

# การวิเคราะห์ความไม่สุภาพเพื่อความบันเทิงของผู้ส่งเสริมการขาย บนสื่อสังคมออนไลน์ในบริบทของไทย

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## บทคัดย่อ

บทความนี้มีวัตถุประสงค์เพื่อวิเคราะห์ความไม่สุภาพเพื่อความบันเทิงของผู้ส่งเสริมการขายในช่องทางสังคมของคนไทยตามกรอบแนวคิดเรื่องความไม่สุภาพเพื่อความบันเทิง (Entertaining Impoliteness Framework) ของโจนาธาน คัลเพเพอร์ (Jonathan Culpeper, 2554) ข้อมูลการศึกษาในงานวิจัยนี้เก็บจากผู้ส่งเสริมการขาย (Influencer) ยกตัวอย่าง เช่น เน็ตไอดอล (Net idol) ยูทูบเบอร์ (YouTuber) และออนไลน์เกมเมอร์ (Online gamer) ในระหว่างที่เผยแพร่ออนไลน์จากแหล่งต่างๆ ในสื่อสังคมทั้งใน ยูทูบ (YouTube) เฟซบุ๊กเพจ (Facebook Page) และช่องทางอื่นๆ และยังได้รับคะแนน การติดตาม และข้อเสนอแนะจากผู้ชมเป็นประจำ ทั้งนี้ผลการศึกษาพบการใช้ความไม่สุภาพเพื่อความบันเทิงสี่รูปแบบ ประกอบด้วย 1) ความสุขทางอารมณ์ (Emotions of pleasure) 2) ความสุขทางสุนทรีย์ (Aesthetic pleasure) 3) ความสุขจากการแอบดู (Voyeuristic pleasure) และ 4) ความสุขที่เหนือกว่า (Pleasure of being superior) โดยในการศึกษานี้ ความสุขจากการแอบดูเป็นประเภทเดียวที่สอดคล้องกับกรอบแนวคิดในแง่ของอารมณ์แปรปรวนซึ่งส่งผลต่อผู้ที่ถูกสังเกตและถูกคุกคาม อนึ่งความไม่สุภาพเพื่อความบันเทิงทั้งสามประเภท ได้แก่ ความสุขทางอารมณ์ (Emotions of pleasure) ความสุขทางสุนทรีย์ (Aesthetic pleasure) และความสุขที่เหนือกว่า (Pleasure of being superior) ปรากฏน้อยและไม่สอดคล้องกันตามกรอบ เนื่องจากความไม่สุภาพ

เพื่อความบันเทิงในมุมมองของคนไทยที่ตรงกันข้ามถูกมองว่าเป็นสิ่งปกติที่สามารถ  
ปลูกเร้า ดึงดูด ให้ความบันเทิงและขบขันได้ ซึ่งเป็นส่วนหนึ่งของการมีปฏิสัมพันธ์และ  
การสื่อสาร

คำสำคัญ ; ความไม่สุภาพเพื่อความบันเทิง, ผู้ส่งเสริมการขาย, สื่อทางสังคมของคนไทย

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

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## 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

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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

## Research Objective

## 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 Pimrie pie 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 : อีตอกอีเฮียมึงไม่น่าทำบุญเลย อีสัตว์ถ้ามึงจะปากแรงขนาดนี้

[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.

ลูกค้า 2 : พิมรี่พายสวยเหมือนหมาเดินเดือนเก้า

[Look Kha 2: *Pimrypie swy hemūxn h̄mā dein deūxn kêā*]

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

ลูกค้า 3 : พิมรี่พายสวยเหมือนยี่สิบบาท

[Look Kha 3: *Pimrypie swy hemūxn yīśib bāth*]

Customer 3 : “Pimrypie is as beautiful as having 20 baht.”

ลูกค้า 4 : พิมรี่พายสวยเหมือนเชื้อราที่ตีน

[Look Kha 4: *Pimrypie swy hemūxn cheūxrā thī tīn*]

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

ลูกค้า 5 : พิมรี่พายสวยเหมือนตลาดล่าง

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

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

ลูกค้า 6 : พิมรี่พายสวยเหมือนซี่ฟันปริณา

[Look Kha 6: *Pimrypie swy hemūxn K̄hī f̄an pā rīnā*]

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 Pimryprie's approval. Hence, much impoliteness has elements of creativity, with some words able to convey meaningful features, social issues, a sense of humor, etc.

ลูกคำ 7 : พิมรี่พายสวยเหมือนนะค่ะคนไม่มีการศึกษา  
[Look Kha 7: *Phi mrī phāy swy hēmūxn na kha khn mīmī kār ṣṭkṣ'ā*]  
“Pimryprie 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 “นะค่ะ” 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 Pimryprie 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 Pimryprie's page. However, when Pimryprie 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 Pimryprie's beauty as an unusual thing which Pimryprie and people in society find unacceptable. It's an irony which is considered as one type of impoliteness strategy, making Pimryprie 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: “ทำผมแม่งทุกวันลุงลี”

[Follower: *Thả phm mæ ng thuk wạn lung lĩ*]

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

Maeying Lee: “ไปเกี่ยวอะไรกับหัวตอมึงคะ หยุตนะคะหยุต เพราะฉะนั้นไม่ใช่การของมึง ออกไป”

[Maeying Lee: *Pĩ keĩyw xari kạ hậw dxmụ ng kha hỷud na kha hỷud pherāāchanận mịchì kār k̄hxng mụng xxk pĩ*]

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

Due to the Thai sentences “ไปเกี่ยวอะไรกับหัวตอมึงคะ” (*Pĩ keĩyw xari kạ hậw dxmụ ng kha*) “หาใช่การอันใดของมึงไม่” (*Hĩ chĩ kār xạn dĩ k̄hxng mụng mị*) which are saucy words and an old Thai typology respectively used to refers to the meaning “it’s none of your business.”

Maeying Lee: “ไม่ใช่เจ้าหลวงหรอกคะ มันเป็นได้แค่อีข้าให้”

[Maeying Lee: *Mịchì cēāh̄hwng h̄rxk k̄ha mạn pẽn dĩ khàe xĩ k̄hĩ thĩ*]

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

Maeying Lee: “อย่าลืมว่าลูกแม่ค้านั่งตลาดแบบมึงอะ เชื่อเจ้าผสมเชื่อไพร่  
หาได้เป็นพระนางหน่อเจ้าหลวงไม่ อีโง่”

[Maeying Lee: *Xyā lūm na wā lūk mækhā nàng tlād bæb mung xà  
cheix cǎ phsǐm cheix phir hā dī pěn phranāng hīx cǎhlwng mī 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.แดงโม) 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;

แดงโม : “คนทุกซ่อยากปากแห้งประชาชนหนี เป็นหยั่งหลายบ่ กูเป็น สส.  
กูชี้เวาเลยในสภา กูชีว่ามีบ่ มีวางแผนพัฒนาบ้านเมืองหนี โควิดเขาเอ็ดจั่งได้  
เศรษฐกิจจั่งซิดีขึ้น เมนูแรกผักอีตุ๋ มึงเป็นหยั่งกะต๋อกะเตี้ย ผักอีหยั่งหนี  
ผักอีหยั่ง สู้อู๋หนี ผักอีหยั่ง ” พร้อมกับเอามัดสับผักดังกล่าว

[Tangmo: *Khn thukkhī xyāk pāk hǎeng prachā chn hīni pěn hīyang hīlāy b  
kū pěn sǐ. Kū si wǎ ley nī sǐphā kū si wā mī b mī b wāngphaen phat’hnā  
bānmeixng hīni kho wid seā hǎdcàng dī sers’th kic cǎng sī dī Khūn menū  
ræk phak xī tū mung pěn hīyang ka d xka deiy phak xī hīyang hīni phak  
xī hīyang sū hūi b hīni phak xī hīyang” phǎxm kab xeā mūd sǎb phak dǎng  
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).

แตงโม: “มานี้อีสลิม เมนูอะไรหนิ เมนูอะไร ของหวานอะไร ขอเสนอเมนู สลิมหมอยสาวแก่ มึงเป็นบ๊ออะไรอีสลิม มึงเบิ่งประเทศพัฒนาอยู่ติ มึงเบิ่งมึงมาปกป้องกันอีหยังอยู่หนิ”

[Tangmo : Mā nī xīlīm menū xarī hīni menū xarī khxnglhwān xarī khx sēnx menū slīm hīmxī sāwkāe mūng pēnbā xarī xīlīm mūng bèing prathē phat'hnā xyū ti mūng bèing mūng māpk p̄xngkạn xī līyạng xyū hīnī]

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” [S̥wəs̥dī k̥hə phī]

“Hello, bro.”

“ถามเฮียอะไรน้อง” [T̥hām h̥eī yxa r̥i n̥xng]

“What the fuck do you want to ask!”

“ขอถ่ายรูปหน่อยค่ะ” [K̥hə t̥hāyr̥up̥ h̥əxy k̥hə]

“Shall I take your photo”

“มึงถามเฮียอะไรอีกนะ” [M̥ung t̥hām h̥eī yxa r̥i x̥ik̥ na]

“Why the fuck you ask more!”

(YouTube, 2021)

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

“เหมือนมีข่าวลือว่าคบกับพี่เจนี่ในเวลาที่ไล่เลี่ยกับแฟนเก่า อะไรอย่างนี้อะค่ะ”  
[H̥em̥u̯xn̥ mī k̥hāw l̥ux̥ w̥ā khb̥ k̥əb̥ phī̯ ce̯ n̥i̯ n̥i̯ welā̯ l̥i̯l̥e̯y̯ k̥əb̥ f̥ən̥  
k̥ə̯ x̥ar̥i̯ x̥y̯ā̯ng̯ n̥i̯ x̥ə̯ k̥h̥ə]

“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.”

“พี่ว่าคำถามนี้มันน่าตอบมัยยะ เป็นหนู หนูไม่ถามนะ มารยาทดินนี้ะคะ”  
[Phī̯ w̥ā̯ k̥h̥ā̯t̥hām̥ n̥i̯ m̥an̥ n̥ā̯ t̥əb̥ m̥ā̯y̯ k̥h̥ə̯ p̥ən̥ h̥i̯n̥ū̯ h̥i̯n̥ū̯ m̥i̯ t̥hām̥ na̯ m̥ā̯y̯ā̯th̥  
n̥i̯d̥ n̥ung̯ na̯ k̥h̥ə]

“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.

“มีคนสังเกตว่าเป็นเค้าพอดีฟี่พลอย” [ Mī khn ṣāṅket wā pěn khēā phxdī phī phly]

“It’s observed that it’s her.”

“ใครบอกว่าใช่” [Khr bxk wā chī]

Who says ‘yes’

“ก็แหล่งข่าว” [K hǎəng khāw]

The news source.

“เดี๋ยวก่อนแหล่งข่าวอะไร คุณพูดมั่ว ๆ ไม่ได้นะ ปลาบู่จะน้องเค้ามีแหล่งข่าวช่วยยื่นหน้ามาหน่อย แหล่งข่าวจากไหนคะ หนุออกมาเลย แหล่งข่าวจากไหน ไม่ออก หนุออกมาเลย ออกมาให้เค้าเห็นซิคะ แหล่งข่าวจากไหน ไม่บอกจำข่าวมั่ว” [Deīywxn hǎəng khā wā khir khun phū dməw«mī dĩ na plā bū cā ṅxng khēā mī hǎəng khāw chwy yūn hīā mā hīxī hǎəng khāw cāk hīn kha hīnū xxk mā ley hǎəng khāw cāk hīn mī xxk hīnū xxk mā ley xxk mā hī khēā hēn si kha hǎəng khāw cāk hīn mī bxk cā khāw məw]

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 “สายตากูมันเฉียบคม อ้าวฆ่าให้ได้มากกว่ากูดี มึงเก่งจริง”  
[Maser gamer1: Sāytā kū man cheīyb khm xāw khā hī dĩ māk kwā kūdi mung kèng cring]

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

มาสเซอร์ เกมเมอร์ 2 : “สบาย เดี่ยวกูปล่อยให้ตายแม่งคนเดียว”  
[Maser gamer2: Sībāy deīyw kū plxy hī tǎy mæ ng khn deīyw]

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

มาสเซอร์ เกมเมอร์ 1 : “อย่า พี่ตายยากหะน้อง โชคดี พี่ยังกะคนเหล็ก”  
[Maser gamer1: Xyā phī tǎy yāk hǎw nǎng chokh dĩ phī yāng ka khn hēk]

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

มาสเซอร์ เกมเมอร์ 2 : “ไหนขอดูคนเหล็กหน่อยดิ”  
[Maser gamer2: Hān khx dū khn hēk hāxy dĩ]

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

มาสเตอร์ เกมเมอร์ 1 : “ก็รอดแล้วกัน นี่ไงอีกคิลหนึ่งตอนนี้แปดคิลละ”

[Maser gamer1: Ǥ rx dū lăewkạn nỉ ngỉ xĩk khil h̄nụng txn nỉ pæd khil h̄la]

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

มาสเตอร์ เกมเมอร์ 2 : “โห่เห็ดแม่คนเหี้ยไรชมตัวเอง”

[Maser gamer2: Hō yěd màe khn hēi y rì chm taw xeng]

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

มาสเซอร์ เกมเมอร์ 1 : “มึงฆ่าก็ตัวดีกว่า พุดยังจั่งอะ”

[Maser gamer1: Mŭng khā kī tawdī kwā phūd yāng cāng xa]

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

มาสเตอร์ เกมเมอร์ 2 : “ก๊วยสี่บตั๋วแล้ว”

[Maser gamer2: Kū yīshìb taw lâw]

Maser gamer 2 : “Twenty killed”

มาสเซอร์ เกมเมอร์ 1 : “โหมโหดจังหวะ กู 23 ตัว”

[Maser gamer1: H̄omì h̄od cạng h̄wa kū 23 tạy]

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

มาสเซอร์ เกมเมอร์ 2 : “23นี้อายุมึงมัยหะวะ มึงมันได้กระโปก”

[Maser gamer2: 23Nĩ xāyu m̐ng m̐y h̐w̐a m̐ng m̐n d̐k krapok]

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

มาสเซอร์ เกมเมอร์ 1 : “มึงมันโอ้แก๊ง”

[Maser gamer1: Mừng man xì kà ngi]

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.

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