Aggression in Cartoons: A pragmatic study

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Abstract:

Today, aggressive language and expressions are frequently employed. They can be found in the media, at home, in school, and on the streets. Even books have some abrasive and harsh language that is occasionally avoided by style and other types by examples.

With such widespread verbal hostility, it is impossible to stop youngsters from hearing words that are hurtful to both the speaker and the listener. We discover that kids are employing them without understanding their implications or impacts.

This study is an attempt to pragmatically cover the verbal violence found in cartoons aimed at children. According to the results of the current study, it is used extensively in the data and with a variety of tactics for a variety of reasons.

1.1. Aggression

When describing a certain human or animal behavior, the word "aggression" is often employed. When people yell, physically assault one another, or otherwise strive to be disrespectful in specific situations, we frequently label them as aggressive. Assaults in sports or wartime killings might not be categorized as acts of aggression (Debono and Mark, 2014: 45).

Since it is difficult to define aggression, scientists have taken a considerable deal of time and effort to determine what behavior is and is not considered to be hostile. According to social psychologists, aggressiveness is defined as behavior that is designed to hurt another person who does not want to be hurt(ibid).

In order to interpret violence, one must comprehend intent and will. This implies that what I view as hostile may not be perceived in the same way by you. Even when the planned injury is the same as the unintended harm, the meant harm is worse (ibid).

According to social psychologists, "violence refers to aggression with the goal of causing extreme physical harm, such as injury or death." As a result, aggression is a subcategory of violence (Al Maida and Martins, 2015: 78).

The type of intent or will that underlies the act determines how the different varieties of violence are classified. There is something known as impulsive aggression, which occurs with only a little amount of will or effort and is determined by impulsive emotions (ibid).

According to the author of the same article, emotional aggression "is the result of the extremely negative emotions we're experiencing at the time that we aggress and is really not intended to create any positive outcomes" (ibid).

The following definitions of aggression are included:

Use of prohibited words,

 rude language,

impolite body language,

 spreading stories,

criticizing others adversely,

 bullying,

 threatening others,

 and other impolite behaviors include:

This study is only concerned with verbal hostility.

Verbal aggressiveness is an emotional behavior in which one uses language to hurt another person's feelings. Another definition is:

"Emotional and psychological behaviors in which language is primarily employed to replicate power and weakness in conversations meant to harm someone and result in loss of self-esteem or self-concept. Essentially, the victim experiences verbal abuse as well as emotional and psychological maltreatment. The community's communication norms and culture have a significant impact on how verbal encounters are seen and accepted as abusive (Klaus et al. 2007, p. 64).

Verbal abuse is "the habitual use of abusive language for correcting or educating the child and may be demonstrated in the actual language used, by intonation or gesture, and is found in the form of constant teasing or in the pronouncement of a curse," according to Wilson and Afamefuna (1986) (ibid).

In terms of pragmatics, verbal aggressiveness refers to the use of negative language or words to intentionally inflict emotional harm on another person. (ibid).

1.1. Cartoon

Cartoons are images that are either drawn or animated in a manner that is occasionally irrational and other times semi-realistic. The definition of a cartoon has evolved through time, but in modern usage, it refers to an animation or a collection of images that are intended to make a point, bring humor, or educate (Buss, 1961: 64).

Cartoons have their roots in the middle ages. The term "cartoon" initially appeared in the 19th century and "came to refer to humorous illustrations in magazines and newspapers" (ibid.). Punch magazine published the first example of it in 1843.

It was then used for political ends after that. It first applied to movies that were animated to look like print cartoons in the 20th century(ibid).

A cartoon is a single illustration or a collection of pictures that are intended to be hilarious in print. The phrase was first used in 1843 by Punch magazine to describe humorous illustrations that appeared in its pages, particularly sketches by John Leech. The first of these imitated the elaborate historical frescoes' preliminary sketches in the then-new Palace of Westminster, according to the same source.

Cartoonish films or animation are the focus of this study. The term "cartoon" eventually came to mean animation due to the visual resemblances between comic strips and the earliest animated films. Today, the term "cartoon" can refer to both animated cartoons and gag cartoons.

The term "cartoon" is most frequently used to describe children's television shows and short films, whereas "animation" refers to any form of graphical images shown in fast succession to create the illusion of movement (ibid).

1.2. Aggression in the language of cartoons

Although language academics have mostly avoided the subject of child violence, language standards in various contexts are sometimes based on presumptions about what children know about forbidden words (Anderson and Brad, 2002: 90).

What can psychologists, parents, and other people do about children's hostile expressions? Although it is normal for some children to be exposed to hostile language, linguistic scientists are unable to identify the specifics of this exposure (ibid).

There isn't enough information regarding children's aggressive expressions, but obscenity law observes that children are corrupted when they use or are exposed to such terms since they are not well aware of the dangers of such phrases. They consider it crucial to shield youngsters from exposure to hostile words because of this (ibid).

According to specialists, it may be inferred that "children are not naive about forbidden terms and that sampling the speech of children at different ages will demonstrate that the taboo lexicon emerges early and shifts through time. These people advocate "that swearing should be evident in young children and should comprise, at the very least, repeated offensive words, insults, and sexual terms" (ibid., 92).

According to others, "Frequency-of-use and subjective rating studies, such as those reported here, are necessary to document the phenomenon of aggressive language use in terms of age of emergence and gender differences"(ibid).

Studies have shown that very young infants can use violent language, but their lexicon is small and can be developed when they are one to four years old, according to the frequency of use. Children who are exposed to harsh language when they are in school can expand their vocabularies and have greater practice using it. They may have 42 words in their vocabulary (ibid).

For adults, the vocabulary gets narrower as they get older. Therefore, it can be said that youngsters use aggressive language frequently because they are unaware of its negative effects on other people, but as they become older and begin to understand the truth about it, they begin to use it less frequently (ibid: 93).

1.3. Aggression and impoliteness

According to Culpeper (1998: 86), "impoliteness is a type of aggression," and "prosecutors are licensed to aggravate a witness's face" in court is a "legitimate form of [that] verbal aggression". He goes on to say that this "legitimate" aggravation of the face may very well explain why "many plays, films, and television dramas have used the courtroom as their setting." Obviously, Cul-peper's fascination in rudeness is widely known.

In fact, he created an impoliteness model (Culpeper 1996), which was refined by him, Bousfield, and Wichmann in 2003, Culpeper again in 2005, and Bousfield again in this edited collection. Although the courtroom was not considered when designing the initial or updated models.

The US army training data (Culpeper 1996), the television game show The Weakest Link (Culpeper 2005), and the docu-soap The Clampers (Culpeper, Bousfield, and Wichmann 2003; Bousfield 2004) are just a few of the activity types that Culpeper and his co-authors have studied (Levinson 1992).In the first of these investigations, Culpeper (1996: 359) emphasized the point that rudeness is not always "a haphazard product of say a heated argument" in some activity types, but might be used by the participants "in a systematic way aspart of what they perceive to be their job". However, the concept of systematic impoliteness poses difficulties for certain scholars.

In fact, they contend that systematic rudeness should be seen as the standard for a particular community of practice and, as such, as politic behavior rather than salient behavior (Watts 1992, 2003; Locher and Watts, this book; see also Mills 2003, 2005). They also wonder if rudeness has occurred among participants in activity categories where conflictive discussion plays a significant role (or is the norm) (Mills 2005: 270).

Impoliteness, which is supposedly marginal and non-normative, is a common communication phenomenon that can appear in a wide range of discourse contexts, including those that are formal or informal, face-to-face or technologically mediated, spoken or written, fictional or real-life.

Researchers that study impoliteness have researched the following discourses, with the possibility of expanding the lists of discourse types and sources: - Discourse on military instruction (Culpeper 1996; Bousfield 2007a) A discussion of the law (Archer 2008; Harris 2011). - the conversation in the classroom (Cashman 2006; Dobs and Garcés-Conejos Blitvich 2013). - conversation at work (Schnurr et al. 2008; Mullany 2008, 2011) institutional discourse (Taylor 2011, for example)

While some speech activities in commonplace interpersonal interactions, like arguments and conflicts, will be rife with rudeness, they are much less frequently studied by researchers due to their limited availability (cf. moral concerns about recording subjects, as well as the social and legal restrictions that come with using offensive language).

Thus, it should come as no surprise that researchers turn to a variety of publicly accessible discourse, including Internet communication, television talk, as well as the language of literature and film, each of which demonstrates unique traits that may have an impact on the nature of impoliteness. For instance, it is well known that Internet users' anonymity fosters a feeling of impunity and a lack of restraint in them, which makes it easier for rude behavior to occur (see the sections on computer-mediated communication in Section 3.1). On the other hand, rudeness in mass-mediated real and fictional contacts is shown to fulfill an entertaining role (cf. the humour-related sections in Section 3.1). This is partly because of its originality.

Given that rudeness may be viewed as artificial if created by (script)writers, a fundamental question about the viability of analyzing fictional discourse13 arises. Even while they implicitly presume that fictional conversation does contain lessons for real-life interaction, linguists studying stylistics unavoidably see communicative phenomena as fictitious and do not necessarily extrapolate from their findings any implications holding for real-life language use.

1.4. Developing the model of analysis

The model developed here is an eclectic one depending on the following models. Since aggressive language requires one to be impolite so impoliteness theory is one of the most important theories depended on in this model. Sometimes being aggressive push the speaker to use taboo word and that's why it is also included in the current study. The speaker may use taboo to attack someone or he may use it just to communicate and this explains why the study includes strategies of communication.

1. Culpeper (1996) model of Impoliteness

Jonathan Culpeper introduced the first groundbreaking theory on rudeness in 1996. His argument holds that rudeness causes discord among environmentalists in discourse (Klaus, 2020: 61).

Although Brown and Levinson's notion of impoliteness served as the foundation for Culpeper's thesis, he disagrees with their assertion that impoliteness is "marginal to everyday conversation" (ibid).

According to him, it is difficult to understand the concept of politeness without first knowing the impoliteness phenomena. As a result, the impoliteness analytical framework needs to be enhanced and given the proper attention (ibid).

Culpeper distinguishes five super strategies by which impoliteness can be created and received. They are:

1. Rudeness that is on record

This tactic is used when the hearer's face is at risk and the speaker wants to hurt their appearance, as the unpleasant phrase will be delivered immediately and plainly. In contrast to FTA, Culpeper uses the term

"face-attack-act (FAA)" here to denote a face attack if the speaker has a purposeful desire to do so (ibid., p. 62).

2. Good-natured rudeness

When employed, this tactic is meant to harm the hearer's good reputation. It's meant to hurt his desire to have the speaker accept him. To positive impoliteness, Culpeper adds a variety of sub-strategies, such as (Anderson and Brad, 2002: 45):

- to ignore the hearer
- to have the common ground between interlocutors denied
- to select undesired topics to be tackled
- to mark the listener inappropriately
- show uninterest in what the listener says

3. Negative impoliteness

This strategy is "designed to attack the hearer's negative face want (his desire to be free from imposition)". There are certain sub strategies to be within this strategy (Klaus, 2020: 67):

- to frighten
-to ridicule
- to invade the hearer's space literally

4. Sarcasm or mock impoliteness

In this strategy the speaker uses strategies of politeness which are insincere. This means that these strategies seem polite but they are not (Akert and Wilson, 2010: 67).

5. Withhold politeness

This strategy "occurs when the speaker does not perform politeness where is it expected as in keeping silent when the speaker is supposed to thank the hearer" (ibid).

2.   The theory of taboo

There are two types of taboo: intentional and unintentional. The intentional taboo occurs when the speaker purposely intends to verbally hurt the listener and the unintentional occurs when there is no will of hurting (Klaus, 2013: 56).

The intentional occurs with the strategies of impoliteness mentioned above and the second occurs with Karpati model of the following communication strategies (ibid):

A . Appeal for Assistance

This strategy occurs when the speaker asks for help when he does not need it (ibid).

B . Mime

Mime is "related to the speaker using non-verbal strategies substituting an expression (e. g. clapping one's hands to illustrate applause, or rubbing one's eyes to indicate crying or tiredness, boredom)" (ibid).

C . Avoidance

There are two types of avoidance:

(a)   Topic avoidance:

This occurs when The speaker is omitting concepts for which his/her vocabulary is lacking at the time of speaking (Harry, 2009: 60).

(b)   Message abandonment:

This occurs when the Speaker "begins to talk about a concept but being completely unable to continue doing so due to a lack of phrases and expressions and thus ends up stopping in the middle of an utterance'' (ibid).

 B. The practical side

 The practical part of the study includes the data collection, data description and data analysis.

 1.   Data collection

 The data collected here are conversations from certain cartoons including aggressive expressions.

 2.   Data description

 The data under study are short conversations for certain characters taken from the cartoons under study.

 3.   Data analysis

 The analysis carried out here depends on the model developed in the theoretical part.

Text one

Class of Titans

 The first cartoon to be analyzed here is Class of the Titans. It is a "Canadian animated television series created by Brad Goodchild for Teletoon & Studio B Productions. The series follows the lives of teenagers,

ascended from Greek Gods and Goddess, who are members from Olympus, and their relationships with their mentors".

When one starts to analyze aggression in class of the Titans, in one scene, we can find the following aggressive expressions: Mild, bitch, hell and bastard. These words are said intentionally by the speaker with will of insulting the listener. The speaker uses different impoliteness strategies when saying these words. He uses the bald-on-record, positive politeness and negative politeness and they use the mime strategy and the abandonment strategy.

Text two
The Simpson

The Simpsons is "an American animated sitcom created by Matt Groening for the Fox Broadcasting Company. The series is a satirical depiction of American life, epitomized by the Simpson family, which consists of Homer, Marge, Bart, Lisa, and Maggie. The show is set in the fictional town of Springfield and parodies American culture and society, television, and the human condition".

In a certain scene in this cartoon, Maggie curses using certain aggressive expression like "son of a bitch" which is said intentionally using the positive impoliteness strategy. This is carried out with the will of hurting the listener.

In another scene Maggie again uses aggressive expression "this chair is fucking comfortable" this is unintentional aggressive taboo pronounced to show her opinion of the chair.

Text three
Leo and Tig

This is a cartoonic series intended to be educational for kids to tell them the importance of friendship. Leo is one of the main characters animated series (along with Tig). A young Amur leopard, he is the best friend of Tig.

In this cartoon we find that there are no many aggressive expressions since it is intended to be educational. But there are certain bad words pronounced by certain characters with the aim of showing certain emotional state.

In one of the scenes there is an expression " look at the fucking mountain" pronounced by leo. This is unintentional aggressive expression said not to hurt but to communicate.

Conclusions
1. To be aggressive means to use certain words that have a bad effect on the others.
2. Impoliteness and taboo strategies are used to issue aggressive expressions.
3. Aggressiveness is of two types intentional and unintentional.
4. Cartoon is full of aggressive words and expressions.
5. The aim of the cartoon effects the type of aggression. So in funny cartoon we find variety of aggressive words whereas in educational cartoons the are few.

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