jeremy Kyle Show* is very similar to Greatbatch's (1987) model sequence in news interviews. I would assume perhaps the demanding of the 'seriousness' nature of news interviews applied, and I may suggest that the nature of Control Questions acts the same accordingly[109].

(4) Face-to-face verbal interaction is merely one of the many types of communication among people in everyday conversation and in institutional talks of different settings. There are, of course, other non-verbal features to examine with regards to JK's questioning which performs impolite acts. For example, the ways of expressions of questioning: the facial expressions/acts, body language/moments and voice expression-change of high pitch/dynamic when JK delivers different questions. As regard to the analysis of verbal rhythmic feature, for example, intonation and prosody, a reliable and systematic research plan requires a large amount of recordings which provide sufficient quality data in order to select demonstrable types of questions for further research on quantities. What I have shown in this study is only a small part, I believe,

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[107] The Jeremy Kyle Show- 19-11-2012: *Did my sister sleep with my boyfriend while I was pregnant?* Please refer to [Appendix 8-3] for the complete conversation.

[108] David Greatbatch's (1987) news interview sequence: (1) Interviewers (IRs) and Interviewees (IEs) systematically confine themselves to producing turns that are at least minimally recognizable as questions and answers respectively. (2) IRs systematically withhold a range of responses that are routinely produced by questioners in mundane conversation. (3a) Although IRs regularly produce statement turn components, these are normally issued prior to the production of questioning turn components. (3b) IEs routinely treat IR's statement turn component as preliminaries to questioning turn components. (4) The allocation of turns in multi-party interviews is ordinarily managed by IRs. (5) Interviews are overwhelmingly opened by IRs. (6) Interviews are customarily closed by IRs. (7) Departures from the standard question-answer format are frequently attended to as account-able and are characteristically 'repaired'.

[109] Please refer to Appendix [8-1] and [8-2] where there are two examples provided as references.

of this rich data. There is more research value which is worth to be further investigated in a wider field of linguistic pragmatics studies.

8.4 The Role that Theories play in an Empirical Study

For many researchers, doing an empirical analysis for linguistic studies can be interesting from the beginning, struggling in the middle and learned at the end of the research. Unlike physics or chemical studies where the hypotheses are set up upon solid metal samples and numbers and can be examined by instruments and machines, the assumptions of linguistic studies may be interpreted in various ways which depend on what methodology I use and what theory/strategy I apply to the data. The observation-based investigation can easily lead linguistic researchers to write down ten possible research questions, then roaming around a number of strategies, and eventually find out that there is no one answer for one specific set of data. I would like to conclude this study with a slightly different way- to question, but briefly. To start with, it's again JK's question:

JK: Who the hell do you think you are?'.[110]

As a person lives in a norm formalized society, he does not have to be a linguist or a researcher, but will immediately sense this is a challenge without a second thought. However, from a linguistic pragmatic perspective, this is Negative Politeness (Brown and Levinson, 1978) if one does research on politeness strategies in 1978 and this is a 'Rhetorical Challenge in Impoliteness Strategy' (Culpeper et al. 2003) if one is a researcher working on the recent theory of Impoliteness in 2003 or 2013.

Negative Politeness: on-recordness (1978)

❭

JK : *Who the hell do you think you are?*

↑

Negative Impoliteness: off-record - Rhetorical Challenge (2003)

Referring to Brown and Levinson (1978:138), the phrase *Who the hell do you think you are?* is classified in *Strategy 1 : Be conventionally indirect, Negative Politeness*. Brown and Levinson (1978:138) point out that '[n]egative politeness is redressive action addressed to the addressee's negative face: his want to have his freedom of action unhindered and his attention unimpeded' and this critical challenge of the indirect

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[110] The Jeremy Kyle Show-27-06-2013: I'm disowning my daughter because she slept with my husband!

speech act above 'pushes the challenge over to on-recordness', which is doing FTAs without redressive action (Brown and Levinson, 1978:138). Looking at it from a different strategy, Culpeper (2003:1559-1560) and Bousfield (2008b:242) claim the phrase *Who the hell do you think you are?* is a Rhetorical Challenge, (both Positively and Negatively face damaging) where 'in which they have been delivered, have little or no expectation of a response' (Bousfield, 2008b:242). That is, one sentence placed in two models is evidence for different strategies.

The second example I look at is 'a felicity condition'. By reference to Searle (1969), Brown and Levinson (1978: 137) note that '[a] felicity condition (Searle 1969, after Austin 1962) is one of the real-world conditions that must be met by aspects of the communicative event in order for a particular speech act to come off as intended' (Brown and Levinson, 1978:137). For delivering a request successfully, the S must want the thing/action requested and the H must be thought potentially able to comply with the request. They claim that for making requests, only the forms expressed by 'a

❧ A felicity condition schema ❧

A felicity condition +	question ± subjunctive ± possibility operator ± *please*
	assertion + negation ± subjunctive ± possibility operator ± tag ± *please*

felicity condition' schema are polite, otherwise, they are rude[111] indirect requests (Brown and Levinson, 1978:140):

Thus, if we follow a felicity condition schema, this indirect request is polite:

> JK: Can you shut up a minute, please?

And so as this one:

> JK: Would you do me a favour and button it?[112]

Both of the requests above contain inappropriate strong wording: *shut up* and *button it*, which are categorized in Culpeper's *conventioanalised impoliteness formula*, although the recipients hear a structurally polite felicity condition as in *Would you do me a favour?*. However the wordings may not be considered to be polite unless they are said in a playful way, perhaps, to a close friend, family member and so on.

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[111] The term 'rude' is not a counter phrase to linguistic politeness by Brown and Levinson, nor is it the academic rudeness interpreted by Bousfield (2008b) or Terkourafi (2008).

[112] The Jeremy Kyle Show- *I hate my brother- Today I disown him.* (30-10-2013)

Let us see another example in my data, where JK delivers a structurally polite indirect request *Can you wait a minute?* .

Data : The Jeremy Kyle Show : 23-04-2013
Title : You slept with another man and disappeared for a year - Prove I'm the dad!

1	JK		Right, let::let's
	Keith		
	Gemma	I split up with him so I can go and deal with my own business. ::: Yeah.　‖SHUT up.

2	JK		‖ Blud. Blud. Can you wait a minute? She is speaking.
	Keith	‖Tell me. That's why (-----------)	
	Gemma	‖SHUT up. I am speaking. Yo:	Thank

3	JK		Give me two minutes.
	Keith	[Claps hands and laughs:::::::::::::::::::::::::::::::]	
	Gemma	you! Thank you!	

JK's question *Can you wait a minute?* accomplishes *a felicity condition* structurally and is a polite indirect request. However, during the interaction, JK interrupts and stops Gemma and Keith's argument (although Keith also interrupts Gemma), in which a negative impoliteness strategy: invade the other's space (hinder- physically and linguistically) is

JK : *Can you wait a minute?*

performed (Culpeper, 1996; Culpeper, et. al. 2003). We may predict here, JK politely asks Keith to stop talking (not saying 'Shut up' here) in order to keep the interview going, albeit by performing an impolite strategy. Thus, it is not possible to define whether an indirect request (or 'Power-masking Question' in this study) is polite or rude merely by looking at the sentence structure here.

Bousfield (2008b:73) points out that 'a central concept to any approach to a linguistic issue within pragmatics is that of intention, or more specifically, attributing intention'. However, it is also true that it's not possible to know S's intention because we are not the speaker. Bousfield refers to Culpeper (2003 et. al.) and suggests that:

'(...) then there is no claim that one can retrieve the actual intentions of speakers, but rather, the 'plausible' intentions can be restructured, given adequate evidence. '

As discussed in Section 7.4, if S intends face-damage and the H perceives the S's intention to damage face (Goffman 1967), then impoliteness is successfully conveyed. Look again the example above: JK performs the *negative impoliteness strategy-Hinder* and the recipient Keith responds on JK's request and stops talking, and

interestingly, he claps hands and laughs. It does not look like Keith has been unhappily insulted, although his reaction may be a face-saving act to JK's impolite act. Still, a successful negative impoliteness strategy is employed here.

The last example I look at is the control question. I discussed in Chapter Seven how JK does the face threatening acts in delivering an Imperative Question. Now here let us look at this question where JK fails to follow *a felicity condition scheme* to deliver an indirect request, but a polite imperative question is presented.

Data : The Jeremy Kyle Show : 24-04-2013
Title : Why don't you let me see my teenage son?

1	JK	[Looks at Dean and his mum] Actually tell you what why don't you::why don't you head down that corridor with your
	Robert	
	Mother	[Prepares to stand up]
	Dean	[Prepares to stand up]

2	JK	mum. Your dad is down there. I'll just finish here with Robert.
	Robert	
	Mother	[Stands up and leaves the stage]
	Dean	[Stands up and leaves the stage]

If we follow a felicity condition scheme, the question '*(...)why don't you head down that corridor with your mum?*' is rude. However, as discussed in Chapter 4.3.5, JK delivers this imperative question with low volume, flat intonation and low pitch and his intention to threaten H's face is not obvious and we may predict that he just simply sends out an indirect request to ask them to leave the stage. This question may be direct (but not bald), but both Robert and his mother do not seem to be offended or look like they have been rudely treated in the interaction. Referring to Bousfield (2008b:72), 'for impoliteness to be considered successful impoliteness, the intention of the speaker (or 'author') to 'offend' (threaten/damage face) must be understood by those in a receiver role'. Thus, if both parties, JK and Robert, do not detect that impolite act, impoliteness is unsuccessful. Thus, referring to different theories, we find that when a sentence structure indicates that a question is polite, it is actually impolite; a sentence structure indicates that a question is rude, it in fact may be a polite indirect request. So, how do

JK : Why don't you head down that corridor with your mum?

linguists decide what methods and which pragmatic theories in order to help us to understand an utterance? Perhaps we should go back to the question: *What do we study this subject for?* I bring out this question to question myself.

8.5 Rethinking my role: Acting as a linguistics researcher in social science studies

There was once I told a British friend who asked me a question after a laugh about my using *The Jeremy Kyle Show* as the research data. I described my research field, Pragmatics, the sub-field of Linguistics and she then asks *So, what do we study Linguistics for*? (with a curious face but not being challenging or impolite, I suspect). With my very instincts I replied: *To:: understand our:: human languages better...* (actually my facial expression may look 'what a question you ask?'). She then asked *And, what do we want to understand human language for?* (I assume her real question might be *If it is not to learn the second or third language, what is beneficial to humans to study linguistics?*). I smiled and a discussion in Sarah Mills' speech[113] inspires my answer and I then replied: *Through linguistic studies, we can obtain our knowledge and understanding of human language as well as the cultures and customs behind them, so that we are able to broaden our vision to this great world and are able to communicate with a more suitable proper manner*[114].

Sarah Mills's talk elicits some discussions about whether we should teach politeness and impoliteness in class or not. As a second language user, I actually believe that it is necessary to be taught or to talk about (im)politeness if one wishes to involve him/herself into that culture. If we are talking from the position of an educator, I would believe the choice is given to the second-language users. With regard to the act itself, the communicative behaviours vary from cultures to cultures, not only the languages we speak, for example the British communicative indirectness may not be completely applicable in Chinese culture, but also the gestures and non-verbal behaviours. For example, in western countries, such as England, using a spoon to tap a glass at the dinner table for eliciting attention for one's announcement is completely normal, while it is unacceptable and impolite to use chopsticks to tap the bowl in Taiwanese culture. Language and culture learning are like the two sides of one object, which is cohesively related and may influence each other. That is, we are able to learn manners through being aware of (im)politeness practices in one culture.

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[113] Sara Mills (2013) gave a speech on the topic *Rethinking English Politeness*, in the conference - *Teaching and learning (im)politeness* in SOAS, London (8-10, July, 2013). This speech then elicits a discussion about *Should we teach politeness to people from a different country?*

[114] This is, of course, a revised version of the reply that day. I am certain my answer to that question now is very close to what I said but my thought is more complete as stated above.

This study has two objectives: the first objective is to take an angle from the empirical study which allows us to observe media language/discourse used in the real world in the 21st century, and using Conversation Analysis as a method makes practicable access to this kind of pragmatics research possible. The second target is to explore the notion of questions from both scientific linguistic and sociological perspectives and this exploration reveals (1) the genuine functions of questions (in terms of sociolinguistics) and (2) the features of face work in questioning and in what way linguistic politeness and impoliteness play their roles in media discourse. Being aware of the limitation of one method and one theory, the empirical study demonstrates that the conversation-analysis-oriented research has its limitations in discovering the use and function of media discourse, but in another way, CA provides a practical pathway to uncover the intentions behind utterances in questions-in-interaction, which is what speech act studies neglect. I have shown the work with the applications of speech acts and for analyzing the questioning sequences. By examining politeness and impoliteness phenomena, I explored one of the most important human actions across cultures, while with the assistance of Conversation Analysis, we are able to define these acts. It does not matter whether we look at the phenomena from the perspective of the first order politeness (everyday use) or second order politeness (theoretical) and, as I have discussed above, there is indeed no one perfect theory or one methodology that can answer all the questions about the languages of the human race. I really wish to put it this way, but I probably can't, yet, *If we realize that it is not possible to use a shallow pan to make perfect beef stew, why not try a Le Creuset?* Yet, actually, the best method for making the most delicious casserole is to fry all the ingredients in the pan first, and move to a Le Creuset and stew. So are the research methodologies and theories meant to be in social science studies. There is, I believe, only 'what' methodologies and 'how' to use the best of it/them when analysts come to manipulate and interpret it/them. In the end, theories or methods are designed by us (humans) to apply for one purpose - to understand us (humans) better. Thus, after all, linguistic pragmatic study is merely a vehicle, which takes us to explore different languages and cultures related to 'us'.

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APPENDICES

[Appendix 2-1: Transcription Conventions, Heritage and Atkinson, 1987]

Transcription Conventions	**Heritage and Atkinson, 1987**
Simultaneous Utterance *Notation:* [[	Utterances starting simultaneously are linked together with either double or single left-hand brackets: Eg: *Tom:* *I used to smoke a lot when I was young.* [[*Bob:* *I used to smoke Camels.*

Overlapping Utterance
Notation: [
	When overlapping utterances do not start simultaneously, the point at which an ongoing utterance is joined by another is mark by a single left-hand bracket, linking an ongoing with an overlapping utterance at the point where overlap begins:
	
	Eg: *Tom:* *I used to smoke a lot*
	                    [
	       Bob: He thinks he's real tough

Contiguous Utterance *Notation: =*	When there is no interval between adjacent utterances, the second being latched immediately to the first (without overlapping it), the utterances are linked together with *equal signs*: Eg: *Tom:* *I used to smoke a lot =* Bob: = He thinks he's real tough
Characteristics of Speech delivery *Notation:* co:lon	In these transcripts, punctuation is used to mark not conversational grammatical units but, rather, attempts to capture characteristics of speech delivery. For example, a colon indicates an extension of the sound or syllable it follows: Eg: *Ron: What ha:ppened to you* And more colons prolong the stretch: Eg: *Mae: I ju::ss can't come* *Tim: I'm so::: sorry re:::ally I am*

Transcriptionist doubt
Notation: (   )
	In addition to the things of intervals and inserted aspirations and inhalations, items enclosed within single parentheses are in doubt (eg. 1), and sometimes multiple possibilities are indicated (eg 2):
	
	Eg 1: *Ted: I ('spose I'm not)*
	       (Ben): We all (t-)
	
	Eg 2: *Ted: I (spoke to Mark)*
	                   ('spose I'm not)

Applause *Notation:* Xx	String of X's are used to indicate applause, with lower and uppercase letters marking quiet and loud applause respectively: Eg: *Audience: xxXXXXXXXXXXXxxx*

Other transcript Symbols
Notation: →
	The left-hand margin of the transcript is sometimes used to point to a feature of interest to the analysis at the same time the fragment is introduced in the text. Lines in the transcript where the phenomenon of interest occurs are frequently indicated by arrows in the left-hand margin.
	
	Eg: *Don: I like that blue one very much*
	     → *Sam: And I'll bet your wife would like it*
	       Don: If I had the money I'd got one for her
	     → *Sam: And one for your mother too I'll bet*

[Appendix 2-2 : Transcription Conventions for the Present Study]

	Transcription Conventions for the Present Study
Contiguous Utterance	When there is no interval between adjacent utterances, the second being latched immediately to the first (without overlapping it), the utterances are transcribed as below.
	Eg: Graham: You feel hurt. Lost. Mother: Lost.
Overlapping Utterance *Notation:* ‖	When overlapping utterances do not start simultaneously, the point at which an ongoing utterance is joined by another is mark by the notation ‖
	Eg: Mel: I never said I had it in my leg. Naomi: ‖Yes, you did!
Interruption Utterance *Notation:* ╫	The notation ╫ marks at where interruption utterances start and use dotted line ---- at the end of lines to indicate the length of interruption.
	Eg: JK: So, we've gone through not-at-all to kind of… Steve: ╫ I didn't say not at all, did I ?
Extensions of Sound *Notation:* ::::	Colons indicate extensions of the sound more colons prolong the stretch. One colon indicates a 0.25-second-extension and four colons indicates 1-second-extension, etc.
	Eg: JK: When you were growing up, were you angry with her, did you hate her? Rachel: O::::h. I hated her. I hated her. I hated her guts.
Pauses *Notation:* [:::]	Colons with [ ] indicate pauses and the number of colons prolong the stretch. One colon indicates a 0.25-second-pause and four colons indicates 1-second-extension, etc.
	Eg: Ann: When I give a birth to the baby, he can have it. JK: He can have it? Is that what you just said? [:::::::::] Ha can have IT?
Transcriptionist doubt *Notation:* (-)	In addition to the things of intervals and inserted aspirations and inhalations, items enclosed within single parentheses are in doubt.
	Eg: JK: You could be the father. You could be the uncle. Liam: No, I don't want to be the father, if (t-)
Applause *Notation:* Xx	String of Xs are used to indicate applause, with lower and uppercase letters marking quiet and loud applause respectively:
	Eg: JK: Let's give them a round of applause. Audience: xxXXXXXXXXXXXXXxxx
Non-verbal actions & Vocalization	Placing 'upper notes' above the phrase when one speaker delivers words with remarkable actions or vocalization.
	Eg: JK: [Slowly and calmly] That's the most emotion you've showed all day Tim: [Glare at Jeremy & make face] Funny ?

Date: The Jeremy Kyle Show (08-12-2008)
Episode : I kept my cheating a secret now I doubt you're the dad!

(Q. 37)	Jeremy	I have to tell you, I'm I'm I will cut straight to the chase, my darling. How long have you been with Liam?	→[IQ]
(Q. 38)	Jeremy	How old is your son?	→[IQ]
(Q. 39)	Jeremy	You only told him a month ago?	→[IQ]
(Q. 40)	Jeremy	Your child is four weeks old and you tell a bloke who's gone through a whole pregnancy with you a:nd a month of this child's life he might not be the dad?!	→[ChQ]
(Q. 41)	Jeremy	When, if there is any doubt, [:::::] that was ten month before? (Yeah) That's nice.	→[SQ]
(Q. 42)	Jeremy	I, actually, when I read this, I was slightly incredulous. Why wouldn't you tell him when you cheated on him?	→[ChQ]
(Q. 43)	Jeremy	Why did you wait until the baby was born?	→[IQ]
(Q. 44)	Jeremy	Why didn't you leave him then?	→[IQ]
(Q. 45)	Jeremy	Is it:: is it not true that the reason you didn't tell him until the baby was a month old was that::: you'd also cheated on him recently before and you didn't like the fact that he reacted quite badly to it?	→[LQ]
(Q. 46)	Jeremy	In your mind who do you think the father is?	→[CQ]
(Q. 47)	Jeremy	So you don't think this guy is the father?	→[CQ]
(Q. 48)	Jeremy	You don't you don't think Liam is the father?	→[IQ]
(Q. 49)	Jeremy	Have you told the other guy?	→[IQ]
(Q. 50)	Jeremy	Great! Liam must be having a wonderful time?	→[SQ]
(Q. 51)	Jeremy	You know the other guy that might be, the one night stand, when did you tell him?	→[IQ]
(Q. 52)	Jeremy	You just getting better and better, you, don't you?	→[SQ]
(Q. 53)	Jeremy	And you grin? What's that done to Liam?	→[IQ]
(Q. 54)	Jeremy	Do you think you've fallen into that trap, the two of you of just habit?	→[IQ]
(Q. 55)	Jeremy	Has Liam ever cheated on you?	→[IQ]
Q. 56)	Jeremy	Doesn't sound very mature, does it?	→[ChQ]
(Q. 57)	Jeremy	Your mum, Kerry, she doesn't like him at all, does she?	→[CQ]

[Appendix 3-2: Kyle heads to US with 'human form of bear baiting']

Kyle heads to US with 'human form of bear baiting'

The Jeremy Kyle Show is set to be unleashed on unsuspecting audiences in the US, in the hope that its confrontational host will overtake Jerry Springer and become the king of daytime television

It was once described by a British judge as a "human form of bear baiting" due to its toxic combination of lie-detector tests, seething family feuds and an irascible presenter seemingly intent on causing trouble.

Now, The Jeremy Kyle Show is set to be unleashed on unsuspecting audiences in the US, in the hope that its confrontational host will overtake Jerry Springer and become the king of daytime television.

The programme, which has recorded more than 1,000 episodes and is currently the most widely-watched daytime show on British television, is owned by ITV. The company's production arm, ITV Studios, has signed a deal with producer-distributor Debmar-Mercury to bring it to the US.

The announcement was made this morning in Las Vegas at the annual conference of the National Association of Television Program Executives, where the two companies hope to attract the interest of US broadcasters. A series of programmes will be recorded later this year, and will be screened in 2011.

"I'm really excited to be working with ITV Studios and Debmar-Mercury in the USA to recreate the success of the UK show stateside," Kyle said. "I'm particularly looking forward to meeting ordinary American people and hearing about their extraordinary lives. This show isn't about me – it's about their issues and problems and how we can face them together, with complete honesty and openness, in front of US audiences."

The 44-year-old presenter, who lives in Berkshire, will continue to make the UK version of the show and has no plans to move to the US permanently. Mort Marcus and Ira Bernstein, co-presidents of Debmar-Mercury, said they were certain that American audiences would "wholeheartedly embrace" Kyle because he brought a "unique sensibility to a proven format".

Marcus added: "We believe there's a market for it if he can hit the right tone for this country. It's so rare that you get to try out a new show with somebody who has done this kind of TV a thousand times before."

Michael Wolff, a media commentator for Vanity Fair magazine, said he suspected the US version of the show would be a "huge hit". He said: "It has a very good shot. Anything that combines aspects of reality TV and isn't too expensive to produce pretty much defines something that has a massive chance of success in the US market. It's the kind of format that's been successful here before – and nobody ever seems to go broke adapting a British format."

Since launching in 2005, *The Jeremy Kyle Show* has steadily grown in popularity, increasing its share of the ratings every year. It currently attracts about 1.8 million viewers. Much like the equally successful Jerry Springer Show, guests are invited to hammer out their problems – usually involving their partner or other members of their family – and are interrogated by Kyle in front of a live studio audience, who are able to advise or criticise as they see fit.

The show also features provocative or outrageous titles to entice viewers, of which past examples include: "My husband slept with my daughter", "My sister's a teenage prostitute" and "I'm not a liar, I'll prove I slept with your boyfriend".

In some cases, participants are asked to prove they are telling the truth by taking a lie detector test, while male guests can also be DNA tested if the paternity of a child is in doubt. The results are then revealed on air.

The show gained notoriety in 2007, when a security guard called David Staniforth became the first person to be convicted of assault on a British talk show after headbutting his love rival Larry Mahoney, a bus driver, during an argument on stage.

After fining Staniforth £300 and ordering him to pay £60 costs, District Judge Alan Berg declared: "It seems to me that the whole purpose of *The Jeremy Kyle Show* is to effect a morbid and depressing display of dysfunctional people who are in some kind of turmoil.

"It is for no more and no less than titillating members of the public who have nothing better to do with their mornings than sit and watch this show, which is a human form of bear baiting which goes under the guise of entertainment. The people responsible for this, namely the producers, should in my opinion be in the dock with you, Mr Staniforth." Following the judge's comments, the show's government-backed sponsors Ufi, which runs the adult education service Learndirect, cancelled its £500,000-a-year deal.

[Appendix 3-3 : BBC News Judge blasts Kyle show as 'trash']

Judge blasts Kyle show as 'trash'

BBC News Tuesday, 25 September 2007

A judge has branded *The Jeremy Kyle Show* "a form of human bear-baiting" at a court case in Manchester.

District Judge Alan Berg said the ITV1 daytime programme was "trash" and existed to "titillate bored members of the public with nothing better to do".

The judge made the comments while sentencing one of the show's guests, who head-butted his love rival during filming earlier this year, for assault.

He added that the show's makers were partly to blame for the attack.

He added that producers had persisted in contacting David Stainforth from Chesterfield to persuade him to make an appearance on the show.

'Limited intellects'

During a recording on 16 May, Stainforth lashed out at bus driver Larry Mahoney, who had begun an affair with his wife Jennifer after moving into their home as a lodger.

Stainforth told the court he had initially been reluctant to appear on the show, but changed his mind after being told his wife was considering a reconciliation.
The 45-year-old was ordered to pay a £300 fine and costs at the hearing in Manchester Magistrates' Court.

In his sentencing, Judge Berg was reported in the Manchester Evening News as saying: "I have had the misfortune, very recently, of watching *The Jeremy Kyle Show*.

"It seems to me that the purpose of this show is to effect a morbid and depressing display of dysfunctional people whose lives are in turmoil."

He added that it was "human bear-baiting which goes under the guise of entertainment".

"It should not surprise anyone that these people, some of whom have limited intellects, become aggressive with each other.

"This type of incident is exactly what the producers want. These self-righteous individuals should be in the dock with you. They pretend there is some kind of virtue in putting out a show like this," said Judge Berg.

A spokeswoman for ITV said: "We do not recognise the district judge's description of our programme, or his opinion of the viewing public and the people who choose to take part in our programme in an effort to resolve their problems."

Warning of 'Jeremy Kyle' future

Monday, 11 February 2008, 15:41 GMT

A lack of father figures is creating a "Jeremy Kyle generation" of men with little chance of work and a high rate of criminality, the Tories have warned.

Shadow work and pensions secretary Chris Grayling also criticised the "monstrously inappropriate" example set by footballers and other celebrities.

Ministers had been "morally negligent" in their attitude towards helping young men, he added.

But the government said it was "committed" to providing opportunities.

ITV1's Jeremy Kyle Show - a daytime discussion programme in which members of the public often confront one another - was described as "a form of bear-baiting" and "trash" last year by a judge sentencing a guest who headbutted a love rival on camera.

Mr Kyle's show has been described as a "form of bear-baiting'

'Ill-equipped'

Recent episodes have included: My Dad Made Me Believe He Was My Boyfriend; Are We Brother And Sister? Today, We Need The Truth; and If I Prove I Haven't Cheated, Will You Let Me See My Children? In a speech to the Demos think-tank, Mr Grayling said: "In too many places, in too many communities, we have a Jeremy Kyle generation of young men reaching adult life ill-equipped for it.

"Lacking the right social skills. Lacking a sense of purpose and responsibility. Lacking self-confidence. Lacking the ability to seize on an opportunity and make the most of it. "And as a result turning against the society in which they live." Mr Grayling said: "Family break-up often means that there is no father figure in childhood. Teaching recruitment patterns often mean there are few male role models at school.

"For those whose skills are not academic, the path into stable employment is much less clear than it was for past generations. "And so while the craft jobs of today are occupied en masse by young men from eastern Europe, our own young men all too often hang around on the fringes, uncertain about where and how to build their lives."

'Lessons'

There was a danger of this continuing from generation to generation, Mr Grayling said.

He added: "Our young boys are too often drawing lessons about life from footballers and celebrities who behave in monstrously inappropriate ways. "There are, of course, footballers who do great work in the community and set a worthy example on and off the pitch. "But it is also true that many footballers who are earning more in a week than many families will see in a year get themselves arrested, pick fights, take drugs and set a rotten example. Their selfish antics are then replicated by young people."

Accusing Prime Minister Gordon Brown of undermining the role of young men in society, he said: "The New Deal and the welfare programme have been inadequate, the criminal justice system too soft.

"It is morally negligent to abandon so many young men, so, I want this speech to spark a debate about how to end the inequality of hope.

"We need to provide leadership in government to create a climate for the social entrepreneurs to flourish and re-engage young men.

"Second, we need to promote positive, socially responsible male role models and third, we need practical measures to combat family breakdown, worklessness and poor educational opportunity."

But Welfare Reform Minister Stephen Timms said youth unemployment was down by almost 37% since 1997 and that the New Deal had helped more than 1.8 million people into work. He added that the government was aiming to "build on this" and was "committed to providing all young people with the work or educational opportunities they deserve".

[Appendix 3-5 : The Jeremy Kyle Show, 08-12-2008]

Data: The Jeremy Kyle Show (08-12-2008)
Topic: JK's Opening Questions

(Q. 37)	Jeremy	How are you, sweetheart?	→[IQ]
(Q. 38)	Jeremy	You were with Peter for how long?	→[IQ]
(Q. 39)	Jeremy	Peter and you were mates, were you?	→[IQ]
(Q. 40)	Jeremy	Why we are here?	→[IQ]
(Q. 41)	Jeremy	You don't want him to be (the father of the child)?	→[IQ]
(Q. 42)	Jeremy	Why did you have unprotected sex with him, then?	→[IQ]
(Q. 43)	Jeremy	Was it a serious relationship?	→[IQ]
(Q. 44)	Jeremy	Did he know that?	→[IQ]
(Q. 45)	Jeremy	Why didn't you tell him then?	→[IQ]
(Q. 46)	Jeremy	You said there was somebody else at that time. Who was that?	→[IQ]
(Q. 47)	Jeremy	You still in love with him?	→[IQ]
(Q. 48)	Jeremy	Your ex is Neil. Does he think he is the father?	→[IQ]
(Q. 49)	Jeremy	You'd love him to be, wouldn't you?	→[IQ]
(Q. 50)	Jeremy	But what happens if Peter is the father?	→[IQ]
(Q. 51)	Jeremy	And you think that he won't get that message?	→[IQ]
(Q. 52)	Jeremy	Is he trying to get back with you?	→[IQ]
(Q. 53)	Jeremy	Have you ever let this guy up the garden path?	→[IQ]
(Q. 54)	Jeremy	Have you ever [:::] So it's him. It's in his head.	→[IQ]

[Appendix 3-6 : The Jeremy Kyle Show, 11-11-2008]

Data : *The Jeremy Kyle Show*: 11-11-2008
Title : Who got you pregnant…Me or my Brother?   Time Frame:14'28"~14'45"

1	JK	
	Liam	
	Mel	
	Naomi	What friend are you? What friend are you that can go and sleep with someone's
	Audience	
2	JK	ǂ THAT'S REALLY SPOT ON! What about your boyfriend?
	Liam	
	Mel	I've:: I've never been your friend.
	Naomi	boyfriend?
	Audience	
3	JK	who slept with your mate, and then wasn't going to tell you till you found out
	Liam	
	Mel	
	Naomi	
	Audience	
4	JK	from somebody else? Why doesn't he get some grief?
	Liam	
	Mel	
	Naomi	
	Audience	[Cheers and applause::::::::::::::]

[Appendix 3-7 : The Jeremy Kyle Show, 11-11-2008]

Data : The Jeremy Kyle Show: 11-11-2008   Time Frame:14'58"~15'31"
Title : Who got you pregnant…Me or my Brother?

1	JK	
	Liam	
	Mel	
	Naomi	Saying you had a contraceptive rod in your leg, which you can't have in your
	Audience	
2	JK	
	Liam	
	Mel	I never said I had it in my leg. ‖ Never
	Naomi	leg anyway. You have it your arm. ‖ Yes, you did! You say
	Audience	[Laugh::::::::::::::::::::::]
3	JK	
	Liam	
	Mel	I had it in my arm and it took out. Yeah (which)
	Naomi	‖ And it snaps so you had to have I put in your leg.
	Audience	
4	JK	╫ Sorry. Hold on! Hold on.
	Liam	
	Mel	Yours yeah [::] had snapped [::::] as well. But when this one has:::
	Naomi	Well, it's (-)
	Audience	
5	JK	That Sunday was the day of the BBQ. You work late. You come at 12. You
	Liam	
	Mel	
	Naomi	
	Audience	
6	JK	arrived at 12. You two played around but you haven't had full penetrative sex,
	Liam	
	Mel	
	Naomi	
	Audience	
7	JK	right? What happened on the Thursday?
	Liam	
	Mel	‖ That's rignt.
	Naomi	Urh.. I've gone to my friends' house.
	Audience	

Data : The Jeremy Kyle Show: 11-11-2008   Time Frame:19'17"~19'57"
Title : Who got you pregnant…Me or my Brother?

5   JK   What do:: Who do you believe to be the father?
    Liam   [:::] Ryan.
    Mel
    Naomi

6   JK   Ryan?   Right. Is that your:::
    Liam
    Mel   Yeah.   ‖ I hope it's not his because he doesn't deserve
    Naomi   ‖It probably won't be any of them.

7   JK
    Liam   Well, basically, with her track record, you never know. You have to find out.
    Mel   ‖Yeah. OK.
    Naomi

8   JK   You're no better than she is! And I don't know why you [:::::::] What is that? If
    Liam
    Mel
    Naomi

9   JK   she is whatever you say she is, you're the male equivalent. My friend. You were
    Liam   ‖Yes::
    Mel
    Naomi

10 JK   in a relationship, she wasn't'!   You don't wanna be the father?
    Liam   I was in the wrong, yeah.
    Mel
    Naomi

11 JK   #You could be the father. You could be the uncle.
    Liam   No, I don't want to be the father, if (….)
    Mel
    Naomi

12 JK   You could be the stepmother or the aunty. That's great.   # The offer is open.
    Liam
    Mel
    Naomi   ‖I'll be neither. Cause it(   )

[Appendix 4-1 : An email reply from Esther N. Goody]

Dear Camille,

Your dissertation topic sounds very intreguing, Clever of you to see it as a good tool.

 I wish I knew about related publications.
In fact my students never worked in this direction.......

Recently I have been working around the issues raised in my edited book <u>Social intelligence and interaction.</u> (CUP, 1995).   Particularly, asking what might be the implications for link between emerging spoken language among the hominids, and patterns/processes in local, small-scale social worlds.

     [I have only published fragments:
      A chapter in Volume II of <u>Machiavellian Intelligence</u> , (eds) A. Whiten and ?R Byrne.
      A long resume/review of several books on the origins of spoken language, in JRAI,
       ?3 years ago.
   Both are arguing that we need to really consider implications/effects of primates coming to have spoken language- for how our social worlds work.

Two major papers have looked at the space between kinds of dialogue and social processes:
  (i)   "Social intelligence and the emergence of roles and rules." <u>Radcliffe Brown Memorial Lecture</u>. pub. in *Proceedings of the British Academy*. 97, 119-147.   In a way this looks at joking relations in a way similar to the 'Questions' paper.
  (ii)   "Dynamics of the emergence of institutional sociocultural practices." in <u>Technology, Literacy and the evolution of society.</u> (eds.D.R. Olson, and Michael Cole, Lawrence Erlbaum, New Jersey, 2006.

 What I am currently working on is how Dialogue is critical in fitting all this together. I have several chunks done, but it is far from 'in press'.

 None of this is much use for your dissertation!

Possibly useful directions:
I have kept in touch with Stephen Levinson and Penny Brown (the Politeness part of the Q and P volume) . Stephen is running the Max Plank Institute in Nyimangen, Holland. I keep trying to get them interested in 'dialogue'. Without success......

    However you could try writing to Penny Brown. She is at least a linguist. Ask her about any work she knows about related to your dissertation problems. (Stephen won't answer.) I can't find Penny's e-mail address - but you can probably track it down. Say I suggested your contact her. Another possibility I just heard about is someone working on Dialogue. Ivana Martkova, Emeritus Prof. of Social Psychology, I gather she was at Stirling. And at LSE. Her e-mail is ivanamarkova@stirling.ac.uk

    Let me know how it all goes.

Good luck,
Esther Goody

[Appendix 5-1 : The Jeremy Kyle Show, 24-02-2009]

Data: The Jeremy Kyle Show   24-02-2009
Episode: Our 5 year old daughter is trapped inside a 40 year old body

No	[Question Type] JK's Questions
1	[IQ] Will you aware quite quickly about the problem? Or?
2	[RR] Will, can you get the tissue for this lady, please? Thank you.
3	[CQ] Are you ok, sweetie?
4	[RR] Can you do me a favor? Because I don't pretend to be an expert. (…) What
5	[PIQ] How do you approach the daily life with her?
6	[IF] Do you guys every think about what's gonna happen? Do you?
7	[IF] Does she know why she is here today?
8	[PQ] Do you know what she said to me? What she said to me?
9	[IQ] *Do you wanna come with me? (No, I got a boy friend.)
10	[PIQ] So she's going to meet Hayli, what's that mean to you? [Surprise reunion]
11	[PIQ] *How long ago did we see each other?
12	[PIQ] Is she beautiful? (to the audiences)
13	[GQ] Carry, how are you, darling?
14	[GQ] How's been since we last spoke?
15	[PIQ] *Do you like going on an airplane?
16	[PIQ] *Do you know why you are here today?
17	[IQ] *Do:: Do you want me to tell you?
18	[PIQ] *Sweetheart, there is someone very very special who want to meet you. Do you know who it might be? You know Ashanti (not sure the spelling)? You are twin.
19	[CQ] * You have never seen her, have you?
20	[IQ] Do you like to see her?
21	[CQ] *It's being in the dream, hasn't it? To meet Hailey?
22	[PIQ] Guys, what this means to you as parents?
23	[PIQ] *Have you looked into the television and thought you were twin and you looked into the television (::) Cos' you are twins!?
24	[IQ] *Can we both stand in the front, can we stand together like twins, come on I like to see this.
25	[SQ] *So, rhh.. what we gonna do then?
26	[SQ] What the twins do?
27	[SQ] What you gonna do together then?
28	[SQ] What you gonna start by doing then? What you (?)
29	[SQ] *Play? What you gonna play? (laugh) I'm I'm good at playing I got three daughter.
30	[SQ] What do you want to play? I spy? No? It's no good?
31	[SQ] Who like Pepper Pig? 'I do.' She likes.
32	[PIQ] *We need to get you the same hat. 'I got two hat like that.' What colour is it? 'Hm::::::m Blue with dolphin'
33	[PIQ] *Where's the toys? What's in there? Oh. Oh:: I love.
34	[SQ] *Are we all right?

Note: Questions with * are those questions JK asks/talks to the children.

Data: The Jeremy Kyle Show, 06-03-2009	

No   JK's Questions
 1   How are you?
 2   Her mother, Tina, caused the problem in your mind? (yes) How?
 3   Are there two, sarah, the one you want to married to, and then the girl who is different when she is with her mom?
 4   How has it been before you got married though, I mean, you have always have problems with her mother?
 5   This is the relation that you want to have in the rest of your life?
 6   Say, how have we have got to the point, so interferon the mother
 7   How did that come to be? She said that to you?
 8   So for a number of years or months you thought they were, and you suddenly out in blues she dropped to this, why?
 9   Well, you had the argument, she said "you are not the father" what?
10   She turned around she said, what?
11   What did she say? Enjoy the dinner? You are not the father? What happened?
12   I mean that is really shocking, that's gonna blow anybody out in the water, isn't it?
13   She wasn't in a bad shape?
14   So would you, see I want to work out where her mother crisi
15   Why would her mother dislike you? Why wouldn't she (   ) you?
16   You've rat up some debt? How much?
17   Did she also lose your job?(yes,) why?
18   Do you think they are your girls?
19   All you want today is what? To say let me the dad if I am the dad?
20   If not what happens?
21   Have you been refused this since before this argument?
22   Why wouldn't this woman grand you a divorce?
23   How long were you with Sarah?
24   Why don't [:::] Why did you give it back to him?
25   Let's have a look, what did he said inside?
26   What sort of obligation do you two think what this gonna leave for this child when she's grown up? You are 30, both of you!
27   So, you have never said "you are not the dad"?
28   What about your mother? He said she has been the problem, have been
29   interfering?
30   Is it true?
31   What's your view of this relation for well almost a year?
32   Have you stopped him from seeing the kids? (Never)
33   So why haven't you seeing your kids?
34   Make the time, big boy! Is it?

Data : The Jeremy Kyle Show 05-12-2008
Title : Why don't you be a dad to your daughter?

1   JK I will help you but only if you are honest. Are you still taking cocaine? Yes or no?

Steward

Michelle

Audience

2   JK   So, we've gone through not-at-all to ╟ kind of…

Steward Yeah, I have weed, yea::   ╟ I didn't say

Michelle

Audience

3

JK You said you gave it. Well, GAVE it up. Stop it. Not at all. Yes, last week.

               [crosses his arms]
Steward not at all, yeah did I? I said I've stopped it.   [::] Don't get things

Michelle

Audience

4   JK   [cover face with his right hand] CAN I POINT OUT THIS MORNING I AM

Steward twisted, brother.

Michelle

Audience   [laughing :::::::::::::::]

5   NOBODY'S DAMN BROTHER? MY BROTHER LIVES IN NEW ZEALAND. LET'S JUST
      JK NAIL THAT THIS MORNING, SHALL WE? ╟ARE YOU STILL TAKING COCAINE?

                 [laughing]
Steward   ╟   Don't get it twisted.   O:Kay,

Michelle

Audience

6   [High pitch]
      JK   THAT'S A GOOD START THEN. BECAUSE

Steward yes, I take charlie. Wh:at going on with that?

Michelle

Audience

7   YOU ARE SITTING THERE LYING AND YOU OWED HER 13,000 POUNDS. SO FROM
        WHRE I AM STANDING YOU ARE AS BAD AND USELESS FATHER AS THAT DAMM
      JK CHAIR! THAT'S WHY!

Steward (----------------------------------)

Michelle

                 [Cheerying]   [Cheering]
Audience   xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

Data : The Jeremy Kyle Show : 10/08/2013/
Title : I'll prove you're not my baby's father but I still won't know who is

1	JK	Sorry sorry. Sorry. So from 13 of December you
	Dyana	(..) I had sex with two other lads. (::) OK?
	Dylan	
	Audience	

2	JK	had unprotected sex with Dylan? And then you waited for a couple of weeks,
	Dyana	Yeah!
	Dylan	
	Audience	

3	JK	three weeks, and then you have unprotected sex with two more? Now what
	Dyana	Yeah!
	Dylan	
	Audience	

4	JK	about them? Where are they?
	Dyana	Well, I've already tried to getting hold of one and I've asked him to do a DNA. He said he didn't want another baby. So he didn't come to
	Dylan	
	Audience	

4	JK	⫫So he can't be bothered? ⫫Why didn't
	Dyana	the scan with me and then he:: like Yeah. And he
	Dylan	
	Audience	

5	JK	you ask him that before you have sex with him? Yeah, go on.
	Dyana	Ei?[:::] But (...) one
	Dylan	
	Audience	

6	JK	So Dylan's
	Dyana	I can't find them I've seen him on Facebook. But then I can't find him.
	Dylan	
	Audience	[Laughing:]

7	JK	pitched up. Brilliant! Symptomatic in Great Britain in 2013. Why would you not have sex with all these men and then you wouldn't be in this position, would you?
	Dyana	Fair
	Dylan	
	Audience	[Cheering and Applause:]

8	JK	Come on. What do you want me to say?
	Dyana	enough, Fair enough. Fair enough. Fair enough. But
	Dylan	
	Audience	[Cheering and Applause:::]

9	JK	Why ( ) you raise the bar a little bit higher and become a sort of Everest and all that have to disappear-o. We've got it:: is that Dylan? He looks about 11.
	Dyana	Yeah. [Laughing::::::::]
	Dylan	
	Audience	[Laughing:::::::::]

| 1 | JK | So Dylan's coming out.   So Dylan could be a daddy. And the fact is we hope |

0	Dyana	[Laughing:::]
	Dylan	
	Audience	[Laughing:::]
1 1	JK	it's Dylan because one doesn't give us a stuff and the other can't be found!
	Dyana	Yeah.
	Dylan	
	Audience	
1 2	JK	I know you think I'm boring old fart. Maybe I am and you might think it's funny. It should:: I don't think it's funny. 'Cause it's
	Dyana	‖ I don't think it's funny. I really don't think
	Dylan	
	Audience	
1 3	JK	
	Dyana	it's funny. In the end of the day I just want to know who the dau:: who the father
	Dylan	
	Audience	
1 4	JK	He said not knowing if:if it's his is killing him.
	Dyana	of my daughter is.
	Dylan	
	Audience	

[Appendix 8-3 : The Jeremy Kyle Show, 09-11-2012]

Data : The Jeremy Kyle Show : 19-11-2012
Title : Did my sister sleep with my boyfriend while I was pregnant?

1
    JK   (...)We start with you, Carl. On off (:::) for 10 years. This is to find out whether you EVER slept with this woman. C'use that's the issue. This the huge debate about time and everything like that. But this is about whether or not. (:::) We asked Carl apart from one kiss he admitted to you, have he ever have any (::) other sexual contact with Kelly. Your on and off for 10 year boyfriend said No. (::::::::::) Why did you said no? [:::::::::::]
    Car   I'm telling the truth.
    Mel
    Kelly

2
    JK   [JK walked to Kelly and Mel]   [Lean forward to Mel] He was lying, love.   ╠ Have you have sexual
    Car   What?
    Mel   (....) sexual contact
    Kelly   Thank you. Thank you. What is (...)

3
    JK   intercourse we asked your on and off boyfriend of your baby for ten years. He said 'No'. And surprise surprise this test said HE is a dirty little liar.
    Car
    Mel
    Kelly   Thank you.

Data : The Jeremy Kyle Show: 14-11-2008
Title : Harassed by my ex, but has she lied about being pregnant?

1   JK   So you've seen the scan pictures, yeah?   Look at me.   Two babies?

                                            [Nod his head]

    Chris   Yeah.   Yeah.   Yeah   .
    Ann
    Rob

2   Look at Ann

    JK   Clear with everything?   What hospital?   The truth is

                                  [Nod his head]

    Chris   Yeah   .   [:::::]   New Town.
    Ann   New Town.
    Rob

3   JK   whether you like it or not, when the child is born [:::::]   [:::::::::::::::] Sorry,
    Chris
    Ann   He can have it.
    Rob

4   JK   do you know what? I've 've tried s::o hard.[::]   ╫ **Just SHUT your mouth**
    Chris
    Ann   ╫Not saying that, am I?
    Rob

5   JK   **a minute, will you?** [:::] Rea::lly, just be quiet. 'HE CAN HAVE IT'? Is that what you just
    Chris
    Ann   (-   )
    Rob

6   JK   said? [:::::::::::::::::::::::::::::] I CANNOT belie::::ve there are people watching this programmes that spend their lives, oh, great, craving a child, craving a pregnancy, and some::: 18-year-old kid with a mouth like a toilet sits on this stage and just thinks 'You can have it'! Is this about you trying to get back with your ex? Are you really pregnant? You are
    Chris
    Ann   ║No
    Rob

7   JK   prepared to give your baby up,[:::::::::::] yeah? He can have [::] IT?
    Chris
    Ann
    Rob