

The Representation of Racial Discrimination in Alfred Uhry's Driving Miss

Daisy: A Pragmatic Analysis

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Abstract

This study aims to uncover how racial discrimination is represented in Alfred Uhry's play "Driving Miss Daisy" from a pragmatics perspective, drawing on Culpeper's (1996) model of impolite strategies. The study adopted a qualitative approach, as the play was analyzed in its entirety, and twelve excerpts were identified as the main data for the analysis. The results showed that the strategy of positive impoliteness was the most commonly used in the representation of racial discrimination, followed by the strategy of bald on record. In contrast, the remaining impoliteness strategies proposed by Culpeper did not appear in the analyzed data. The study also showed that strategies of impoliteness contributed to the embodiment of racial discrimination through exclusion, belittling the other, and highlighting power relations and inequality between personalities. The study concludes that the Culpeper model is an appropriate analytical framework for revealing the representation of racial discrimination in theatrical discourse, and confirms the effectiveness of the pragmatic approach in analyzing social issues embodied through language.

Keywords: Racial discrimination, Culpeper's 1996 Impoliteness, Driving Miss Daisy, Pragmatics, Impoliteness, Dramatic discourse.

تمثيل التمييز العنصري في مسرحية قيادة الأنسة ديزي لألفريد أهرى / تحليل تداولي
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الملخص

تهدف هذه الدراسة إلى الكشف عن كيفية تمثيل التمييز العنصري في مسرحية ألفريد أهرى "قيادة الأنسة ديزي" من منظور عملي، مستندا إلى نموذج كالبيير (1996) للاستراتيجيات غير المهدبة. اعتمدت الدراسة نهجا نوعيا، حيث تم تحليل المسرحية بالكامل، وتم تحديد اثني عشر مقتطفا من المسرحية التي مثلت البيانات الرئيسية للتحليل. أظهرت النتائج أن استراتيجية عدم التأدب الإيجابي كانت الأكثر استخداما في تمثيل التمييز العنصري، تليها استراتيجية عدم التأدب المباشر، بينما لم تظهر بقية استراتيجيات عدم التأدب التي اقترحها كالبيير في البيانات المحللة. وأظهرت الدراسة أيضا أن استراتيجيات عدم التأدب ساهمت في تجسيد التمييز العنصري من خلال الإقصاء، والتقليل من شأن الآخر، وتسليط الضوء على علاقات القوة وعدم المساواة بين الشخصيات. تستنتج الدراسة أن نموذج كالبيير هو إطار تحليلي مناسب لكشف تمثيل التمييز العنصري في الخطاب المسرحي، وتؤكد فعالية المنهج التداولي في تحليل القضايا الاجتماعية المتجسدة من خلال اللغة. الكلمات المفتاحية: التمييز العنصري، التداولية، عدم التأدب نموذج كالبيير 1996، مسرحية قيادة الأنسة ديزي.

الكلمات المفتاحية: التمييز العنصري، نظرية كولبيير (Culpeper) حول "عدم اللباقة" (1996)، فيلم "Driving Miss Daisy"، التداولية، عدم اللباقة، الخطاب الدرامي.

Introduction



Language plays a vital role in building interaction and communication between people. Hence, pragmatics has emerged as a field of study of language in use, with a priority on the relationship between meaning and context. The term pragmatics refers to the study of context-dependent aspects of linguistic structure, along with the principles governing the use and understanding of language, which cannot be clarified based on linguistic structure alone. Pragmatics has been defined from various viewpoints. According to Levinson (1983, p. 24)" Pragmatics is the study of the ability of language users to pair sentences with the contexts in which they would be appropriate. This definition reflects an approach that seeks to establish pragmatics as an independent field of inquiry alongside other branches of linguistic studies. In this regard, the general principles of language use and understanding include several components, most notably knowledge of the participants' roles and social status, the temporal and spatial conditions of communication, the level of formality, the means of communication used, as well as the subject of the discourse and the field that specifies the nature of the language used. Context is not restricted to linguistic elements; it also extends to the social and psychological facets of language users, alongside their beliefs and assumptions, temporal, spatial, and social conditions, and the shared knowledge that controls the process of communication (Levinson, 1983). Similarly, pragmatics concentrates on the meaning intended by the speaker or writer and how the listener or reader interprets it, so it is more concerned with what individuals mean through their words than with the literal meanings of words and linguistic forms.

This type of study requires comprehending the meaning in terms of the context in which the speech is produced, as what is said is influenced by the circumstances surrounding the communication process. It should also be taken into consideration the way in which the speaker arranges their statements according to the recipient, the situation, the time, and the place. Thus pragmatics means studying the contextual meaning (Yule, 1996). Furthermore, Yule points out that the norms within social groups influence the use of language as individuals tend to choose the more appropriate expressions that fit the social context in which they interact.

In this context, Van Dijk 1993) demonstrates that racism has appeared as one of the social phenomena that affects human discourse and communication. Racism is not confined to ideologies of racial superiority or apparent discriminatory practices, but also includes negative attitudes and opinions that appear in daily life towards minorities. They can also be integrated into social practices and institutions that contribute directly or indirectly to the persistence of discrimination and the dominance of one group over another. The notion of racism is also related to what is known as ethnicity, which is based on the distinction between groups based on cultural factors such as language, religion, and customs. Among the literary works that noticeably addressed the issue of racial discrimination was (Urhy, 1987)'s

"Driving Miss Daisy". It is an American drama that has shed light on race and social relations in American society.

It concentrates on the relationship between Daisy Werthan, an elderly Jewish woman, and Hoke Colburn, an African-American driver. Through the daily interactions between the two characters, the play raises several important social issues, foremost of which is racial discrimination and social prejudice. The play's portrayal of these issues through dialogue and interaction between the characters is highlighted, making it a suitable text for study from a pragmatics perspective.

Racism and Racial Discrimination

Van Dijk is one of the most prominent researchers who have addressed the concept of racism from the perspective of discourse analysis. He argues that racism is not restricted to ideologies of racial superiority or overtly hostile and discriminatory practices, which is a typical image of racism in everyday discourse, the media, and even in some social studies. Rather, it extends to negative attitudes and thoughts that are embedded in everyday life, as well as practices and circumstances that may seem indirect or subtle, but contribute to discrimination against minorities. Racism also encompasses social processes, structures and institutions that directly or indirectly consolidate the dominance of dominant groups and perpetuate the marginal status of minorities. He further emphasizes that the concept of racism is inseparable from the concept of ethnicity, as it also includes systems of domination based on cultural differences, such as language, religion, customs and cultural visions, which serve as the basis for classifying, distinguishing, and excluding groups. About the racial discrimination, according to the International Convention on the Elimination of All Forms of Racial Discrimination, racial discrimination is any treatment based on discrimination, exclusion, restriction or preference on the grounds of race, colour, descent, or national or ethnic origin, the purpose or effect of which is to detract from the recognition, enjoyment or exercise of human rights and fundamental freedoms based on equality in various spheres of public life, including the political, economic, social and cultural spheres, (United Nations, 1965). Racial discrimination is not limited to one form, but takes many forms that differ in nature and mechanisms of practice. One of the most prominent forms of racial stereotyping is the formation of stereotypical perceptions or judgments of individuals based on their ethnicity, which leads to unfair treatment (United Nations, 2013). Implicit racial discrimination is also shown, which arises from unconscious biases that influence judgments and behaviors towards individuals without direct intent (Kang et al., 2012). Interpersonal racial discrimination is one of the most common forms of discrimination, as it occurs through daily interactions between individuals and manifests itself in treatment or communication styles that reflect racial bias (Jones, 2000). Institutional racial discrimination refers to the policies, procedures, and practices adopted by institutions that systematically deny

certain ethnic groups equal opportunities or rights, even in the absence of explicit discriminatory intention (Carmichael & Hamilton, 1967). On the academic front, Hill (1988) points out that anthropology has a dual legacy: some of its pioneers contributed to the entrenchment of ideas of scientific racism, while others were early advocates of anti-racism. It believes that racism should be considered one of the main issues in cultural anthropology, since it is a complex social and cultural phenomenon that deserves to be studied and analyzed. It also emphasizes that the persistence of racism cannot be explained by ignorance or lack of knowledge, especially with researchers agreeing that the concept of "races" is not based on a fixed biological basis, but rather due to historical, cultural, and social factors that have made racist beliefs and practices part of the social structures and intellectual patterns prevailing in many societies.

According to May (2023), linguistic racism lies at the point where language meets race and inequality, as it is manifested in discourses that evaluate languages and their speakers according to a hierarchy that gives preference to dominant languages, while the languages of non-dominant groups are stigmatized as inferior, leading to persistent forms of linguistic discrimination and exclusion within everyday institutions and practices. Early studies of racism concentrated on biological differences and color, May explains. Still, the concept later evolved to include more subtle cultural and linguistic forms, with language itself becoming one of the means of producing and reproducing racial disparities. Racism is seen as a phenomenon that goes beyond individual attitudes and outright racist rhetoric, to include a cultural and institutional structure that contributes to the reproduction of racial hierarchies through everyday practices. In this context, linguistic ideologies, whether popular or academic, play a pivotal role in shaping the understanding and interpretation of racist language, necessitating addressing the relationship between language and meaning when analyzing racist discourse and responses to it (Chun, 2016). Complementing this offering, Flores and Rose argue that racist linguistic ideologies do not evaluate language based on its objective characteristics, but rather on the speaker's ethnic identity; thus, members of marginalized ethnic groups are portrayed as linguistically deviant even when they use the same normative language that is acceptable if used by white speakers (Flores & Rose, 2015). On this basis, Wetherell and Potter assert that discourse is based on distinguishing groups and assigning negative characteristics to one of them, while linking these characteristics to seemingly natural or biological factors, leading to the entrenchment of relations of superiority and inferiority. It also emphasizes that labeling a discourse as racist is not only about recognizing these traits, but also about a critical stance that reveals the nature of this discourse as discriminatory and oppressive, and seeks to counter its social and moral effects.

They also explain that interpretative repertoires are an essential means of understanding the content and organization of discourse, as they provide the linguistic and cognitive resources on which speakers build their meanings and interpret reality. Although these perceptions may sometimes be related to stylistic or grammatical elements, the analytical attention is not focused on the linguistic structure itself, but rather on how language is employed, the functions it achieves, and the interpretive resources that enable speakers to produce and make sense of discourse (Wetherell & Potter, 1992). In this context, Billig emphasizes that language plays a pivotal role in shaping ideology and building ideological awareness. Based on Bakhtin's proposition in Marxism and the Philosophy of Language, he shows that human consciousness is not formed in isolation from language, but rather that linguistic practices and discourses are the main medium through which ideas and ideologies are adopted. Thus, the study of ideology entails the analysis of language and discourse as the primary tools in the production and consolidation of meanings within society. Moreover, he explains that ideologies represent patterns of beliefs and practices that make existing social systems and relationships seem natural or inevitable. In this sense, racist ideology "normalizes" relations of superiority and inferiority between groups, so that white supremacy and subjugation of other groups are seen as self-evident and logical, rather than the result of historical, social, and ideological circumstances (Billig, 1995). Building on this perspective, hate speech is discriminatory communication (verbal or non-verbal) that aims to humiliate individuals belonging to a different ethnic, national, or religious group, and expresses contempt, hatred, and prejudices. It is different from mere offensive language or verbal aggression because its essence is discrimination against a group based on its identity, not just offending a particular person and relying on insulting groups and entrenching stereotypes and prejudices. This type of discourse contributes to the consolidation of hierarchies between groups, promotes discrimination, and threatens cohesion and social order. It is also used to mobilize individuals who espouse extremist or racist ideas. It is not limited to direct conversations, but also appears in: Media, political discourse, the Internet, and various institutions. Hate speech is a multimodal phenomenon, as it can be transmitted through words, tone of voice, gestures, images, and symbols, not just through written or spoken language., (Adamczak- Krysztofowicz & Szczepaniak-Kozak, 2017).

Pragmatics

According to Yule (1996), pragmatics is concerned with the study of the relationship between language and its users, concentrating on how individuals use language in communication situations, with particular emphasis on the meanings of the speakers, the assumptions they make from them, the goals they seek to achieve, and the actions they perform through the language. In a similar vein, verbal

meaning is gained by removing ambiguities related to meaning, reference, and linguistic structure, and shifting from the abstract meaning that a sentence can theoretically carry to the meaning intended by the speaker in the context in which it is used. Thus, the verbal meaning is the outcome of the association of the sentence with its context, and represents the first level of the speaker's meaning (Thomas, 2013). She also refers to the fact that the concept of the meaning of the speaker is not confined to one level, but consists of two main levels, namely verbal meaning and force, criticizing the use of this term as a single concept, because it conceals this essential distinction between the two levels.

As well as she believes that pragmatics can be viewed as the study of meaning in interaction, as meaning is neither a property intrinsic in words alone, nor is it the product of the speaker or hearer individually, but is formed through an communicative process that brings together the speaker and the hearer in light of the context in which the communication takes place, including its linguistic, social and physical dimensions (Mey, 1993), on the other hand, adopts a different perspective. Mey indicates that the language user occupies a fundamental role in pragmatics, as his view is a common basis that unites linguists and philosophers in the study of pragmatic phenomena. Nevertheless, this perspective alone is not enough to define pragmatism, because researchers differ in perceptions about the role of the user and the notion of language use. The use of language may be viewed as the achievement of actions through words, or limited to cases where the user's presence and role in interaction are obviously present. He also considers this proposition to be an extension of the concept of pragmatics as a theory concerned with the use of language. Furthermore, he explains that Levinson views pragmatics broadly, linking it to the use of language in context, an approach adopted by many researchers in pragmatics studies. According to Mey, context plays a key role in removing the ambiguity that may surround spoken or written language, stressing that it is not a fixed element, but a dynamic concept that changes according to the communicative situation. Context refers to the sum of the circumstances and factors surrounding the process of communication, which enable the participants to interact and adequately understand the intended meanings. He summarizes that pragmatics is concerned with the study of the conditions under which human language is used, as determined by the social context in which communication takes place.

Within the framework of pragmatics studies, the notion of impoliteness has emerged as one of the topics that has received increasing attention in recent decades, due to its role in explaining linguistic behavior that causes abuse or insult within social interactions. The study of impoliteness is not confined to pragmatics or linguistics, but extends to several other scientific fields. It is an interdisciplinary field of research, which has been addressed by studies in social psychology,

sociology, conflict studies, media, business administration, social history, literary studies, and other disciplines that have dealt with this phenomenon according to their research curiosities. (Culpeper, 2011) developed his concept of impoliteness through several stages, defining it as occurring in one of two situations: first, when the speaker intends to direct an attack on the addressee's face; and second, when the recipient perceives or interprets the behavior as a deliberate attack on the face, or when intention and perception come together (Culpeper, 2005a). The concept of face refers to the social image that an individual seeks to achieve in front of others, and is associated with concepts such as reputation, social status, and self-esteem. In English, the term is often used to refer to the loss of an individual's social image, which often results in negative emotions, such as embarrassment or shame. In explaining the concept of face, he reviews the concept presented by Brown and Levinson (1987), indicating that it is based on Goffman's concept and developed into two main dimensions assumed to exist in all individuals, namely positive face and negative face. In addition, he points out that evaluating behavior as impolite varies depending on the context and people; what is considered impolite in one situation may not be interpreted in the same way in another. It also demonstrates that the concept of face is not restricted to the personal qualities of the individual, but extends to everything related to his identity and social image, such as family, affiliations, and possessions.

Methodology: Model of Analysis

This study adopts a qualitative research approach to analyze the representation of racial discrimination in the play "Driving Miss Daisy". To achieve the objectives of the study, Culpeper's Impoliteness Theory was adopted as an analytical model, as it provides a pragmatics framework that helps to uncover the linguistic strategies used in the production and representation of racist discourse within dialogical interactions. The analysis is based on Culpeper's strategies of impoliteness, which enables to explain how verbal verbs are used to threaten the addressee's face, and to show relationships of dominance, exclusion, and distinction between characters. Accordingly, this model is employed to analyze the dialogues selected from the play and to reveal the role of strategies of impoliteness in the representation of racial discrimination.

1. Bald on Record Impoliteness: It means the use of direct actions or expressions aimed at harming the addressee's face without any attempt to mitigate or courtesy. This strategy is manifested in direct orders, outright insults, and explicit accusations intended to belittle the other party.
2. Positive Impoliteness: It refers to actions that target the positive face of the addressee, i.e. their need for appreciation and social acceptance. It is embodied by ignoring, excluding, ridiculing the addressee, using derogatory descriptions, or showing disrespect for the addressee.

3. Negative Impoliteness: This strategy focuses on threatening the negative side of the addressee, i.e., their desire for independence and not being subjected to coercion or coercion. It is achieved through intimidation, devaluing, threatening, or restriction.

4. Sarcasm or Mock Politeness: It relies on the use of phrases that appear outwardly polite, but carry a sarcastic or derogatory connotation in the context, making apparent politeness a means of indirectly conveying the insult.

5. Withhold Politeness: It consists in refraining from using polite phrases or behaviors when their use is expected in the situation, which leads to the interpretation of this abstention as impolite behavior.

Culpeper's strategies are not inherently racist, but rather become a way to represent racial discrimination when they are used to target individuals because of their ethnicity or to express race-related stereotypes and prejudices.

Data Analysis

The study data are selected from Alfred Uhry's play "Driving Miss Daisy". This play was deliberately chosen because it presents diverse representations of racial discrimination and power-based relationships between characters, making it suitable for the study. This is evident from the first scenes of the play, where Daisy rejects the idea of hiring a black driver before she gets to know him, as seen in the following dialogue on page 3:

"BOOLIE: Daddy left you plenty enough for this. I'll do the interviewing at the plant. Oscar in the freight elevator knows every colored man in Atlanta worth talking about. I'm sure in two weeks I can find you somebody perfectly-

DAISY: No!"

This dialogue reveals issues of race from the beginning of the play, with Daisy basing her rejection on a preconceived notion of race, rather than personal knowledge of the proposed driver or an assessment of his competence. This justifies the choice of the play as a sample of the study, because it contains multiple representations of racial discrimination that later develop into linguistic practices that can be analyzed in the light of Culpeper's model. Data were collected from the original text of the play, and then repeated readings were conducted to identify dialogues that included explicit manifestations of racial discrimination or strategies of impoliteness. The entire text of Driving Miss Daisy was analyzed in light of Culpeper's (1996) impoliteness model. The analysis identified twelve extracts representing racial discrimination. The following section presents a detailed analysis of the most representative extracts.

Extract (1), p.11: " HOKE: Yassum. And my other opinion is a fine rich Jewish lady like you doan' b'long draggin' up the steps of no bus, luggin' no grocery-store bags. I come along and carry them fo' you.

DAISY: I don't need you. I don't want you. And I don't like you saying I'm rich."



Analysis

This excerpt reveals Daisy's continued rejection of Hoke, despite his repeated attempts to show good faith and do his job. When he offers to help her carry her purchases, she not only refuses his offer, but clearly declares: "I don't need you. This response reflects more of Hoke's rejection than his refusal to help her, and this rejection is understood in light of the play's preceding context, which shows Daisy's reserved attitude toward hiring a black driver, making her rejection of him go beyond refusing to help to rejecting his person.

According to Culpeper's (1996) model, this response falls within the strategy of positive impoliteness, especially Reject or Snub the other, in which Daisy deliberately rejects and socially excludes Hoke, which threatens his need for acceptance and appreciation. The impact of this behavior is not only impolite, but also contributes to the consolidation of social and ethnic distance between the two parties. The significance of this excerpt is that it illustrates how Daisy's racial bias transforms into direct linguistic behavior that excludes Hoke and deprives him of building a human relationship with her, making the strategy of rudeness a tool to embody racial discrimination in the daily interaction between the two characters.

Extract (2), P.20: " DAISY: Here it is! Oh I knew. I knew something was funny. They all take things, you know. So I counted."

Analysis

This excerpt shows Daisy's use of the Culpeper model of positive impoliteness, attacking Hoke's positive social image by making negative generalizations based on ethnicity, rather than his individual behavior. "They all take things," she says, not only accusing Hoke of stealing the salmon can, but also his entire community, which represents a racist stereotype based on the assumption that black people are inherently prone to stealing. Thus, the racism in this excerpt is not only the accusation of theft, but also the generalization of this accusation to an entire ethnic group and its association with negative moral qualities, while Positive Impoliteness is the linguistic medium used to express this racial discrimination.

Extract (3), p.37: " DAISY: You should have thought of that back at the Standard Oil Station.

HOKE: Colored cain' use the toilet at no Standard Oil. ...

You know dat.

DAISY: Well there's no time to stop. We'll be in Mobile soon.

You can wait.

HOKE: Yassum. (He drives a minute then stops the car) Nome.

DAISY: I told you to wait!"

Analysis

This excerpt exposes the institutional racial discrimination that was prevalent in American society during the apartheid period. This is illustrated by Hoke's

"Colored can't use the toilet at no Standard Oil," which shows that blacks were denied access to public facilities because of discriminatory policies and practices imposed by institutions, not just as a result of an individual position. Although Daisy is aware of this reality, she ignores his suffering and asks him to wait by saying, "You can wait," and then confirming her order with the words, "I told you to wait!" According to Culpeper's (1996) model, these phrases represent a Bald on Record Impoliteness strategy, as they include direct and explicit commands without any attempt to mitigate or take into account the interlocutor's circumstances, which poses a threat to his negative face by restricting his freedom of action and ignoring his basic needs. This interaction highlights how linguistic insolence intersects with the effects of institutional racial discrimination, not only in denying Hoke the right to use public facilities, but also in the way he is treated and in disregarding his human needs.

Extract (4), P.50: "DAISY: Oh, he was talking about Martin Luther King. (Abeat)

I guess you know him, don't you?

HOKE: Martin Luther King? Nome."

Analysis

This excerpt reflects a form of implicit racism, with Daisy assuming that Hoke knew Martin Luther King just because he was a black man. This assumption exposes racial stereotyping, in which an individual is reduced to his or her ethnic affiliation rather than treated as an independent person with his or her own experiences and knowledge. According to Culpeper's model, this behavior can be classified as positive impoliteness, because Daisy attributes to Hoke a collective identity based on race, as Hoke reduces his ethnic affiliation rather than recognition as an independent individual, which detracts from his individuality and threatens his positive face by imposing a collective identity on him.

Extract (5), p.51: "DAISY: You know, you could go see him in person anytime you wanted. (No response) All you'd have to do is go over there to the-what is itP

HOKE: Ebenezer.

DAISY: Ebenezer Baptist Church some Sunday and there he'll be.

HOKE: What you gettin' at, Miz Daisy?"

Analysis

This excerpt reveals a picture of implicit racism, with Daisy assuming that Hoke is able to meet Martin Luther King Jr. at any time simply because he belongs to the black community. This assumption reflects an ethnic profiling that reduces Hoke's identity to his ethnicity, ignoring his independent personality and particular circumstances. Hoke's awareness of this assumption is shown by his question: "What do you gettin' at, Miz Daisy?" which expresses his feeling that her words carry an implicit meaning that goes beyond its appearance. According to Culpeper's model, this behavior represents positive impoliteness, because Daisy treats Hoke as



a member of an ethnic group, rather than as an independent individual, which threatens his positive face and diminishes his individuality.

Extract (6), p.52: "HOKE: You think I some somethin' sittin' up here doan' know nothin' 'bout how to do?

DAISY: I don't know what you're talking about.

HOKE: Invitation to disheah dinner come in the mail a mont' ago. Did be you want me to go wid you, how come you wait till we in the car on the way to ask me?

DAISY: What? All I said was that Boolie said you wanted to go.

HOKE (Sulking): Mmm-hmmm.

DAISY: You know you're welcome to come, Hoke.

HOKE: Mmmm-hmmm.

DAISY: Oh my stars. Well, aren't you a great big baby!

HOKE: Nevermind baby, next time you ask me someplace, ask me regular."

Analysis

This excerpt reveals Hoke's perception of the unequal way Daisy treated him. He objects that she didn't invite him directly to the Martin Luther King Jr. banquet from the start, but hid it until they were on their way to the ceremony, making him feel like he wasn't being treated like someone who deserved the same respect as others. This behavior is understood in light of the unequal racial relationship between the two characters, reflecting Daisy's reluctance to treat him as her equal guest despite the development of their relationship. When Daisy responds: "Well, aren't you a great big baby!" it does not discuss his objection, but rather downplays and ridicules him, turning the issue from a debate about equality into an underestimation of his position. According to Culpeper's (1996) model, this phrase represents a strategy of positive impoliteness because it devalues and devalues the other person, threatening their positive face. This strategy shows that the play's racial bias is not limited to outright insults, but also in everyday practices that deny Hoke equal treatment and full recognition of his dignity.

Results and Discussion

1. Analysis of the twelve excerpts showed that the strategy of positive impoliteness was the most commonly used, appearing in nine excerpts. This suggests that the representation of racial discrimination in the play relied more on rejection, exclusion, and belittlement of the other.

2. The results revealed that the Bald on Record Impoliteness strategy appeared in three excerpts, demonstrating that direct expression of hostility was used in specific situations, but was not the main means of representing racial discrimination.

3. The results of the analysis showed that strategies of impoliteness were not used merely as verbal abuse, but also contributed to the demonstration of power relations and inequality between characters, reinforcing the representation of racial discrimination in theatrical discourse.

4. The results of the study confirmed the suitability of the Culpeper (1996) model for the analysis of dramatic discourse, as it made it possible to reveal how rudeness strategies are used to represent racial discrimination and achieve the main objective of the study.

5. The results of the analysis showed that the remaining strategies of impoliteness proposed by Culpeper (1996) did not appear in the analyzed excerpts, suggesting that the representation of racial discrimination in the play was limited to the previous two strategies.

To sum up, the results of the analysis showed that the strategies of impoliteness were an effective linguistic tool in representing racial discrimination in the play *Driving Miss Daisy*. The study also showed that the strategy of positive impoliteness was the most present. In contrast, the emergence of other strategies was limited to bald on record, confirming the appropriateness of the Culpeper (1996) model in revealing how racial discrimination is represented in theatrical discourse.

Conclusion

In conclusion, the study concluded that the Culpeper model (1996) is an appropriate pragmatic framework for revealing the representation of racial discrimination in *Miss Daisy's Driving*. The analysis showed that the strategy of positive impoliteness was most present in the analyzed excerpts. In contrast, the strategy of Bald on record appeared in a limited number of situations, and the rest of the strategies of impoliteness proposed by Culpeper did not appear in the study data. These findings suggest that racial discrimination in the play is represented mainly through linguistic practices based on exclusion, underestimation of the other, and highlighting power relations and inequality, rather than relying on direct verbal confrontation. Thus, the study achieved its goal of revealing how impoliteness strategies contribute to the representation of racial discrimination in theatrical discourse, confirming the effectiveness of the pragmatic approach in analyzing this type of discourse.

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- Appendices
- "HOKE: Now, Miz Daisy, how come you doan' let me carry you?
DAISY: No, thank you.
HOKE: Ain't that what Mist' Werthan hire me for?
HOKE: Yassum. What yo' plans today?
DAISY: That's my business.
HOKE: You right about dat. Idella say we runnin' outta coffee and Dutch Cleanser.
DAISY: We?
HOKE: She say we low on silver polish too." P.10



"DAISY: It was mine. I bought it and I put it there and he went into my pantry and took it and he never said a word. I leave him plenty of food every day and I always tell him exactly what it is. They are like having little children in the house.". P.20

"DAISY: He'll never admit this. "Nome," he'll say. "I doan' know nothin' 'bout that.". P.20

"HOKE: Yassum. I hear you. How you think I feel havin' to ax you when can I make my water like I some damn dog?

DAISY: Why, Hokel I'd be ashamed!

HOKE: Tain't no dog and I ain' no chile and I ain' jes' a back of the neck you look at while you goin' wherever you want to go. I a man nearly seventy-two years old and I know when my bladder full and I gettin' out dis car and goin' off down de road like I got to do. And I'm takin' de car key dis time. And that's de end of it.". P.37

"DAISY: Ridiculous The temple has nothing to do with that!

HOKE: So you say.

DAISY: We don't even know what happened. How do you know that policeman was telling the truth?

HOKE: Now why would that policeman go and lie 'bout a thing like that?

DAISY: You never get things right anyway.

HOKE: Miz Daisy, somebody done bomb that place and you know it too.". p.45

"HOKE: I see if I can get us outta here and take you home. You feel better at home.

DAISY: I don't feel bad.

HOKE: You de boss.

DAISY: Stop talking to me!". P.46