

# การวิเคราะห์ความไม่สุภาพเพื่อความบันเทิงของผู้ส่งเสริมการขาย บนสื่อสังคมออนไลน์ในบริบทของไทย

วิรช วงศ์กิบันเกวฒนา<sup>1</sup> และปานปัน ปลั้งเจริญคร<sup>2</sup>

<sup>1</sup> สาขาวิชาภาษาไทย คณะมนุษยศาสตร์และสังคมศาสตร์

<sup>2</sup> สาขาวิชาภาษาอังกฤษ วิทยาลัยนานาชาติสื่อปลอดภัย

<sup>1</sup> นักวิจัยสายข้อมูลเก็บ

<sup>2</sup> สถาบันบัณฑิตพัฒนศิลป์

## บทคัดย่อ

บทความนี้มีวัตถุประสงค์เพื่อวิเคราะห์ความไม่สุภาพเพื่อความบันเทิงของผู้ส่งเสริมการขายในสื่อทางสังคมของคนไทยตามกรอบแนวคิดเรื่องความไม่สุภาพเพื่อความบันเทิง (Entertaining Impoliteness Framework) ของโจนาธาน คัลเพเพอร์ (Jonathan Culpeper, 2554) ข้อมูลการศึกษาในงานวิจัยนี้เก็บจากผู้ส่งเสริมการขาย (Influencer) ยกตัวอย่าง เช่น เน็ตไอดอล (Net idol) ยูทูบเบอร์ (YouTuber) และออนไลน์ เกมเมอร์ (Online gamer) ในระหว่างที่เผยแพร่ออนไลน์จากแพลตฟอร์มต่างๆ ในสื่อสังคม ทั้งใน ยูทูบ (YouTube) เฟซบุ๊กเพจ (Facebook Page) และช่องทางอื่นๆ และยังได้รับคะแนน การติดตาม และข้อเสนอแนะจากผู้ชมเป็นประจำ ทั้งนี้ผลการศึกษาพบ การใช้ความไม่สุภาพเพื่อความบันเทิงสี่รูปแบบ ประกอบด้วย 1) ความสุขทางอารมณ์ (Emotions of pleasure) 2) ความสุขทางสุนทรียะ (Aesthetic pleasure) 3) ความสุขจากการแอบดู (Voyeuristic pleasure) และ 4) ความสุขที่เหนือกว่า (Pleasure of being superior) โดยในการศึกษานี้ ความสุขจากการแอบดูเป็นประเภทเดียวที่สอดคล้องกับกรอบแนวคิดในสี่ของอารมณ์แปรปรวนซึ่งส่งผลต่อผู้ที่ถูกสังเกตและถูกคุกคาม อนึ่ง ความไม่สุภาพเพื่อความบันเทิงทั้งสามประเภท ได้แก่ ความสุขทางอารมณ์ (Emotions of pleasure) ความสุขทางสุนทรียะ (Aesthetic pleasure) และความสุขที่เหนือกว่า (Pleasure of being superior) ปรากฏน้อยและไม่สอดคล้องกันตามกรอบ เนื่องจากความไม่สุภาพ

เพื่อความบันเทิงในมุ่งมองของคนไทยที่ต้องกันข้ามลูกมองว่าเป็นลิ่งปกติที่สามารถปลุกเร้า ดึงดูด ให้ความบันเทิงและขับขันได้ ซึ่งเป็นส่วนหนึ่งของการมีปฏิสัมพันธ์และการสื่อสาร

คำสำคัญ ; ความไม่สุภาพเพื่อความบันเทิง, ผู้ส่งเสริมการขาย, สื่อทางสังคมของคนไทย

# An Analysis of Entertaining Impoliteness Employed by Influencers on Social Media in Thai Context

Wirat Wongpinunwatana<sup>1</sup> and Panpan Plangcharoensri<sup>2</sup>

<sup>1</sup>Thai Language program, Faculty of Humanities and Social Sciences

<sup>2</sup>English program, Sukhothai College of Dramatic Arts,

<sup>1</sup> Khon Kaen University, Thailand

<sup>2</sup> Bunditpatanasilpa Institute, Thailand

## Abstract

The objective of this article was to analyze entertaining impoliteness employed by influencers via Thai social media according to the Entertaining Impoliteness Framework postulated by Jonathan Culpeper (2011). The data was collected through Social media influencers. Internet Celebrities, YouTubers, and Online Gamers broadcast from various sources in social media, e.g., YouTube, Facebook, etc. which received a huge frequency of ratings, followers, and feedback. The result revealed that there were four entertaining impolite characteristics: the *emotions of pleasure*, *Aesthetic pleasure*, *Voyeuristic pleasure*, and the *Pleasure of being superior*. In this study, *Voyeuristic pleasure* seems to be the only type that relied on the framework in terms of the emotional schadenfreude which affected those who were observed and threatened. On the contrary, the three types of entertaining impoliteness: emotional and aesthetic pleasure, and also the pleasure of being superior seem to be irrelevant according to the framework because Thais had interpreted impoliteness for entertaining purposes from

---

<sup>1</sup>Lecturer, Thai program, Faculty of Humanities and Social Sciences, Khon Kaen University

<sup>2</sup>Lecturer, English program, Sukhothai College of Dramatic Arts, Bunditpatanasilpa Institute

an opposite perspective as a regular thing which enabled one to arouse, attract, and entertain, and amuse as part of normal interaction and communication conventions.

**Keywords;** entertaining impoliteness, influencers, Thai social media

## Introduction

With the rapid spreading of social media through Thai culture and despite social difficulties during the Covid-19 pandemic, this medium of communication is capable of making a huge income for those who regard themselves as an influencer such as a YouTuber, Online Gamer, Net Idol, and so on. The purposes are varied according to contents, styles, as well as target group interests. Some prefer to use it as their own business earning a vast profit, while some prefer to use it as their daily routines to entertain people interested in the same activities or hobbies; playing games, gardening, cooking, or even selling products. In this form of communication, language choices seem to be the key factor for drawing attention and delivering messages for amusement, services, and products. Correspondingly, the influencer is also significant in the impoliteness strategies in this study. Therefore, language choices or registers will be specifically selected to identify the outstanding characteristics of each content creator, especially impoliteness use.

Impoliteness was viewed in terms of context and the period of time and cultural and social changes. In former times in Thailand, impoliteness might be forbidden and unacceptable because of social norms, which emphasize hierarchical and seniority factors, so politeness is usually considered a must-do practice when communication occurs in Thai society. On the other hand, due to the impact of social media spreading and times changing, this circumstance leads to impoliteness changes which are currently viewed as a common thing. Additionally, the target groups of content creators are mostly followed by teenagers, so impoliteness seems to be a regular thing and is ignored by them. Similarly, Culpeper (2011: 234) mentioned that *Impoliteness*, however, can be designed as much for audiences as for a target addressee and that audiences can be entertained by symbolic violations of identities and social rights. In fact, current social media contains content stuffed full of verbal violence. Additionally, Thai research or theses on impoliteness strategies have been limited to

TV programs, Thai censure debates, and interviewing. No one has ever focused on impoliteness employed in social media for entertainment purposes before. Therefore, it is challenging to investigate this as used in Thai social media.

## Research Objective

To analyze entertaining impoliteness employed by influencers on Thai social media according to the Entertaining Impoliteness Framework postulated by Jonathan Culpeper (2011).

## Scope of the study

- a) The sample group was selected to include only those who frequently use impoliteness to communicate and interact with audiences by broadcasting through social media, such as Internet Celebrities, YouTubers, and Online Gamers, who receive a high rating, a following, and feedback.
- b) Impolite utterances employed by the sample group were collected and analyzed.
- c) Impoliteness was analyzed according to The Entertaining Impoliteness Framework by Culpeper (2011).

## Theoretical Framework

The Entertaining Impoliteness Framework by Jonathan Culpeper (2011: 234–235) comprised five sources of pleasure that can be involved in entertaining impoliteness as follows:

1. *Emotional pleasure*: Observing impoliteness creates a state of arousal in the observer, and that state of arousal can be pleasurable. As Myers puts it, discussing chat shows, ‘something is engaging about the argument for its own sake’ (Myers

2001 : 174). Importantly, he adds ‘the thrill is in the potential for violence’ (Myers 2001: 183). In other words, we don’t need actual fisticuffs: the mere suggestion of fisticuffs can cause the thrill.

2. *Aesthetic pleasure*: Outside discussions of banter, little attention has been given in the literature to socially negative uses of verbal creativity. In fact, much impoliteness has elements of creativity, not least of all because of its frequently competitive nature: if one is attacked, one responds in kind or with a superior attack. And to achieve a superior attack requires creative skills.

3. *Voyeuristic pleasure*: Observing people reacting to impoliteness often involves the public exposure of private selves, particularly aspects that are emotionally sensitive, and this can lead to voyeuristic pleasure. As Richardson and Meinhoff (1999: 132) point out, talk shows ‘trade in the exploitation of human weakness for the sake of voyeuristic pleasure.’

4. *The pleasure of being superior or Superiority theories* (e.g., Bergson 1911, 1900), developed within humor theory, articulate the idea that there is self-reflexive pleasure in observing someone in a worse state than one-self. Superiority theories have been used to explain the ‘butts’ of jokes.

5. *The pleasure of feeling secure*: This source overlaps with the previous, but note that the last three are related to the schadenfreude emotion.

This study has adopted this framework to analyze the impoliteness strategies in entertaining impoliteness from content creators.

## Research Methodology

1. Documents and research relating to the language use of Thai content creators: YouTubers, Master gamers, Net idols, and impoliteness research as well as the impoliteness framework employed in this study are studied.

## 1.1 Data Selection

1.2.1 One hundred video clips that impolite expressions performed and the most frequent views of each content creator toward the public were specifically chosen as main sampling groups divided into three types according to their contents presented; selling, entertaining, and gaming.

1.2.2 Impoliteness utterance was collected through Thai social medias and Online platforms; Facebook pages and YouTube Channels respectively.

According to the selection criteria above, there were Pimrypie, an online female seller, Mae Ying Lee of Veen page or well-known entitled as Phramahadavijao of Muengthip, Thai Famous Rumor Entertainment news, and Maser Gaming Channel selected as a study group.

## 1.3 Data Analysis

1.3.1 Impolite utterances between Thai content creators and audiences were analyzed and categorized into four characteristics according to entertaining impoliteness types by Jonathan Culpeper (2011), revealing impoliteness strategies and transcribed as a text analysis in Thai and English.

1.3.2 The results were presented by using descriptive analysis and followed by conclusion, discussion and suggestions respectively.

## Results

This study employed a qualitative research approach to investigate entertaining impoliteness strategies in Thai social media through Thai content creators who receive the most ratings, followers, and feedback from their audiences. Entertaining impoliteness has been analyzed according to the entertaining impoliteness approach by Jonathan Culpeper (2011), which can be divided into five types. The results indicated that the four frequent strategies of entertaining impoliteness were mainly employed in Thai social media. The impoliteness used might be exemplified and discussed in terms of the four categories of entertaining impoliteness.

To receive more audience attention and followers so that he or she was able to obtain a lot of benefits through this medium, resulted in the content creator having to arouse the audience through giving rewards, questioning, answering, or discussing, in order to convince the followers to become one part of his or her content. Myer (2001) mentioned that this type of entertaining impoliteness is used for its own benefit and actual fisticuffs unnecessarily take place due to causing the thrill audiences experience.

Therefore, *Emotional pleasure* was generally used for creating a state of arousal in participants, for example, Pimrypie, a famous net idol with slogans for selling everything, always offers her customers various and interesting promotions by asking some question about herself; “Is Pimriepie beautiful as...?”, and for the person whose answer is the best, rewards will be given. Generally, people will expect that the answer should be an admirable one. Conversely in this context the banter between Pimrypie and customers clearly reveals the use of impoliteness through their utterances.

ลูกค้า 1 : พิมรี่พายสวยเหมือนหมาตายสามวัน

[Look Kha 1: *Pimrypie suay muen Mha Thay Sam Wan*]

Customer 1 : “Pimrypie is as beautiful as a three days dead dog.”

Pimrypie : อีดอกอีเยียมึงไม่น่าทำบุญเลย อีลัตว์ถ้ามึงจะปากแรงขนาดนี้

[*Pimrypie: Ee Dok Ee Hia Meng Mai Na Tam Bun Loei. Ee Sus Tha Meng*

*Ja Pakraeng Ka Nat Nee*]

*Pimrypie: Thai swear words...you might not be a kind of charitable person if you are too sharp-tongued.”*

These are examples of entertaining impoliteness as emotional pleasure referring to the state of arousal in observers which increases significantly in relation to her and her customers satisfaction. Pimrypie’s responses were always expressed

as Thai swear words to represent her satisfied emotion and arouse the audience's reactions. Impolite communication between both sides doesn't cause any hurt feelings or even offence. On the contrary, it causes frequent amusement and pleasure. The more impoliteness they use, the more participation, and presents given.

ລູກຄ້າ 2 : ພິມຮີພາຍສາຍເໜືອນໜາເດີນເດືອນເກົ້າ

[Look Kha 2: *Pimrypie ſwy h̄em̄uxn h̄mā dein deūxn kēā*]

Customer 2 : "Pimrypie is as beautiful as a nine month old dog."

ລູກຄ້າ 3 : ພິມຮີພາຍສາຍເໜືອນຍືລົບບາທ

[Look Kha 3: *Pimrypie ſwy h̄em̄uxn ȳt̄sib bāth*]

Customer 3 : "Pimrypie is as beautiful as having 20 baht."

ລູກຄ້າ 4 : ພິມຮີພາຍສາຍເໜືອນເຊື້ອຮາທີ່ຕືນ

[Look Kha 4: *Pimrypie ſwy h̄em̄uxn cheūxrā th̄i tīn*]

Customer 4 : "Pimrypie is as beautiful as mold on a foot."

ລູກຄ້າ 5 : ພິມຮີພາຍສາຍເໜືອນຕລາດລ່າງ

[Look Kha 5: *Pimrypie ſwy h̄em̄uxn talat lang*]

Customer 5 : "Pimrypie is as beautiful as a low taste market."

ລູກຄ້າ 6 : ພິມຮີພາຍສາຍເໜືອນີ້ພັນປຣິණາ

[Look Kha 6: *Pimrypie ſwy h̄em̄uxn K̄hīfān pā rīñā*]

Customer 6 : "Pimrypie is as beautiful as Pareena's dental plaque."

The impolite utterances shown above, not only represent emotional pleasures but also involve competition, because receiving rewards, according to the rule in this promotion above, depends on the comment which satisfies Pimrypie the most. Thus, reward hunters try to compete with each other in order to win Pimrypie's approval.

As shown in the examples above, they relate to aesthetic pleasures that one requires for a superior attack with creative skills to destroy opponents, and refers

to the following type of entertaining impoliteness. Generally, to argue or deal with impoliteness, some may create rhetorical devices to communicate impoliteness especially in this situation they must creatively compose impolite utterances to gain Pimrypie's approval. Hence, much impoliteness has elements of creativity, with some words able to convey meaningful features, social issues, a sense of humor, etc.

ลูกค้า 7 : พิมรี่พายสวยเหมือนนั่นค่ะคนไม่มีการศึกษา  
[Look Kha 7:Phi mṛī phāy ū swy hēmūxn na kha khn mīmī kār ūkūkā'ā]  
“Pimrypie is as beautiful as na kha, or an uneducated person.”  
(พิมรี่พายขายทุกอย่าง : Facebook page, 2022)

According to the example shown, this refers to background knowledge that interlocutors have known the fact that a Thai particle with an incorrect tone “ນະຄະ” spelt with “-” has not existed in the Thai language. This statement can be implied as a simile comparing something with another thing in this context because Pimrypie is creatively compared as an incorrect tone particle and she did not accept those who use this error particle and used to discuss this content via her channel. The particle must not be allowed to be mentioned by her followers on Pimrypie's page. However, when Pimrypie saw this utterance, she was stunned and satisfied, so ten blushing-on sticks (reward) would be given to that customer. This reflects the creativity that interlocutors use to try to compare Pimrypie's beauty as an unusual thing which Pimrypie and people in society find unacceptable. It's an irony which is considered as one type of impoliteness strategy, making Pimrypie satisfied a lot. Besides, in terms of impoliteness use, there was an overlapping of impolite characteristics demonstrated earlier which Emotional and Aesthetic pleasures were mixed in order to effectively expand impoliteness expressed completing and overcoming the listeners' satisfaction.

Turning to the aesthetic pleasure, which can be found in hierarchical registers and some saucy words which reveals a superior attack with creative skills to destroy, insult and compare opponents as a lower hierarchical status. For example, Mae Ying Lee from the Veen page whose Phramahathevejao and Ananthip characters in Thai period drama entitled “Pluengphranang” are co-imitated by Mae Ying Lee and Ananthip (aka Thip), respectively.

Some royal terms for addressing and responding were used frequently to approach or curse Thip and her followers as exemplified below;

Follower: “ທໍາຜມແມ່ງທຸກວັນລຸງສີ”

*[Follower: Thá phm mae ng thuk wan lung lī]*

“You always have your hair done every day, uncle Lee.”

Maeying Lee: “ໄປເກີ່ຍວະໄຮກັບທ້ວດອມື່ງຄະ ພູດນະຄະຫຼຸດ ເພຣະຈະນັ້ນໄມ້ໃໝ່  
ກາຮອນມື່ງ ອອກໄປ”

*[Maeying Lee: Pi keiyw xari kab haw dxmu ng kha hyud na kha hyud  
pherāachanān mìchì kār khxng mung xxk pij]*

Maeying Lee: replied “Does that involve your dick? Stop! It’s none of your business. Get out!”

Due to the Thai sentences “ໄປເກີ່ຍວະໄຮກັບທ້ວດອມື່ງຄະ” (Pi keiyw xari kab haw dxmu ng kha) “ທ້າໃໝ່ກາຮອນໃດຂອງມື່ງໄໝ” (Hā chì kār xan di khxng mung mi) which are saucy words and an old Thai typology respectively used to refers to the meaning “it’s none of your business.”

Maeying Lee: “ໄມ້ໃໝ່ເຈົ້າຫລວງທຣອກຄະ ມັນເປັນໄດ້ແດ່ເອົ້າຂ້າໄທ້”

*[Maeying Lee: Mìchì cêāhīlwng hīrxk kha mān pēn dī khāe xī khā thī]*

“He is not the king, he is such a slave.”

Maeying Lee: “อย่าลืมนะว่าลูกแม่ค้านั่งตลาดแบบมึงอ่ะ เชื้อเจ้าผลสมเชื้อไฟร่  
หาได้เป็นพระนางหน่อเจ้าหลวงไม่ อิโง่”

[Maeying Lee: Xyā lūm na wā lūk mækhā nāng tlād bæb mung ḫa  
cheūx cēā phsh̄m cheūx phir̄ hā dī pēn phranāng hñx cēāhlwng mì xī ngò]  
“Don't forget! You are just a vendor's daughter with half royal and slave  
descendants. You are not a princess at all are you. You're silly.”

(Veen Facebook page, 2021)

In terms of literary devices, Using similes which compare things with another thing as Pimreypie and her followers have done above. Tangmo-uap-um, a content creator in the principal Tangmo channel (ช่องผอ.แตงโม) also represents aesthetic pleasure in order to seek agreements from her followers about political issues. A lemon basil vegetable called “E-too” in northeastern Thai dialect and a dessert called “Salim” in Thai are compared and referred to one leading member of the Thai government party and their supporters respectively. The content creator criticizes and gives feedback toward the government administration as shown below;

แตงโม : “คนทุกช่องปากแห่งประชาชนหนิน เป็นหยังหลายบ่ ภูเป็น สส.  
ภูชิเว่เลยในสภा ภูชิวามีบ มีบ่าวงแผนพัฒนาบ้านเมืองหนิน โควิดเช้าເຊື່ຈົ່ງໄດ້  
เศรษฐกิจຈົ່ງຫົດເຂົ້າມໍາເນື້ອແຮກຜັກອື່ຕູ້ ມີເປັນหยังກະຕ້ອກະເດືອຍ ຜັກອື່ຫຍັງหนิน  
ຜັກອື່ຫຍັງ ສູ້ບໍ່หนิน ຜັກອື່ຫຍັງ ” ພ້ອມກັບເວາມີສັບຜັດຕັກລ່ວ

[Tangmo: Khn thukkhī xyāk pāk hāeng prachā chn hīni pēn h̄yāng hīlāy b  
kū pēn ss̄.Kū si wēā ley ni s̄phā kū si wā mī b̄ mī b̄ wāngp̄hān phat̄ hnā  
bānmeūxng hīni kho wid seā hēdcāng dī řers̄ th̄ kic cāng si dī khūn menū  
ræk p̄hāk xī tū mung pēn h̄yāng ka d̄ xka deīy p̄hāk xī h̄yāng hīni p̄hāk  
xī h̄yāng sū hū b̄ hīni p̄hāk xī h̄yāng ” phr̄xm kab xeā mīd s̄ab p̄hāk dāng  
klāw]

Tangmo: People have been suffering. What's wrong with you? If I were a member of parliament, I would say that in congress. Would you say that? Have you had any plans to develop the country? If COVID is relieved,

how do we recover the economy? The first item on the menu is E-too vegetable. What's wrong with you? What vegetable is it? Do you know? What is it? (Chopping vegetable).

ແຕງໄມ້: “ມານີ້ອື່ສລິ້ມ ເມນູອະໄຮທິນ ເມນູອະໄຮ ຂອງຫວານອະໄຮ ຂອເສນອເມນູ ສລິ້ມໜອຍສາວແກ່ ມີເປັນບ້າວ້າໄຣອື່ສລິ້ມ ມີເປັນປະເທດພັດນາອູ້ຕີ ມີເປັນ ມີມາປັກປຶ້ອງກັນອື່ຍັງອູ້ທີ່”

*[Tangmo : Mā nī xīs̄ lim menū xarī hñi menū xarī khxngkñwān xarī khx řenx menū s̄lim hñmxy sāwkae mung pēnþā xarī xīs̄ lim mung being prathēs̄ phat'hnā xyù ti mung being mung māpk p̄xngkñ xī h̄yang xyù hñi]*

Tangmo : “Come here Slim! What menu is it? What's on the menu? What's for dessert? Let me present grand mom's pubic hair slim. What, are you all nuts? Has our country developed? You see! How could you support the government?”

(Tangmo-Uap Um : Facebook page, 2021)

According to the content, there are thirty-four hundred thousand spectators and thirty-five hundred thousand comments for this live video. All comments agree with her, some give advice for developing the country and cheer her up.

Thirdly, Voyeuristic pleasure is a type of entertaining impoliteness that involves observing people reacting to impoliteness and often involves the public exposure of private lives. Especially nowadays, social media is widely used all over the world, people can easily grab their own cell phones to record, take photos, or even broadcast their lives. Social media are used as a tool for making profits or a medium particularly, between mass media and show business, through which you can receive and find information about actors and celebrities reported as entertainment news. Reporters need to follow, observe, or even step over the line of famous people's privacy

as his or her superfan in order to obtain their information. However, they sometimes are dissatisfied and made mad by those who refuse to be interviewed or give information leading to voyeuristic pleasure as exemplified below;

This news occurred at the parking lot while the leading actor was sneaking away to a car with his new girlfriend after breaking up with his ex, a famous and leading actress a month ago.

“สวัสดีค่ะพี่” [Śwāśdī kha phī]

“Hello, bro.”

“ถามเอี๊ยอะไرن้อง” [Thām hēi yxa rī ḥnxng]

“What the fuck do you want to ask!”

“ขอถ่ายรูปหน่อยค่ะ” [Khx ḥāyṛūp ḥnxxy kha]

“Shall I take your photo”

“มึงถามเอี๊ยอะไรอีกนะ” [Mēng thām hēi yxa rī xīk na]

“Why the fuck you ask more!”

(YouTube, 2021)

The following news took place when the actress was asked an unanswerable question.

“เหมือนมีข่าวลือว่าคบกับพี่เจนี่ในเวลาไล่เลี่ยงกับแฟนเก่า อะไรอ่างนี้อ่ะค่ะ”  
[Hemūxn mī khāw lūx wā khb kāb phī ce nī ni welā līleīy kāb fāen  
kēā xarī xīāng nī xā kha]

“There is a rumor that your boyfriend is in a relationship with you at the same time as with his ex-girlfriend. Something like this.”

“พี่ว่าคุณนี้มันน่าตอบท้มมี้คะ เป็นหนู หนูไม่คุณนะ มารยาทดินึงนะคะ”  
[Phī wā khāthām nī mān nā txb māy kha pēn hñū hñū mī thām na māryāth  
nid nūng na kha]

“Should this question be replied to? If I were you, I wouldn’t ask. Keep your manners a little bit.”

(YouTube, 2021)

In the news below, it was said that the person whom the actress curses on Instagram was someone who the reporter knows, so the actress got really mad, answered back and grabbed the reporter’s arm and pulled her out in front of the cameras.

“ມີຄົນສັງເກດວ່າເປັນເຄົາພອດີພໍ່ພລອຍ” [ Mī khn sāngket wā pēn khēā phxdī phī phlxy]

“It’s observed that it’s her.”

“ຄຣບອກວ່າໃຊ້” [Khîr bxk wā chì]

Who says ‘yes’

“ກີແຫລ່ງໜ້າວ” [Kī hǣl̄ng khāw]

The news source.

“ເດືອຍກ່ອນແຫລ່ງໜ້າວວ່ອ່ໄຮ ຄຸນພູດມ້ວ່າ ໄ ໄມີໄດ້ນະ ປລາບູ້ຈັ້ນອ້ອງເຄົາມີແຫລ່ງໜ້າວ ຂ້ວຍຢືນໜ້າມາຫນ່ອຍ ແຫລ່ງໜ້າວຈາກໃຫນຄະ ມູນອອກມາເລຍ ແຫລ່ງໜ້າວຈາກໃຫນ ໄ ໄມີອອກ ມູນອອກມາເລຍ ອອກມາໃຫ້ເຄົາເຫັນຊີຄະ ແຫລ່ງໜ້າວຈາກໃຫນ ໄ ໄມີບອກຈ່າ ຂ້ວມ້ວ່າ” [Dēiywkxn hǣl̄ng khā w̄x̄a khîr khun phū dm̄aw̄m̄i d̄i na plā b̄ū c̄a h̄nxng khēā mī hǣl̄ng khāw chwy ȳn̄ h̄n̄ mā h̄n̄xy hǣl̄ng khāw cāk h̄in̄ kha h̄n̄ xxk mā ley hǣl̄ng khāw cāk h̄in̄ mī xxk h̄n̄ xxk mā ley xxk mā h̄i khēā h̄en̄ si kha hǣl̄ng khāw cāk h̄in̄ mī bxk c̄a khāw m̄aw̄]

Wait! What’s the news source? Who is it? You cannot talk nonsense. Plaboo! She has the news source. Come on! Show your face! Come out, so people can see your face. Where is the news source? You do not tell. That’s fake news.

(YouTube, 2022)

Lastly, the pleasure of being superior or superiority theories which developed within humour theory in observing someone in a worse state than oneself. This type of entertaining impoliteness can obviously be described by those who are maser gamers. Being winners, they must perform their abilities as much as they can to overcome the opposition and be superior to their enemy. Importantly, as observed, most of the impoliteness employed was viewed or perceived in terms of mock impoliteness which playfully approaches and half-seriously looks down upon both sides expressing humorous emotion. The competitive and challenging impoliteness found in them led to use a superior attack to fight opponents as Sri Minda Murni (2014) states that impoliteness utterances are not only to get more power but to entertain his or her addressee also. Each turn taken between interlocutors will devalue the opponent as a loser or to be weaker than the speaker. Impoliteness in this context can be interpreted as follows

มาสเซอร์ เกมเมอร์ 1 “สายตาคุณเฉียบคม อ้วงฝ่าให้ได้มากกว่าคุณ มึงเก่งจริง”  
[Maser gamer1: Ūyātā kū mān ēhēiyb khm xāw khā hī dī māk kāwā kūdi mung kēng cring]

Maser gamer1 : “My eyes are sharp. Can you kill them more than me? If you’re brilliant.”

มาสเซอร์ เกมเมอร์ 2 : “สบ้าย เดี้ยวคุณปล่อยให้ตายแม่งคนเดียว”  
[Maser gamer2: Ūbāy deiyw kū plxy hī tāy māe ng khn deiyw]

Maser gamer 2 : “Fine, let you die alone!”

มาสเซอร์ เกมเมอร์ 1 : “อย่า พี้ตายยากห่วงน้อง โชคดี พี้ยังกะคนเหล็ก”  
[Maser gamer1: Xyā phī tāy yāk hāw khng chokh dī phī yang ka khn hēlk]

Maser gamer1 : “No, I die hard. Lucky me, I’m like a robot.”

มาสเซอร์ เกมเมอร์ 2 : “ไหนขอดูคนเหล็กหน่อยดิ”  
[Maser gamer2: Hīn khx dū khn hēlk hñxy di]

Maser gamer 2 : “Let me see you, a robot.”

ມາສເຊ່ອຮ່າງ ເກມເມອຮ່າ 1 : “ກີ່ຮອດຸແລ້ວກັນ ນີ້ໄດ້ອົກຄືລໜຶ່ງຕອນນີ້ແປດົກລໜະ”  
 [Maser gamer1: ຂໍ rx dູ l້າວັກນ ນີ້ ນີ້ ຂີ່ ຂີ່ ມີ ມີ ມີ ມີ]

Maser gamer1 : “Wait and see. This is it, one killed. Now eight are killed.”

ມາສເຊ່ອຮ່າງ ເກມເມອຮ່າ 2 : “ໂທເຢີດແມ່ຄົນເຮື້ອໄຮ້ມ້າດຕ້າເອງ”

[Maser gamer2: ໂທ ຍັດ ມະ ຂ໻ນ ໜໍ້າ ຮີ ທົມ ຕ້ວ ພຶກ]

Maser gamer 2 : “Mother fucker! What’s a fucking person? Admire yourself”

ມາສເຊ່ອຮ່າງ ເກມເມອຮ່າ 1 : “ມີ້ງ ຂ່າງ ອີ່ ຕັ້ງ ດີກ ວ່າ ພູດ ຢັງ ຈັງ ອ່າ”

[Maser gamer1: ມູນ ຂໍາ ຂີ່ ຕັ້ງ ດີກ ວ່າ ພູດ ຍັງ ດັງ ຂາ]

Maser gamer1 : “How many people did you kill?”

ມາສເຊ່ອຮ່າງ ເກມເມອຮ່າ 2 : “ກູ່ ຍືບ ຕັ້ງ ແລ້ວ”

[Maser gamer2: ກູ່ ຍືບ ຕັ້ງ ແລ້ວ]

Maser gamer 2 : “Twenty killed”

ມາສເຊ່ອຮ່າງ ເກມເມອຮ່າ 1 : “ໂທໄມໂທດຈັງໜ່ວ່າ ຖຸ 23 ຕັ້ງ”

[Maser gamer1: ໂທອມ ໂທດ ຂັງ ຂັງ ຖຸ 23 ຕັ້ງ]

Maser gamer1 : “It’s wicked, me twenty-three”

ມາສເຊ່ອຮ່າງ ເກມເມອຮ່າ 2 : “23 ນໍ້າ ອາຍຸ ມີ ມີ ຜ່າວ່າ ມີ ມັນ ເຕັກ ຮະ ໂປກ”

[Maser gamer2: 23 ນໍ້າ ຂໍາ ພູດ ມາ ພູດ ພູດ ມາ ພູດ ພູດ]

Maser gamer 2 : “Twenty-three? That’s your age. You’re just a kid.”

ມາສເຊ່ອຮ່າງ ເກມເມອຮ່າ 1 : “ມີ ມັນ ໄວ້ ແກ້ໄງ”

[Maser gamer1: ມັນ ມັນ ຂີ່ ຂະ ນີ້]

Maser gamer1 : “You’re such a grandpa”

(Maser Channel : YouTube, 2022)

## Conclusion and Discussion

In conclusion, entertaining impoliteness found in Thai social media is slightly distinguished according to the Entertaining impoliteness framework, specifically in

terms of aesthetic pleasure, voyeuristic pleasure and the pleasure of being superior. Relying on the framework, it claimed that those three pleasures are related to the emotion schadenfreude. On the other hand, the results turned out differently because people's perception of impoliteness on Thai social media is differently perceived among followers who are mostly teenagers. Some vulgar, saucy, taboo words or swear words were naturally acquired and received as an arousal of amusement. Thus, the impoliteness in this context is not designed to cause any offence or hurt feelings but employed to express pleasure for entertaining purposes. Moreover, there was also an overlapping of impoliteness features to extend touching meaning of impolite words in order to arouse amusing and satisfied emotions. Generally, Thais regularly access online social medias in order to fulfill their entertainment purpose or at least killing time. Impoliteness use is not only build or tighten up relationship and intimacy but simplifies contents easier to understand also. Similarly, Ibrahim (2018) whose research dealt with entertaining impoliteness in Egyptian TV shows which revealed that impoliteness in TV shows has a potential to provoke laughter and amusement as a humor-impoliteness. Additionally, it is also used as strategies in order to seek agreement, get and exchange ideas or challenge each other between content creators and followers or competitors with the same objective. Therefore, these 3 entertaining impoliteness features in Thai social media have no effect in terms of emotional schadenfreude.

The four-entertaining impoliteness features were found in Thai social media, including emotional pleasure, which is used to arouse spectator's involvement, gaining more viewers or supporters, and seeking some agreement or comment on the issues discussed. According to the objectives mentioned, the state of arousal in participants is not enough. On the way to reaching their pleasurable emotions, both of them must express an aesthetic pleasure as a creativity which would be considerably initiated and produced in order to receive attention, entertain, maintain relationships, or even build

up some social movement to bring about some change. In terms of voyeuristic pleasure dealing with public exposure of private selves relates to the emotion schadenfreude because Thai social media is a medium of show business in order to follow famous people's news and movement. Furthermore, Bunnak (2016) studied investigating the impoliteness strategies for interviewing Thai celebrities by a Thai alternative television host and it was found that some unanticipated questions were used such as allegedly asking as a provocation, stating counter-evidence, guiding to a certain answer, using a follow-up and accusation question. Hence, to publicly expose private issues of famous people as the talk of the town, there must be some dissatisfaction, madness, and negative behavior affecting those interviewers whose interview used the mentioned questions. Finally, in terms of the pleasure of being superior or superiority theories which are usually found in game casting employed by maser gamers, the impolite characteristics that appear are used frequently for entertaining both themselves as a butt of jokes and also being superior toward other maser gamers as competitors when the humor pleasure had developed through the impoliteness during a game battle.

## Suggestions

- a) For further study, the overlapping or mixing of impoliteness use could be particularly investigated in order to fulfill the diverse perspectives of impolite expression.
- b) There should be a comparative study of entertaining impoliteness in terms of cross-cultural perspectives.

## References

Pimrypiesellseverything . (2020). *White, Slim and beauty*. Retrieved December 20, 2021 from <https://www.facebook.com/100064423222638/videos/198082094892740> [in Thai]

Bunnak Orawee. (2016). Impoliteness Strategies for Interviewing Celebrities by Alternative Television Channel Hosts. *Chophayom Journal*, 27(2), 13–24.

Culpeper, J. (2011). *Impoliteness Using Language to Cause Offence*. United States of America : Cambridge University Press, New York.

Wesam Ibrahim. (2018). Entertaining impoliteness in Egyptian TV Shows : Abla Fahita as a model. *Occasional papers*, vol.65,July,2018.

Murni, Sri M. Entertaining Impoliteness in Indonesia Lawak Klub: a Metaphor of Sport Games. *Lingua: Jurnal Bahasa dan Sastra Unsri*, vol.15, no. 1, 2014.

Veen. (2021). *Mueng Thip Declaration*. Retrieved December 22, 2021 from <https://www.facebook.com/page/100139638647904/search/?q>. [in Thai]

Veen. (2022, January 16). *I want to go to Hor Kham, what will happen? When Mea Ying Lee has come Hor Kham of Mueng Lanna Yaowarun of Muengthip must not miss*. Retrieved January 16, 2022 from <https://www.facebook.com/Lindameayasalon/videos/2419912428145583> [in Thai]

Tangmo-Uap Uem. (2022). *Meet the dessert menu with anger*. Minimal [video]. Facebook Page. Retrieved January 22 , 2022 from <https://www.facebook.com/100052794122086/videos/704924403650532> [in Thai]

TVPool Official. (2022). *The famous channel's hero! He cursed the reporter saying, 'Damn it, if you don't meet with yourself, you won't know.* Retrieved February 2, 2022 from <https://www.youtube.com/watch?v=Apq25wvhjs> [in Thai]

Ruenglao Choni. (2022). *Death shot! ‘Jenny’ smiles back at the reporter. “Have a bit of manners”* Knot asked ‘Mickey’ dating. The male party posted an explanation. Retrieved February 8, 2022 from <https://www.youtube.com/watch?v=vm9LdzGPONI> [in Thai]

Woody. (2022, February 15). *Ploy Chermarn throws a reporter after being hijacked.* YouTube. Retrieved February 15, 2022 from <https://www.youtube.com/watch?v=2AREnEnvruo> [in Thai]

Maser. (2022). *We have to stir up the back foot* (Spin people in PUBG MOBILE) so funny. Retrieved , February 17, 2022 from <https://www.youtube.com/watch?v=0VAdgqRoIJw> [in Thai]